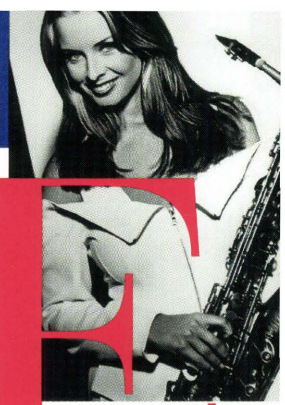


Belgium on Track • Environment • Magical Musical Tour

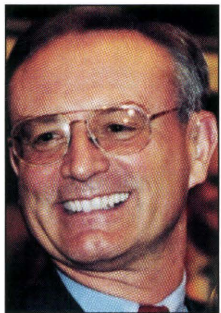


EUROPE

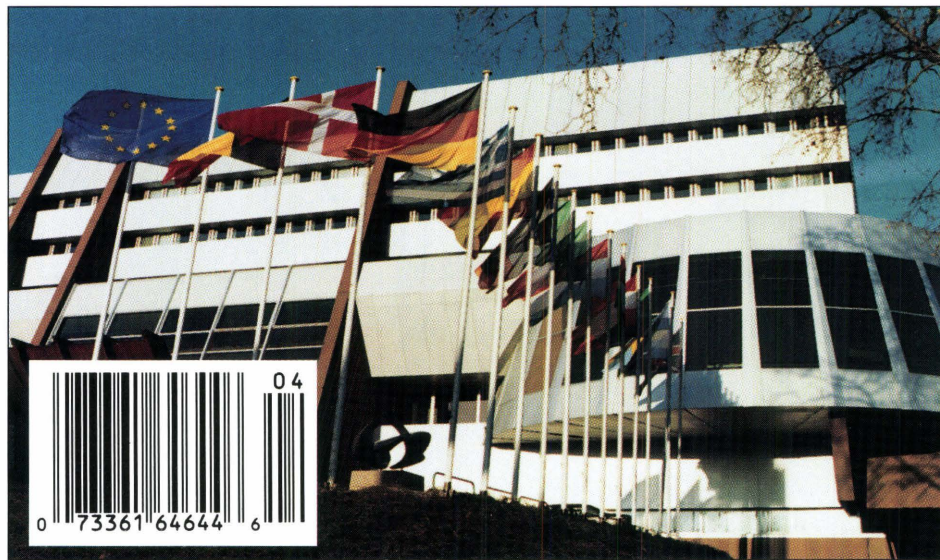
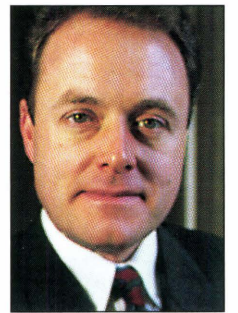
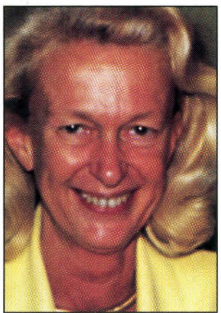
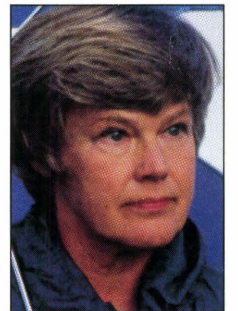
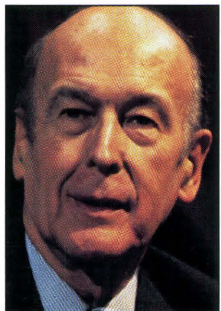
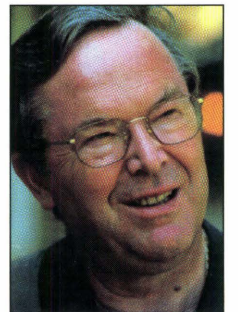
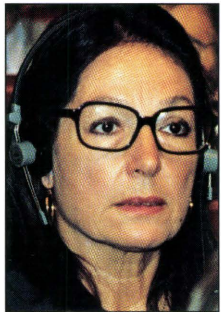
\$2.95

April 1996

EUROPEAN PARLIAMENT



LIKE NO OTHER LEGISLATIVE BODY ON EARTH



IMAGINE
WATCHING A
BUSINESS NETWORK
AND ACTUALLY
UNDERSTANDING IT.
HECK, IMAGINE
ACTUALLY
ENJOYING IT.

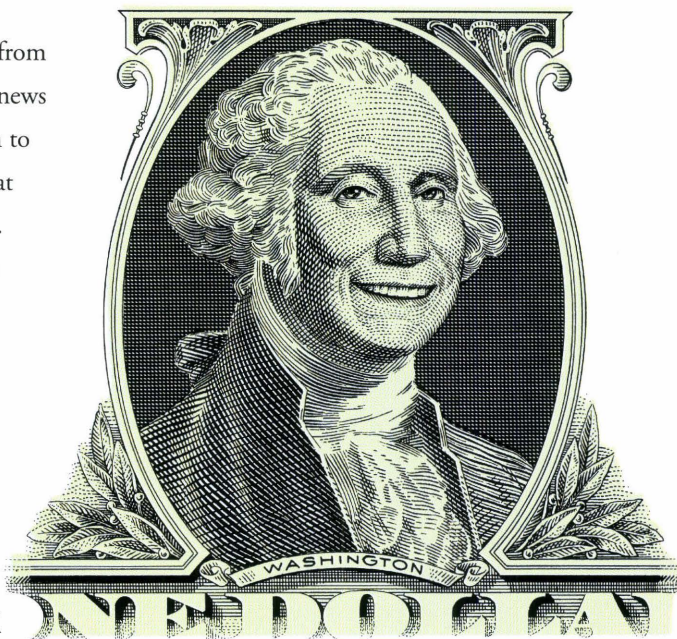
With the launch of CNN*fn*, Americans from coast to coast are tuning in business news that's easy to fathom, and actually fun to watch. All on a brand new network that believes business is really all about people.

They say money talks. But who ever said it had to be dull?

CNN*fn*SM

the financial network

Call your cable company or satellite provider and tell them you want CNN*fn*.



business unusual.

EUROPE

MAGAZINE OF THE EUROPEAN UNION



16

BELGIUM

Trials and Tribulations. Dehaene keeps Belgium on track. *Dick Leonard* 6

Wilfried Martens. The former Belgian prime minister turned European Parliamentarian. *Dick Leonard* 19

EUROPEAN PARLIAMENT

Like No Other Parliament on Earth. The European Parliament and its 626 MEPs operate like no other legislative body. *Alan Osborn* 10

Parliament President Klaus Hänsch sees a significant role for European Parliament. *Alan Osborn* 16

Parliament Profiles. A former Finnish defense minister and a former Belgian prime minister now serve their countries and Europe in the EP. 18

A Power to Be Reckoned With. The European Parliament is rapidly gaining stature. *Lionel Barber* 20

ENVIRONMENT

Does Business Want a Green Europe? The EU is struggling to keep its environmental cause alive even as many fear its effect on the economy. *Bruce Barnard* 22

EU Toughens Environmental Stance. The Commission is taking a stand against member states that flout EU environmental laws. *Bruce Barnard* 25

Interview. European Environment Commissioner Ritt Bjerregaard speaks out on Europe's environmental agenda. 26

TRAVEL

Côte d'Azur. Nice and St. Tropez anchor this magnificent, serenely blessed stretch of coastline. *Fred Hift* 30

In the Footsteps of Godfrey. A journey to the Ardennes. *Dick Leonard* 34

SPECIAL

Magical Musical Tour. EUROPE's Capitals correspondents profile European musicians. 35

DEPARTMENTS

2 Letter from the Editor

4 Eye on the EU

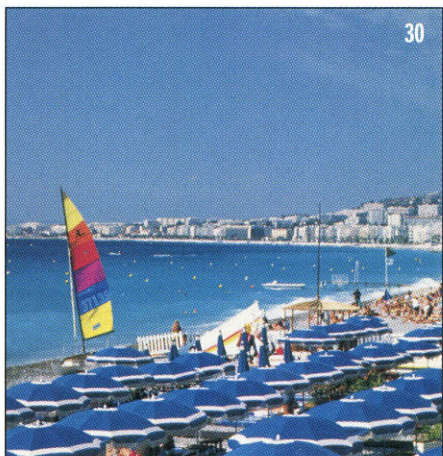
35 Capitals

42 Newsmakers

46 Arts & Leisure



22



30



6

Letter from the Editor

What do a former French president, an Italian astronaut, a popular Greek singer, a former German radical, and a British billionaire all have in common? They are all members of the European Parliament.

"The European Parliament is like no other legislative body on earth. It has 626 members from 15 countries, divides into nine political groups, does its work in three different countries, and uses 11 languages," reports *EUROPE* correspondent Alan Osborn from Strasbourg.

Writing from Brussels, Lionel Barber notes that "the European Parliament is fast becoming a power to be reckoned with" and that its members are "beginning to flex their muscles in the post-Maastricht era."

EUROPE interviews the president of the European Parliament Klaus Hänsch, who confirms that the European Parliament is not like the US Congress and is "not a copy of any national parliament, not the House of Commons, not the French Assembly, and not the German Bundestag."

In addition to looking at the role of the European Parliament today, *EUROPE* profiles two of the EP's leading members. Wilfried Martens, a former Belgian prime minister, and Elisabeth Rehn, former Finnish defense minister, present their views on what they hope to accomplish as members of the Parliament.

The environmental movement is still alive but struggling in Europe today. Bruce Barnard, writing from Brussels, says that "market driven environmentalism is the best endorsement for a green Europe today." Barnard looks at the role European businesses are taking to promote a profitable and "green" environment at the same time.

European Environment Commissioner Ritt Bjerregaard speaks out about the active role that she is taking to promote a cleaner and more environmentally friendly Europe. In an interview with *EUROPE*, Ms. Bjerregaard discusses the role of the environment in the New Transatlantic Agenda, EU environmental policies, eco-labels and eco-audits, and EU-US environmental cooperation.

"Trials and Tribulations" is the title of our profile on Belgium this month. Writing from Brussels, our correspondent Dick Leonard states that "historic trials" are taking place concerning former high ranking government officials. In addition to reporting on these highly publicized trials, Leonard comments on the main achievements of Prime Minister Jean-Luc Dehaene's left-center coalition government. *EUROPE* also presents the Ardennes region as a wonderful place for a vacation as we point out the sights to see in this mountainous and forested area of southeast Belgium.

Rounding out our issue is a Magical Musical Tour of Europe. Our 15 correspondents choose their favorite musicians ranging from a partial reunion of ABBA in Sweden to well-known conductor Kurt Masur in Germany.



On the Cover: Members of the European Parliament (clockwise from top left) Klaus Hänsch (Germany), Pauline Green (UK), Wilfried Martens (Belgium), Elisabeth Rehn (Finland), Alan Donnelly (UK), Nicole Fontaine (France), Valéry Giscard d'Estaing (France), Nana Mouscouri (Greece).

**Robert J. Guttman
Editor-in-Chief**

EUROPE

Publisher

Soren Sondergaard

Editor-in-Chief

Robert J. Guttman

General Manager

Anne Depigny

Managing Editor

Peter Gwin

Editorial Assistant

Susan J. Burdin

Contributing Editors

Lionel Barber

Reginald Dale

Axel Krause

Editorial Interns

Claudia Hellmann

Nadja Rogoszynski

Design

The Magazine Group, Inc./Glenn Pierce

EUROPE, Magazine of the European Union (ISSN 0191-4545), is published by the Delegation of the European Commission, 2300 M Street, NW, Washington, DC 20037. © The European Commission, 1996. The magazine encourages reproduction of its contents, but any such reproduction without permission is prohibited. *EUROPE*, published 10 times per year, is available by subscription for \$19.95 per year; \$34.95 for 2 years; \$46.95 for three years. Add \$10.00 to non-U.S. subscriptions for postage and handling. Student rate (with proof of enrollment): \$14.95 per year; \$25.95 for 2 years; \$35.95 for 3 years. Bulk rate also available. **Editorial, permissions, advertising, and circulation offices:** 2300 M Street, NW, Washington, DC 20037; Telephone (202) 862-9555. Available in microform from UMI, 300 N. Zeeb Rd., Ann Arbor, MI 48106; (313) 761-4700

Subscriber services: 1-800-627-7961.

(In Canada call 303-678-0439.)

Second class postage paid at Washington, DC and additional entry.

Postmaster: Please send change of address forms to *EUROPE*, P.O. Box 55935, Boulder, CO 80322-5935.

PRINTED IN THE U.S.A.

The magazine is a forum for discussion, and therefore its contents do not necessarily reflect the views of European Union institutions or of the member states.

Reuters has contributed to news reports in this issue of *EUROPE*.

France Telecom.

Our race

is your race.

Like you, we're in the
race of a lifetime.

And like you, we know the pace of
global competition is heating up.

That's why we're investing over
\$1 billion a year in R&D. And why
we're constantly working out new
ways to give you lower pricing and
more attractive service guarantees.

As the world's fourth largest
telecommunications company, with
revenues of \$28 billion, we're in the
race to stay. But more important for
you, we're in the race to win.

In touch with your future.



France Telecom

EYE ON THE EU

Profiling
Personalities and
Developments
Within the
European Union

A lot of goodwill but few policy initiatives were generated at the first ASEM (Asia-Europe Meeting) in Bangkok in early March. It was a high profile event attended by all 15 EU heads of government and by European Commission President Jacques Santer and Vice-Presidents Sir Leon Brittan and Manuel Marin, on one side, and by the government leaders of the seven ASEAN countries, as well as those of China, Japan, and South Korea, on the other.

Originally proposed by Prime Minister Goh Chok Tong of Singapore, the en-



EU heads of government and Commission leaders met in Bangkok with leaders of the seven ASEAN countries, as well as those of China, Japan, and South Korea at the first ASEM meeting.

counter was long overdue. It brought together the world's fastest growing region and its largest trading bloc. The

statistics of Asian growth are staggering. Its share of the world's production in 1960 was a mere 4 percent. This

number had grown to 21 percent by 1991 and could easily reach 33 percent by the end of the century.

Its share of direct foreign investment in developing countries has risen from 21 percent in 1976 to 55 percent in 1993. China alone received one quarter of all foreign investment directed to developing countries in 1993—\$22 billion.

While Asia has grown, Europe's share in its trade and investment has shrunk. Europe accounted for nearly 25 percent in value of imports into Asia in 1970 but only 15 percent in 1992, while European Union countries supplied only 10 percent of investment



AUSTRALIA



FRANCE



RUSSIA



GERMANY



TAIWAN



SCOTLAND

No matter what part of the world is

At United Van Lines International, we fit the special transportation needs of our customers, no matter what hat they wear. And our commitment to quality service isn't limited by any nation's borders. . . or to a single type of business. United's worldwide family of 1,000 experienced agents provides personalized, professional attention to a wide range of shipments:

. . . services to help the **Human Resources Manager**

smooth the transition of employees to new assignments.

. . . services to assist the **Traffic Manager** in making certain that a trade show exhibit arrives intact and on time, ready to start generating new business.

. . . services for a **Project Manager** who is looking for a better way to forward general commodities to the port of entry or project cargo to a remote job site.

in Asia in the six years up to 1992. This figure amounted to only 2.6 percent of total European investment, compared to 6 percent in 1980.

There is, however, enormous growth potential for European firms in areas where they have a strong competitive position, such as power generation equipment and telecommunications infrastructure. In both of these sectors Asia will be by far the world's largest market over the next decade. Other fast-growing areas where EU companies have a comparative advantage include banking, energy, environmental technologies, and transport equipment.

Yet owing to its relatively low profile in Asia, the EU has not, until now, been able to fully exploit the new opportunities it offers. Meanwhile, through the Asia-Pacific Economic Cooperation Forum (APEC), the Asian countries have developed a mutually beneficial dialogue with the

United States, which has helped boost trade and investment in both directions.

It was to complement this APEC link that Goh Chok Tong proposed the ASEM summit, and the EU readily responded. According to Horst-Günter Krenzler, the EU's director general for external relations, the EU's economic cooperation with Asian countries is based on four principles:

- It is based on the *mutual interest* of European and Asian partners, both public and private. It is a non-hegemonic relationship.
- It is complementary to the actions taken by EU member states.
- It should be adapted to the cultural, economic, social, and political characteristics of each of the EU's partners in Asia; to the differences in their level in development; and to the degree of liberalization of their economies.
- It sets up a direct dialogue with the private sector,

establishing its needs and priorities to encourage partnership between European and Asian companies.

It was apparent at Bangkok that the European and Asian leaders had somewhat differing priorities. The Europeans were anxious to evolve a multilateral code on foreign investment, which would ensure that they were not discriminated against in favor of domestic rivals. The Asians were keener on securing European tariff cuts and a phasing out, or at least an easing, of EU anti-dumping procedures. There was no serious bargaining about these issues, which will, however, figure prominently on the agenda of the first ministerial conference of the World Trade Organization in Singapore in December.

Human rights issues were not much discussed, though several European leaders raised them privately with Chinese Prime Minister Li

Peng, while Portuguese Prime Minister Antonio Guterres met with his Indonesian counterpart regarding East Timor. Agreements were reached on cultural exchanges and on the establishment of an Asian-Europe university program and an environment technology center based in Thailand.

Bangkok was only the start of a process, the value of which may only be assessed by what follows. Both ASEAN and APEC developed from such relatively informal beginnings, with organizational structures being added later.

The hope must be that by the time of the follow-up summit, in London in 1998, a meaningful relationship will have been built up. It is also highly desirable that by then the countries of southern Asia—India, Pakistan, Bangladesh, and Sri Lanka—will also have been included in the dialogue.

—Dick Leonard



ENGLAND



MEXICO



CHINA



NETHERLANDS



AFRICA



ARGENTINA

important to you, we've got it covered!

Let United, the total transportation expert and the largest household goods carrier in the U.S., be your link to any of more than 200 countries around the world. For complete details, contact your local agent... or call the International Department at United's World Headquarters (800-325-3924).

United Van Lines... providing service that's always the perfect fit.

**UNITED
UNITED
UNITED**
Van Lines



the **QUALITY SHOWS** in every move we make. SM

An historic trial began in Brussels in February, when former vice-premier and defense minister Guy Coëme faced corruption charges. It is only the second time in Belgium's 166 years as an independent state that somebody has been tried for an offense allegedly committed while he was a government minister.

The only precedent was in 1865, when War Minister General Chazal was found guilty of taking part in a duel. While Chazal's trial lasted only a few hours, the present case could well drag on for several months.

Coëme is not the main defendant in an action in which 10 people have been charged. Yet under the country's constitution, because he was a minister, the trial has to take place before the Supreme Court rather than a lesser tribunal, and the spotlight is squarely upon him.

The case concerns an opinion poll institute (INUSOP) affiliated with Brussels University, which undertook a series of surveys for different government departments, in each case with the agreement of the ministers concerned.

The allegation against INUSOP's director and deputy director is that they overcharged the departments for the surveys, some of which were not even carried out, and illegally transferred the proceeds to individual politicians and political party branches belonging to the French-speaking Socialist Party (PS). The implication was that the bulk of the money was used to defray election expenses by the PS.

The specific charges against Coëme are that money from INUSOP was used to pay part of the salary of two of his as-

sistants and that the institute footed the bill for magazine subscriptions and for a foreign language course that he had taken. Coëme has protested his innocence and is confident of being acquitted. Yet he knows his present ordeal is only a foretaste of a much more sensational trial that will follow.

The next trial concerns the Italian Agusta arms company, which allegedly obtained a 1989 contract to supply the Belgian army with 46 helicopters by paying bribes to both Belgium's French-speaking and its Flemish-speaking socialist parties with the connivance of a whole series of ministers.

Among those indicted are Coëme, former minister of economics and foreign affairs minister Willy Claes, who reluctantly resigned as secretary-general of NATO when charges were pressed against him, and Guy Mathot, a Walloon regional minister. Two other prominent ministers resigned over the case—Foreign Minister Frank Vandenbroucke and Walloon Chief Minister Guy Spitaels—so the case seemed to involve a roll-call of all the leading personalities on the left in Belgian politics.

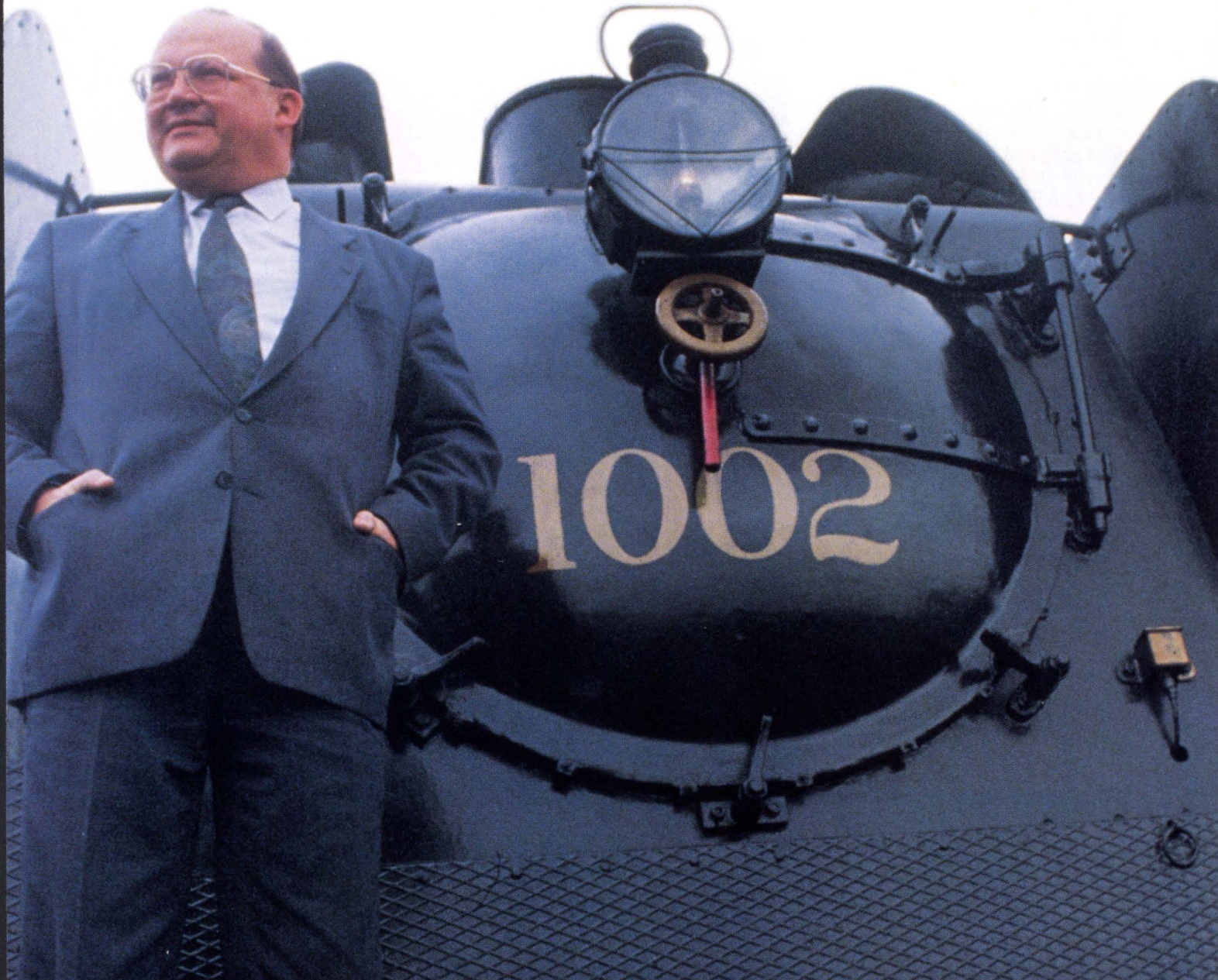
Spitaels has since been exonerated, as has Flemish Socialist Party leader Louis Tobback, but the case when it comes to court will certainly be the biggest and most serious corruption trial in Belgian history. It may even include murder charges, as the mysterious assassination of former PS leader André Cools, in July 1991, has been linked by some investigators to the Agusta affair.

Despite the apparent involvement of so many leading Socialists in scandals that have already cast a shadow over Belgian politics for

BY DICK LEONARD

TRIALS & TRIBUNALS

Belgian Prime Minister Jean-Luc Dehaene



TIONS DEHAENE KEEPS BELGIUM ON TRACK

several years past, Jean-Luc Dehaene's left-center coalition has continued to govern Belgium, with little sign that the string of ministerial resignations has seriously affected its standing.

Indeed, the government was re-elected last May with no change at all in its overall level of support. The French-speaking Socialists lost a few seats, but the Flemish Socialist Party actually gained ground despite the forced resignation of its former leader, Vandembroucke, in the run-up to the poll.

Little doubt exists that the government's success was due in large measure to the appeal of Dehaene, a Flemish Christian Democrat. A blunt, decisive personality, with little use for honeyed words, he owes his popularity at least in part to the fact that he was vetoed by British Prime Minister John Major two years ago for the presidency of the Euro-

The repercussions of the scandal extended to NATO headquarters when Secretary-General Willy Claes reluctantly resigned when charges were pressed against him.



Guy Coëme, Belgium's former vice premier and defense minister, faces corruption charges in a trial that began in February.

THE AGUSTA TRIAL, WHEN IT COMES, WILL BE A SEVERE BLOW TO THE BELGIAN POLITICAL CLASS...

pean Commission. The veto provoked a backlash in his favor among Belgian voters, and his opinion poll rating has been high ever since.

The main achievement of Dehaene's first term of office, 1991-95, was to complete the constitutional changes that transformed Belgium from a highly centralized state to a federal structure in which the Dutch and French speakers largely manage their own affairs.

Since his reelection last May, he and his colleagues have given top priority to achieving the convergence criteria that would enable Belgium to participate in a single currency by the starting date of 1999. Despite economic difficulties and an unemployment rate of 10.3 percent, they appear likely to succeed.

Belgium already meets the criteria concerning inflation, exchange rates, and interest charges. The tough requirement of getting the annual deficit down to no more than 3 percent of GDP will probably be met this year and certainly by 1997. The only measure on which Belgium may be found wanting is the accumulated deficit, which at 134 percent of GDP is the largest in the EU.

Under the Maastricht Treaty, a member country's accumulated deficit should be no higher than 60 percent of GDP, unless "it is sufficiently diminished and approaching the reference value at a satisfactory pace." The Belgian government seems confident that it will meet this requirement, and indeed it would be extremely awkward if it did not as the Belgian currency has been linked to that of Luxembourg for 70 years. It would hardly be possible for one of them to be merged in the single currency without the other.

The Agusta trial, when it comes, will be a severe blow to the Belgian political class, but it seems likely to survive without the wholesale decimation that followed the Italian political scandals of some years back. It will, Dehaene and his colleagues hope, be no more than a temporary setback. By contrast, the benefits that Belgium will gain from joining the single currency will, they are convinced, be permanent. **E**



Dick Leonard is EUROPE's Brussels correspondent.

Please note there is a \$3.50 shipping and handling charge per shipment of free publications requested from the Bookshelf. Payment must be in the form of a check or money order payable to: E.C. Delegation.

EU BOOKSHELF

APRIL - MAY 1996

To order these publications, please check the desired items, fill out the order form and enclose a self-addressed mailing label.

The European Parliament. Parliament, Luxembourg, 1995, 29 pages. Free

Europe in Ten Points. European Documentation, Commission, Brussels, 1995, 46 pages. 2nd edition. Basics of the EU and its history by Pascal Fontaine. Free

Proceedings of the European Audiovisual Conference. Commission, Brussels, 1994, 114 pages. Summary of the proceedings, Brussels, June 30-July 2, 1994. Free

The European Court of Auditors. Court of Auditors, Luxembourg, 1995, 6 page leaflet. Free

Lomé IV Convention As Revised by the Agreement Signed in Mauritius, 4 November 1995. The Courier No. 155, Commission, Brussels, January-February 1996, 207 pages. Free

EU-ACP Cooperation in 1994. Commission, Brussels, 1995, 228 pages. French/English text. Free

The Trans-European Transport Network: Transforming a Patchwork Into a Network. Commission, Brussels, 1995, 37 pages. Free

1995: Strong EIB Support for European Economic Integration. EIB Information No. 87, European Investment Bank, Luxembourg, February 1996, 16 pages. Free

Tacis Annual Report 1994. Commission, Brussels, 1995, 69 pages. Overview of EU assistance to the CIS. Free

Phare 1994 Annual Report. Commission, Brussels, 1995, 51

pages. EU assistance in Central and Eastern Europe. Free

The European Union as a Publisher 1995/96. Office for Official Publications, Luxembourg, 1995, 167 pages. Free

Applying Information Technology: 101 Success Stories from Esprit. Commission, Brussels, 1995, 130 pages. Esprit is the European Union's information technology research and development program. This book presents the results of how information technology has been applied in the following areas: transport, culture, and entertainment; information technologies industries; medical and biotechnology industries; manufacturing and engineering; energy and the environment; and service industries. \$18.

The Community Legal Order Third, Completely Revised Edition. Commission, Brussels, 1995, 247 pages. This book explains the Community's constitution and legal system in a single concise volume. It looks at the Maastricht Treaty, derived law, international law, direct effect, the transfer of sovereignty, the administration of Community law, and more. \$20

Digest of Case-Law Relating to European Communities: D Series, Issue Five. Commission, Brussels, 1995. This book explains the Community's constitution and legal system in a single concise volume. It looks at the Maastricht Treaty, derived law, international law, direct effect, the transfer of sovereignty, the administration of Community law, and more. \$20

Digest of Case-Law Relating to The European Communities: D Series, Issue Five. Commission, Brussels, 1995. Covers the twelve judgments on the Brussels Convention delivered by the Court of Justice of the European Communities between 1988 and 1991, and 117 decisions from the courts of the Member States between 1986 and 1990. \$55

Directory of Community Legislation in Force: 25th Report, 1 June, 1995. Commission, Brussels, 1995, 2 Volume Set. Gives reference for all binding Community legislation, including other instruments reflecting the activities of the three Communities (ECSC, EEC, and Euratom). It covers agreements and conventions, binding secondary legislation under treaties established, supplementary legislation, and certain non-binding acts. \$150

Disabled Persons Statistical Data, Second Edition, 1993. Statistical Office, Luxembourg, 1995, 335 pages. Presents data on the disabled population throughout the Community. You'll find information on: disabled population by age group, origin of disability; education of disabled persons; employment; living standards, and more. \$30

Energy Yearly Statistics, 1993. Statistical Office, Luxembourg, 1995, 116 pages. Provides an annual overview of the Community's energy status. Tables feature international energy comparisons, economic indicators, structures of net production, and characteristics of the year specifically under review. \$40

Interinstitutional Directory-European Union: September 1995. Commission, Brussels, 1995, 423 pages. Given detailed information on the EU's composition and organization; role and power; and administration. Includes names and addresses of members, as well as a complete list of institutions and bodies. \$25

Local Development and Employment Initiatives: An Investigation in the European Union. Commission, Brussels, 1995, 120 pages. Examines new ways to create jobs in the EU. It specifically looks at the following growth areas: home care; nurseries; the information technologies; improved housing; public safety; public transport; tourism; the audiovisual sector; waste management; water management; and pollution control. \$15

Report on Competition Policy, 24th Report. Commission, Brussels, 1995, 446 pages. Looks at the competition policy of the EU, including policies toward enterprises and government assistance to enterprises. Presents the decisions reached, measures taken in specific cases, and more. \$25

Tourism Annual Statistics, 1993. Statistical Office, Luxembourg, 1995, 289 pages. Presents data on tourist accommodations by category and capacity, arrivals and overnight stays of resident and non-resident visitors, employment activities in the tourist sector, and tourism and travel costs. \$35

ORDER FORM-FREE PUBLICATIONS

Mail to Bookshelf Orders, European Union, 2300 M Street, N.W., Washington, D.C. 20037.

Please send me the free items I have checked. Enclosed is a self-addressed mailing label.

Enclosed is \$3.50 check or money order for shipping and handling payable to E.C. Delegation.

Orders accepted for shipment to U.S. addresses only. Please allow 3 weeks for delivery.

Name _____

Organization _____

Address _____

City _____ State _____ Zip _____

ORDER FORM-PRICE PUBLICATIONS

Mail to UNIPUB, 4611-F Assembly Drive, Lanham, MD 20706-4391. 1-800-274-4888 (US), 1-800-233-0504 (Canada), 1-301-459-7666.

Please send me the price publications I have checked above. NOTE: Add postage and handling as follows: US, 5% or \$4.00 min. Canada & Mexico, 8% or \$5.00 min. Outside North America, 20% or \$12.00 min. MD and NY add applicable sales tax. Canada add GST. A \$15.00 rush service fee will be applied to all rush orders.

_____ My check for \$_____ is enclosed. (Orders from individuals MUST BE PREPAID before publications are sent.)

_____ Please send me the free European Community Catalog of Publications.

VISA MasterCard Number _____

Expiration date _____ Signature _____

Name _____

Organization _____

LIKE NO OTHER PAR

BY ALAN OSBORN

You've heard of the House of Commons. You've heard of the French Assembly and the German Bundestag. But the *European* Parliament? A Parliament for 15 countries with 11 languages and scores of political parties between them? Surely it's just a part-time consultative body, a kind of UN-style debating shop? Think again.

Imagine, in particular, a kind of very young Senate composed of people with fierce ambition, constantly chafing at the limits of their powers. The judgment should be not on what it is now so much as what it will be in, say, 15 years.

But if you feel that you can ignore it until then, Hollywood will tell you differently. In February the European Parliament (EP) voted to force European television broadcasters to devote a minimum of 51 percent of air time to European produced programs.

It's not that the members of the European Parliament (MEPs) don't like *Cheers* or *Dallas*, they just think that Europeans get too many American shows and not enough home-made programs.

This campaign will provide an important test of the balance of power in the European Union (EU) since it directly pits the EP against the 15 member governments. The latter aren't necessarily great lovers of American soaps, but they believe television stations should be free to put on whatever their viewers want.

Who are they and how do they operate, these 626 MEPs with their say in the spending of some \$90 billion this year, their growing ability to influence the lives of 370 million Europeans, and their high-flung ambition?

The average American congress-



Based in Strasbourg, France (shown), the Members of the European Parliament shuttle between Strasbourg, Brussels, and Luxembourg.

LIAMENT ON EARTH



man or congresswoman would be dismayed at the rigors of political life in Strasbourg. Your MEP has no sweeteners to offer constituents, no ministers to lobby on a voter's behalf, no stick to take to awkward officials. "Pork-barrel" is not a term that the EP's squad of interpreters is very often called to translate.

Don't expect to hear much wit, irony, or grandeur in the EP chamber. If there is a Winston Churchill among the ranks of the MEPs, his oratory will be turned into pabulum by the interpreters.

None of this makes an EP's official business very entertaining, and debates are seldom reported in the newspapers. Boondoggles are another matter. For much of its early history the EP had a spendthrift reputation in the press for excessive traveling by some members. This situation has changed, partly because the EP's leadership has taken a grip on its excesses and partly because the quality of its members has improved sharply.

Lord Plumb, a former president of the EP and now the leader of the British Conservatives, puts it this way, "Politicians used to see the EP as a stepping stone into national politics. Now we're beginning to see the reverse. I believe after the next British election we'll see a number of members who have lost their seats looking for seats in Europe."

Lord Plumb, who once memorably said that he was "born an Englishman and will die a European," is one of the few politicians to have made a national reputation through his service in the EP. But several of the present MEPs were conspicuous for other reasons before coming to Strasbourg.

There's the international financier and conservationist Sir James Goldsmith, for instance, who flies in regularly to Strasbourg in his private



Seating in the European Parliament is arranged according to political grouping rather than by country. (see chart on opposite page)

The European Parliament From Left to Right

With nine political groups ranging from neo-fascists to former communists, what kind of political identity does the European Parliament have? Is it, in a word, Republican or Democrat, or something else?

Following the 1994 elections and the 1995 enlargement of the EU with the addition of Finland, Austria, and Sweden, the largest group in the European Parliament is the Party of European Socialists (PES) with 217 of the 626 seats, followed by the center-right European Peoples Party (EPP) with 173.

Then comes the newly formed right-wing alliance of the Union for Europe (UFE) composed of French Gaullists

and Italian Forza Europa members, with a strength of 54.

The Liberals (ELDR) hold 52 seats and the European United Left/Nordic Green Left (EUL/NGL) 33. Next largest is the Green Party with 27. The European Radical Alliance (ERA) has 20; Sir James Goldsmith's Europe of Nations Party (EN) has 19; and there are 31 independent members.

In practice, there is a remarkably precise balance of power between the Socialists and their allies on the one hand and the forces of the right on the other. Compared to the 15 EU member governments, the EP would be ranked as middle-of-the-road politically.

It probably seems left-wing to American observers. Even the

supposedly center-right governments of the UK, Germany, and France, for instance, are pledged to a degree of state-financed welfare, regulation, and interventionism that mainstream American political parties would find bordering on the extreme.

But the EP has neither the power nor the will to involve itself in grass-roots partisan politics. Outside of a few extremists there is broad support for the consensus view taken by most EU governments on such matters as immigration, law and order, taxation policy, and social security.

The EP may one day be in a position to bring about real change in the way the EU member countries are gov-

erned, but for the time being its fire is largely concentrated on building up its own powers. It can't afford to be bossy or politically extreme. It's true that a number of MEPs fiercely oppose any further advance toward European union, but the sense of the assembly is overwhelmingly in favor of it.

This consensus tends to make its debates relatively non-combative and its resolutions moderate. If the Socialists and the PPE both oppose a measure, it will never carry. If they approve it, it will. It's not surprising that political differences are very often glossed over for the sake of getting an agreed text on the record.

—Alan Osborn

aircraft to deliver majestic utterances on trade and the environment.

Remember Dany Cohn-Bendit—or “Danny the Red”—who achieved worldwide notoriety as a militant student leader during the Paris riots in 1968? He’s now a middle-aged member of the German Green party in the EP, though not entirely a reformed character. He’s been heard threatening to smoke marijuana in the chamber in support of drug legislation.

The famously bespectacled Greek folk singer Nana Mouscouri sits quietly as a member of her country’s right-wing New Democratic party. She’s now a great deal more *sotto voce* now than her millions of admirers remember her.

There are a lot of women in the EP—a quarter of all members, though it can seem more at times. In December one session featured an hour of debate on direct selling during which 12 women and not one man spoke. It’s been remarked that the EP offers a unique forum for politically ambitious women barred by tradition and prejudice from high office in their national Parliaments.

Pauline Green, a 47 year old former policewoman from London, leads the Party of European Socialists, which with 217 seats is the EP’s largest political group. She is as close as you could get to being a House Majority Leader. Strasbourg, she says, “has a very female feel to it. It’s young, dynamic, and not at all like the male clubby atmosphere at Westminster.”

If there are more Socialists than any others in the EP, the center-right European Peoples Party is not far behind. In practice the members divide fairly equally into right and left, though political alignments tend to be unfocused. The dynamism often seems to be a perennial desire by MEPs of all parties to extend their powers at the expense of the EU governments, which often lends a bland, consensual character to debates and texts.

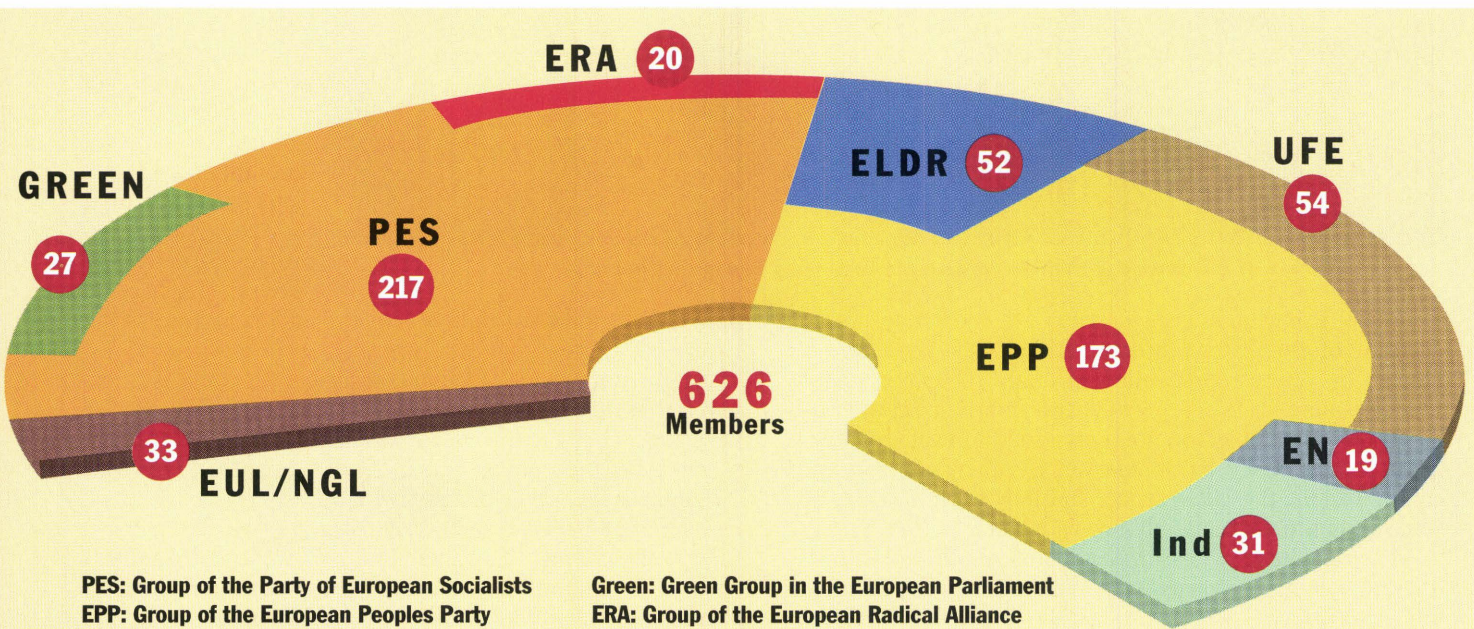
Such dramas as do exist are played out five days a month in Strasbourg, a city of addictive charm but a site which exacts a huge physical and financial toll on the Parliament. MEPs hold their party and committee meetings in Brussels, while much of the EP’s administration takes place in Luxembourg, where, absurdly, the library is located. It would make sense to have everything under the same roof but attack the agreement under which Strasbourg is the headquarters and one might as well attack the honor of France itself.

In the 15 years it has existed in its directly elected form, the

EP has extended its powers from the essentially negative ones of an upper house—consultation, delay, veto—into the more active ones of a true Parliament. It surely has much further to go and perhaps important steps will be taken this year at the EU’s intergovernmental conference.

Germany will press for the EP to have a much bigger say, Britain will oppose. But Dr. Martyn Bond, head of the EP’s UK office, is optimistic, “Back in the 1950s, Dean Acheson

IN THE 15 YEARS IT HAS EXISTED IN ITS DIRECTLY ELECTED FORM, THE EP HAS EXTENDED ITS POWERS FROM THE ESSENTIALLY NEGATIVE ONES OF AN UPPER HOUSE—CONSULTATION, DELAY, VETO—INTO THE MORE ACTIVE ONES OF A TRUE PARLIAMENT.



PES: Group of the Party of European Socialists
EPP: Group of the European Peoples Party
UFE: Union for Europe Group
ELDR: Group of the Liberal Democratic and Reformist Party
EUL/NGL: Confederal Group of the European United Left/Nordic Green Left

Green: Green Group in the European Parliament
ERA: Group of the European Radical Alliance
EN: Europe of Nations Group
Ind: Non-attached

said Britain had lost an empire and not yet found a role. It's quite clear that Europe is that role, and slowly but surely public and political opinion is coming round to that. The European Parliament plays a key part in that new structure."

What is the European Parliament?

The European Parliament is like no other legislative body on earth. It has 626 members from 15 countries, divides into nine political groups, does its work in three different countries and uses 11 languages.

The EP's size, powers, and procedures have grown dramatically since it was created in its present form in 1979.

THERE ARE A LOT OF WOMEN IN THE EP—A QUARTER OF ALL MEMBERS, THOUGH IT CAN SEEM MORE AT TIMES. IN DECEMBER ONE SESSION FEATURED AN HOUR OF DEBATE ON DIRECT SELLING DURING WHICH 12 WOMEN AND NOT ONE MAN SPOKE.

Depending on the subject, the EP exercises its powers under four main headings: consultation, cooperation, co-decision, and assent.

Under the co-decision procedure a proposal cannot be adopted without the EP's approval. In effect this means that government ministers have to agree on an acceptable text with MEPs beforehand. This procedure is used for decisions covering the free movement of workers, the internal market, technological research and development, the environment, consumer protection, education, culture, and health.

The Parliament's assent is required for decisions on the entry of new member countries and international agreements by the EU, among other things.

In the key area of spending by the EU, the member governments decide on the level of compulsory expenditure (chiefly farm spending and payments arising from international agreements) while the Parliament decides on the rest. The distinction between the two is not always clear.

The Parliament's fundamental role is dictated by its brief to exercise democratic supervision over all EU operations.

MEPs have the right to censure and even dismiss the Brussels Commission.

EP members speak and vote according to political affiliation rather than nationality. Following the 1994 elections, the largest group is the European Socialist Party, with 221 seats, followed by the center-right European Peoples Party with 173 and the Liberal Democrats with 52.

MEPs are paid the same basic salary as national MPs in their home country. The annual budget of the Parliament is some \$800 million, of which a fifth represents the costs of transferring members, staff, and equipment between the three operational centers of Strasbourg, Luxembourg, and Brussels. Running costs are also highly inflated by the expenses of translation. ☹

Alan Osborn is EUROPE's Luxembourg correspondent.



Female members of the European Parliament listen to testimony at a recent hearing.

Those are expected to grow further in the next 15 years.

Each of the EP members (MEPs) has been directly elected by voters representing in total 370 million people. Elections take place every five years, and the next will be in 1999. The number of members assigned to each country is broadly determined by population. Germany, since reunification, has 99; the UK, France, and Italy each have 87; and so down to the tiny Luxembourg with just 6 MEPs.

In earlier years the European Commission in Brussels had the sole right to propose initiatives while the EU member governments, acting through the Council of Ministers, made the final decisions. Following reforms introduced in 1987 and 1992, the EP has been entrusted with a complex and important range of powers, including the right to co-decision with the Council on many matters and the right to initiate legislation in a few areas.

No One Covers the New Europe Like...

EUROPE

M A G A Z I N E

Subscribe to EUROPE, the only magazine that covers timely and important business, economic, and political events not only in the European Union but throughout Europe. From Paris to Moscow, from politics to travel, EUROPE gives you the information you need to stay on top of the news. No one covers the New Europe like EUROPE.

Return this coupon to EUROPE, P.O. Box 55935, Boulder, CO 80322-5935

\$19.95 for one year (10 issues).

\$34.95 for two years (20 issues).

Name

Address

City

State Zip

payment enclosed

please bill me.

5A96

DR. KLAUS HÄNSCH, 57, has been a member of the European Parliament since direct elections were introduced in 1979. He was elected its president on July 19, 1994.

Born in Sprottau, Silesia (Poland), Dr. Hänsch escaped to Schleswig-Holstein in 1945 and was educated in West Germany. He studied political science, history, and sociology at Cologne, Paris, and Berlin, joining the German socialist SPD Party in 1964. He was for many years an adviser to federal and state governments. In 1976 Dr. Hänsch became a lecturer at Duisburg University. He has written extensively on the unification of Europe and European security policy.

Klaus Hänsch is a popular and respected president of the European Parliament. In Germany he carries considerable weight as one of the major figures in the European Union. In Strasbourg he commands respect for his integrity even from political foes: "He's doing a good job. He's quite effective and quite fair," says Lord Plumb, Conservative leader and himself a former EP president.

In an interview with *EUROPE*, Dr. Hänsch summarized the importance of the European Union for the United States.

"Americans should understand that besides all the institutional difficulties and complexities and despite some controversies between the US and the EU from time to time, it is a great success story that European countries, which in the first half of this century fought against each other, have found a common organization to balance their interests and to maintain a lasting peace between them. That's what European unification is about," he said.

Dr. Hänsch was asked if the European Parliament would ever become a genuine parliament, like the House of Commons or the US Congress?

"No. Never. The European Parliament is not, and cannot be, a copy of any national parliament, not of the House of Commons, not of the French Assembly, not of the German Bundestag," he replied. It is a parliament that incorporates five different languages. There are many other dif-

BY ALAN OSBORN

ferences. The European Parliament must be and will be something specific, special."

According to the EP president, US politicians and European Parliamentarians meet on an annual basis. "The European Parliament and Congress have a longstanding and, I think, very successful special relation," he said. "A joint delegation meets twice a year where we discuss all problems of mutual interest, including difficult and controversial issues. (The current outstanding one is over the use of hormones in beef production.) I've

progress that the institution had made since 1979, when it first became directly elected. Its position, role, and powers have already made striking advances. "I'm very confident that over the next 15 years the Parliament will become an important, powerful institution within the European Union," he said, "not as a copy of national parliaments but in a specific role appropriate to the very specific organization that the EU is and will remain."

The speed and extent of this advance will depend greatly on this year's intergovernmental conference (IGC) of the 15 EU member countries when key decisions will be taken on the powers of the EP. What does Dr.

PARLIAMENT PRESIDENT

KLAUS HÄNSCH SEES SIGNIFICANT ROLE FOR EUROPEAN PARLIAMENT

been co-chairman of this interparliamentary delegation. Our meetings have always been very successful and have led to a better understanding of European and American affairs in both parliaments.

EUROPE asked Dr. Hänsch if the European Parliament is powerful enough today to do the job asked of it. He thought not. "The role of the Parliament at the moment is not yet appropriate to what we need as a democratic presentation on the European level. It has to improve its powers," he said.

But he urged people to look back and appreciate the "enormous"

Hänsch hope for?

"The IGC should have a limited but substantial result," he said. "The main point is to enable the European Union to be more efficient in decision-making, to be more open, and to have a broader democratic 'parliamentary legislature' for its decisions."

"The Parliament," he argued, "should co-decide with the Council (i.e. the member country governments) in all matters of ordinary legislation, that is to say in all these areas where decisions are taken by a majority vote."

Dr. Hänsch accepts that this majority vote procedure does not apply at present and will not apply in the future

on all decisions. "Treaty changes, for instance, and major political issues will be taken by unanimity," he said. "But ordinary legislation—all directives and regulations decided by the Council by majority vote—this is an area where the EP should be in on an equal footing with the Council. No more, but no less."

Hänsch believes that national governments will willingly hand over a share of their powers to the EP.

"I am optimistic. Governments know that they must achieve a result because a failure of the (intergovernmental conference) would have disastrous results in other areas of European politics," he said. "For example,

peace-keeping and to restructuring the former Yugoslavia." The US and Japan would have a role in contributing to the restructuring of Bosnia, but the EU should and would bear its share, which has been put at about \$2 billion over three years."

EUROPE asked Dr. Hänsch why the European Union was important to today's generation, given that it arouses such widespread skepticism. "It is necessary to convince people to support European unification, and this is no longer possible only by referring to the past," he said. "European unity is necessary to meet the challenges of the future—the restructuring of European

parency about what was decided by the EU Commission in Brussels and how it was decided, "and we need Brussels to concentrate more than it did in the past on the main issues of modern politics and not so much on details."

Greater publicity might help. Dr. Hänsch believes there are lessons for the EP in services like the American cable channel C-Span for broadcasting proceedings in the chamber and elsewhere. Funds have been approved for a pilot project this year to see if a market exists for airing parliamentary debates throughout Europe. But the sheer number of languages involved and the size and diversity of European audiences are serious obstacles to success in this area.

Under Dr. Hänsch's presidency new procedures have been introduced, a prime example being last year's public hearings and voting on the appointment of the individual EU commissioners. There has also been a major crackdown on the lavish overseas trips and junketing that had been earning the EP a bad name in the press.

A number of important initiatives have also been taken. "The Parliament played a very prominent role in abolishing the need for visas by US citizens and European citizens visiting each other's country," said Dr. Hänsch.

More recently the EP's consideration of a customs union between the EU and Turkey enabled MEPs to pressure Ankara into significant improvements in the area of human rights.

To outsiders, one of the absurdities of the European Parliament is that while it sits in the French city of Strasbourg, much of its administration is in Luxembourg, and much of its committee work takes place in Brussels. A good slice of overhead costs are taken up by traveling and hotels. As you might expect, politics is the reason.

According to Dr. Hänsch, "This decision to spread the Parliament among three cities was not very intelligent, but it was a unanimous decision of the heads of state and government. You can see that unanimous decisions are not always the most reasonable ones. A miracle is that this European Union has worked for 40 years." ☺

Alan Osborn is EUROPE's Luxembourg correspondent.



failure of the IGC will inevitably affect monetary union and at least postpone the negotiations on enlargement of the EU. Failure of monetary union and enlargement will lead inevitably to a lot of difficulties for the financing of the Union after 1999. All these things are related to each other, and the governments know it, so I am optimistic."

When asked if people should be skeptical about the EU as a preserver of peace, in the light of the crisis in former Yugoslavia, Hänsch replied, "The Union must tackle the responsibility on its own continent, to contribute to

economics, the fight against unemployment, the need for a common environmental policy, and a common fight against international organized crime."

Public apathy toward the Union was a problem, he agreed, "but nevertheless, I am convinced that the majority of all member states will continue with European unification provided that politicians, both national and European, are able to explain better than they did in the past what's going on in Brussels and what is not going on in Brussels."

There was a need for more trans-

Finland

ELISABETH REHN



Elisabeth Rehn, former defense minister of Finland and member of the Finnish Parliament, now serves as a representative from Finland in the European Parliament. She sits on the committees for Foreign Affairs and Security Policy and for Legal Affairs and Citizen's Rights. Mrs. Rehn, who was narrowly defeated in 1994 when she ran for president of Finland, has recently been appointed special rapporteur of the UN Commission on Human Rights for the Former Yugoslavia. During her latest trip to Washington, DC, Mrs. Rehn spoke with *EUROPE* about the European Parliament, Bosnia, and her future plans in Finnish politics.

Could you explain the role of the European Parliament? What do you think it accomplishes?

I will say that when I arrived (in Strasbourg) I had been listening to so many negative words about the Parliament—that it's just a club, a traveling circus for old politicians who have had very eminent positions and are now withdrawing from being prime ministers, foreign ministers, and defense ministers. That's not true. Of course, you can just be in the club and do nothing. All over the world you can do nothing in different parliaments, in different bodies, and just live there. I believe it's quite true when it is said, that 20 percent of members of the European Parliament are very efficient, 20 percent are doing nothing, and 60 percent are in-between, sometimes doing quite a lot and sometimes being very lazy. That goes for many bodies and organizations.

Overall, I have found that the European Parliament is the good conscience of Europe. The average people's voice is heard in the Parliament, because we are all representing almost all the parties in Europe. We are representing the different regions of Europe, and people are coming to us with their worries and problems.

The EP carries on the struggle for human rights, even if it's sometimes a little bit naive. It's important. And for just the people of Europe, *their* Parliament is having *their* say. Of course, we decide upon the budget. So that's a very distinctive role.

I have learned to have my own role with foreign affairs and security and with human rights, with equality, and minority rights, and also legal affairs. These issues are extremely important to me. When you find your own niche, where you are some kind of specialist, you work hard and it's meaningful to be a member of the European Parliament.

Would you like the European Parliament to have more power?

I don't know that we should have more power, but we should be admitted the power we have already now and perhaps a little bit more supervision with regard to the Commission and even the Council of Ministers. First of all, I believe in the openness we have in

EUROPE INTERVIEW

the Parliament. Whoever wants can step up and talk. I believe we should have more of that transparency in the Council of Ministers and in the Commission because the

ministers and commissioners can go to the meetings and tell their parliament back home, "I will fight like a lion for you and for Finland" or whatever country they come from. Then they can come back and say, "I fought like a lion, but they didn't to join with me in Brussels." Nobody knows if he really fought like a lion [behind closed doors]. So more openness is required.

What is the "human rights rapporteur" for the former Yugoslavia? What do you do?

I am going there to do something for humanity. I want to do it in a bit of a new fashion. It should not only be a bookkeeping of the events that fills pages and pages with all the cruelties in the different parts of the former Yugoslavia. Still, my conclusions and recommendations should be quite strong. Of course, for this first report I will present to the United Nations, I didn't have much time. I had only one field trip. So it will still be some sort of a bookkeeping. In the recommendations, I will very much emphasize the importance that the human rights issue must be considered as one of the main issues with regard to implementing the peace negotiations. No reconstruction money should be paid without a special obligation for respecting everyone's human rights. You can't just go on killing people, shooting them in the back, frightening old people by shooting up their houses, raping women, leaving children on their own, and so on, and expect to receive European or American money.

I believe that the conditions for receiving funds should be very strong. That was something the European Parliament voted on, and we are strong about this. Those are things that the special rapporteur will do. Although I wasn't present at the negotiating table in Dayton, I do have to try to make people in the former Yugoslavia understand that without human dignity and respect there will be no lasting peace.

Do you have aspirations to run for the presidency of Finland again?

I have learned in my life that things just happen to me. I have not been trying to be something. It was a mistake when I was elected to the Finnish Parliament the first time in 1979. I ran a very good campaign. And then with the

Defense Ministry, I should not have remained for such a long time. It was not meant for that. Now I have been the longest-serving defense minister in Finnish history. It was not meant for me to be a candidate for presidency. I laughed when I was asked the first time. But I was quite close at the end of the vote. The only thing I have been really

running for was the UNICEF executive directorship. I failed. And that's the only thing I really have tried hard myself, and I failed. Then this special rapporteurship came up. I don't know. We will see. I have been very ill. I had cancer less than one year ago. I survived, and I'm free from that, thank God. And so I have started to live one day at a time. ☺

Belgium

WILFRIED MARTENS

It has been five years since Wilfried Martens, who turns 60 this month, was prime minister of Belgium, a post he occupied for a record 12 years. During that time, he was a pioneer advocate who presided over far-reaching changes. These changes helped to transform Belgium from a highly centralized state to a federal structure under which each of the country's regions and language groups (Dutch, French, and German) would largely become responsible for their own affairs. The final constitutional steps were taken under his successor, Jean-Luc Dehaene, but it was Martens who pointed the way.

He got little thanks for his efforts from his own Flemish Christian Democratic Party, which unceremoniously dumped him in 1991, resentful that he had put himself out to accommodate the interests of French-speaking Belgians. It was a blow to Martens' pride, but he did not let it get him down. He has reshaped his career at a European level, securing election to the European Parliament in 1994.

He is now one of its three most influential members, together with the president, Klaus Hänsch, a German Social

Democrat, and Pauline Green, the British Labor leader of the Party of European Socialists group (PES).

Martens is leader of the Christian Democratic group and also president of the European People's Party (EPP), the confederation of center and center-right parties in the 15 member states of the EU. The PES, with 217 MEPs (members of the European Parliament), and the EPP, with 173, together command a substantial majority of the 626 members.

"Does this mean that you and Mrs. Green decide what the Parliament

Christian Democrats were to work instead with groups further to the right—the Liberals, the Gaullists, Forza Europa, and the Europe des Nations groups, they would have a majority of just one vote over the more left-wing groups—hardly a basis for stable decision-making.

Martens' own group has easily the widest ideological span of any of the eight parliamentary groups, ranging from left-wing Christian Trade Unionists to the British Conservative MEPs. Some of these have Thatcherite views, but Martens reckons that a majority of them are not very far from the federalist mainstream of the group, though they would be embarrassed at the mention of the "F-word." There are inevitable tensions, but Martens emphasizes that on most issues a large majority of his group is able to agree.

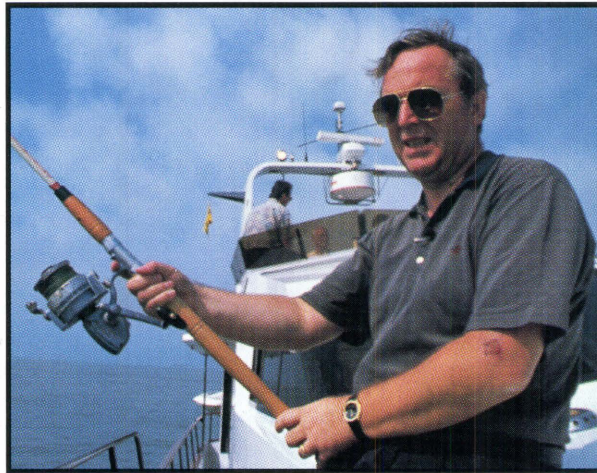
Martens sees his main task now as securing substantial new powers for the Parliament in the intergovernmental conference, at which its members hope to be represented by two observers.

Equal rights with the Council of Ministers over legislation, the right to endorse or reject members of the EU Commission and

subsequently to censure them on an individual basis are objectives to which, Martens says, the overwhelming majority of MEPs subscribe.

Martens is happy to end his career as a European politician in the European Parliament and looks back with no regrets to his long prime ministership. "I probably work harder and for longer hours now," he says, "but the political strain is much less." In Milton's words, he now exhibits "calm of mind," if not yet "all passion spent." ☺

—Dick Leonard



does?" a reporter recently asked Martens in his seventh floor office of the Parliament building in Brussels. "Let's say that we need each other," he replied, pointing out that an absolute majority—314 votes—was needed to amend any legislation brought before the Parliament under the co-decision procedure agreed under the Maastricht Treaty.

He admitted conferring with Green on a very regular basis. "We have what we call a technical coalition," he said. "It's the only way we can get the Parliament to work." He calculated that if the

European Parliament President Klaus Hänsch (on left) and German Chancellor Helmut Kohl (center).



A POWER TO BE RECKONED WITH

The European Parliament is gaining significance as the European Union looks toward the future **BY LIONEL BARBER**

The European Parliament is fast becoming a power to be reckoned with. This may come as a surprise because the EP has never quite managed to be taken seriously alongside the EU's two other main institutions—the European Commission and the Council of Ministers.

Once a mere consultative assembly, the EP has slowly accumulated the power to block or amend Euro-legislation. As a result of the Maastricht Treaty, members of the European Parliament or MEPs are for the first time able to negotiate as a near equal with the Council of Ministers, the chief decision-making body drawn from the 15 member states, on issues ranging from consumer protection, the environment, and the internal market.

This change marks an important shift in power since the Council, which decides on legislative proposals from the Commission, has until now been the dominant “legislature” within the EU. Rightly or wrongly, the European Parliament—rather than national parliaments—regards itself as the natural democratic counterweight to the Council and the Commission.

This trend is likely to continue, especially as the Council moves to more majority voting. And it accounts for the arrival in the Parliament of new stars, such as Elisabeth Guigou, the former French Socialist minister; as well as old hands such as Pauline Green and David Martin, the British Socialists; Gijs de Vries, the Dutch Liberal; and Detlev Samland, the German Social Democrat who chairs the budget committee.

Yet the Parliament still appears a remote, arcane institution—a hodgepodge drawn from 50 different political parties which shuttles between Brussels, Strasbourg, and Luxembourg and defies conventional analysis. “Nobody is quite sure how it works; it is a combination of different bits stuck together,” says Pascal Lamy, former chief of staff to Jacques Delors, former president of the European Commission, “but like Frankenstein, it’s starting to twitch.”

The first sign that MEPs were determined to flex their muscles in the post-Maastricht era came in July 1994, shortly after EU leaders selected Jacques Santer to succeed Delors as president of the European Commission. MEPs were upset that the British had vetoed the Franco-German favored candidate, Jean-Luc Dehaene, the

prime minister of Belgium, and angry at the failure of EU governments to consult over a successor.

As a result, Mr. Santer’s appointment barely squeezed through the Parliament. The lukewarm endorsement prepared the ground for a second parliamentary power-play—a request to submit all newly appointed EU commissioners to US-style confrontation hearings in January 1995. Mr. Santer agreed.

The hearings were one of the highlights of the year. For the first time, commissioners were obliged to take part in question-and-answer sessions about their qualifications for the job under the scrutiny of the television cameras and an expectant press. Five commissioners were later censured for inadequate performance.

The Commission hearings are an example of the Parliament using negative power—the right to block the investiture of the 20-strong Commission but not individual Commissioners—constructively. It is not always so easy to achieve the correct balance.

Maastricht extends the Parliament’s powers under a complex process known as “co-decision.” This process gives MEPs the right to a third reading of legislation in areas such as the internal market, consumer protection, research

and development, and the environment.

Co-decision has already been applied to more than 50 legislative acts, from the engine power of motorcycles, to packaging, waste, and biotechnology (though the final compromise fell foul of the full Parliament).

Using their powers, MEPs have pushed through amendments to strengthen the quotas on US films and television programs in Europe and to restrict advertisements on television shopping channels. “You can also achieve a lot through the threat to delay legislation,” says Kenneth Collins, chairman of the powerful Environment Committee.

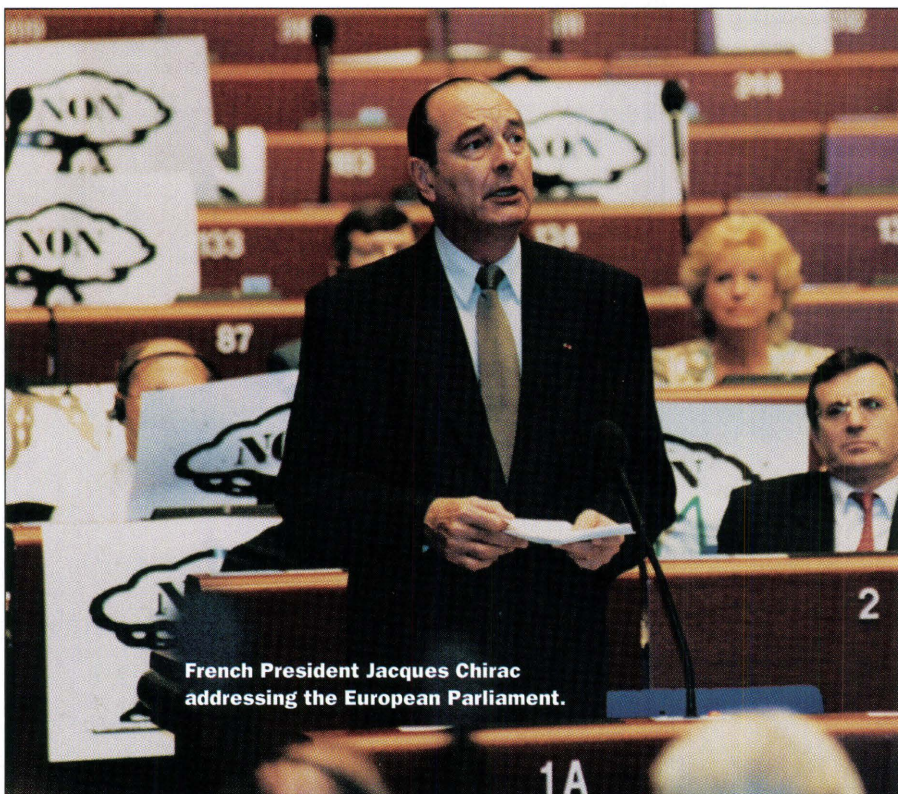
Sometimes, the Parliament appears a little like the Grand Old Duke of York, marching its battalions to the top of the hill and marching them down again to no obvious effect. After a hue and cry about human rights, the Parliament overwhelmingly ratified the EU customs accord with Turkey last December. Critics also ask why the Parliament delayed ratification of the partnership and cooperation accord with Ukraine when it had nothing to do with Russia’s occupation of the breakaway republic of Chechnya.

On other occasions, as in the Bosnia conflict when MEPs called for the resignation of Lord Owen, the EU’s mediator, the Parliament can claim to be the conscience of the European public. In more practical terms, MEPs used the threat to delay ratification of the accession treaties for Austria, Finland, and Sweden to head off British demands for a change in voting weights for countries that threatened to paralyze EU decision-making.

This year, the 15 EU member states are preparing for a constitutional conference popularly known as Maastricht 2. There are bound to be calls for greater legitimacy and accountability in EU decision-making, and the Parliament is making its pitch for extending co-decision in all areas of majority voting in the Council.

It will not win all its demands, but the trend in favor of the Parliament increasing its role in running the Union is surely set to continue as Europe’s business shifts inexorably to Brussels. ☹

Lionel Barber is a contributing editor for EUROPE and the Brussels bureau chief of the Financial Times.



French President Jacques Chirac addressing the European Parliament.

Barges are attracting more and more companies that want to ship goods in an environmentally friendly way, including Mercedes-Benz and Heineken.



DOES BUSINESS WANT



THE EUROPEAN UNION is struggling to keep its environment crusade alive as the ever present fear of economic downturn dampens public enthusiasm for green initiatives.

The EU's most celebrated effort to reduce global warming—the carbon dioxide (CO₂) tax—was derailed by Europe's industrialists and treasury officials. The tax will now only be introduced when the EU's major industrial rivals, the United States and Japan, levy eco taxes.

The green movement suffered another setback last year when a task force appointed by the European Commission, the EU's executive agency, proposed revising environmental legislation and called for new rules to be much more market-oriented and supported by cost-benefit analyses.

Some countries also complain about lack of enforcement of green laws in the EU. The Confederation of British Industry claims compliance with strict EU environmental rules is blocking British firms' access to other markets in the EU where the rules are less strictly enforced.

The EU's "Green Trio," Germany, Denmark, and the Netherlands, gained valuable support in 1995 with the admission of environmentally conscious Finland and Sweden. But a backlash against Brussels in many EU countries combined with widespread fears that business will finance green legislation by laying off workers have put paid to fresh initiatives.

EU countries have adopted a cavalier attitude to environmental directives, according to Commission figures on the application of Community law. In 1994, Denmark was the only member state that had transposed all 125 environment-related directives into its national law. Italy was at the bottom applying only three quarters of the rules.

Attitudes to the environment vary widely among the EU's 15 member states. The Mediterranean countries claim they simply cannot afford many green measures and suspect their northern partners may be using them as a way to blunt their competitiveness. In Denmark, by contrast, voters and businesses accept that a clean environment costs money; "green taxes" generate 10 percent of government revenues.

Business warns that failure to create an EU-wide environmental regime will undermine the single market by making some countries cheaper to operate in than others.

BY BRUCE BARNARD

A GREEN EUROPE?

Nordic paper and pulp companies have invested billions of dollars to create a sustainable and ecologically sound industry, even during a severe market downturn, because buyers, mainly in Germany, threatened to find alternative suppliers unless Nordic firms cleaned up their act.

The Nordic industry has changed out of all recognition with pulp mill emissions only a tenth of their level a decade ago. Sulfur dioxide emissions in Finland, for example, have fallen to 14,500 tons a year, from 103,000 tons in 1980. Chlorine has been phased out of the production process in some mills.

Meanwhile Swedish forest compa-

EVERY ENVIRONMENT DIRECTIVE STIRS CONTROVERSY WITH THE LAWMAKERS CAUGHT IN THE CROSS-FIRE BETWEEN GREEN ACTIVISTS AND INDUSTRY LOBBYISTS.

nies have joined forces with environmental groups to develop a forest certification scheme that guarantees Swedish wood originates from well-managed forests and that old growth forests—which are essential to the preservation of rare species and biodiversity—haven't been chopped down to make it.

The Nordic companies are parlaying their green credentials into marketing tools and forcing their rivals in North America and Brazil to spend heavily on matching environmental measures.

The fact that the EU's 15 national economies are in different stages of development, spanning Germany, the economic powerhouse, to Greece, the poorest member state, makes it difficult to write EU-wide green laws.

Industries facing structural upheaval and competition from abroad are fighting tougher rules proposed by Brussels. But Sir Leon Brittan, the EU's trade commissioner, says these fears are exaggerated. Environment costs are not a decisive factor for industries, representing between 1 percent and 2 percent of overall production costs in the EU.

European business is belatedly becoming aware of the fact, long acknowledged in the United States, that the environment can be a useful marketing tool. And green business is big business, according to Ritt Bjerregaard, the EU's environment commissioner, citing a recent survey that showed that 67 percent of EU citizens had already pur-

chased or were ready to buy "green" products even at a higher price.

Cleaning up the heavily polluted former communist nations of Eastern Europe—where power plants, chemical factories, and coal mines still belch noxious fumes into the atmosphere—also presents an opportunity for EU pollution control and consultancy firms.

But in the EU, industry remains instinctively suspicious about green initiatives. The Commission's call for stricter emission standards, for example, has drawn a frosty response from some auto executives.

There's no need for stricter standards, according to Jacques Calvet,

chairman of Peugeot Citroen, the French car manufacturer. Cars sold in Europe this year will emit 8 to 10 times fewer pollutants than those sold in 1980, and by 2000, 20 percent of cars are likely to account for 80 percent of emissions. But the cost—\$8.5 billion a year—has acted as a burden on the competitiveness of the European car industry at a time when demand has been flat.

Tougher rules, says Calvet, "would further hobble Europe's fragile manufacturers and the economy at large and all for the sake of a marginal reduction in vehicle emissions."

Few businessmen are as outspoken as Mr. Calvet, but privately many echo his fears of over-zealous legislators eroding their competitiveness.

Every environment directive stirs controversy with the lawmakers caught in the cross-fire between green activists and industry lobbyists. But these protracted rows and the EU's labyrinthine legislative process at least give industry time to prepare for a greener future.

And the EU is getting greener. A directive on packaging waste, which comes into force in July, obliges all member states to have a recovery and recycling scheme that must ensure that between 50 percent and 65 percent of waste packages must be recovered annually by the year 2001, with between 25 percent and 45 percent recycled. The EU's poorer countries have longer to meet the targets.

But the rows still rumble on. The Commission has clashed with Germany over its insistence that more than 70 percent of bottles must be refillable, a requirement that helps domestic brewers at the expense of foreign suppliers.

By far the biggest environmental challenges facing the EU are getting people to abandon their cars for public transport and shifting freight from trucks to trains and inland waterway barges.

Gridlock across Europe is increasing as car ownership rises despite the availability of good public transport in most member states. There have been success stories such as the large market share captured by France's high-speed TGV trains from the airlines on the Paris-Geneva and Paris-Lyon route and the fully booked EuroStar trains traveling between London and Paris via the Channel Tunnel.

Elsewhere, the car is winning hands down. Traffic volumes in the EU will double in the next 20 years, says EU Transport Commissioner Neil Kinnock. "Endless traffic jams, suffocating urban air pollution, endemic delays, and rising insurance bills are already everyday facts of life.

Failure to act, Mr. Kinnock warns, will lead to "gridlock in the urban areas that then spread along the main connecting networks of Europe."

The future, says Kinnock, "is massively expensive and noxious paralysis on a continental scale."

But the EU has yet to take the message seriously. A 1991 directive allowing private freight companies to compete with Europe's inefficient state-owned railway monopolies has resulted in only a handful of new services. Companies that have transferred their freight to rail have been driven back to the road by poor service.

Nevertheless, some of Europe's biggest companies have gone green and their smaller, reluctant rivals are being forced to follow suit. Heineken, the Dutch brewer, has just switched its deliveries in the Netherlands from the road to the inland waterways, and Mercedes is shipping some of its autos on barges down the Rhine.

This market-driven environmentalism is the best endorsement for a green Europe. ☺

Bruce Barnard, based in Brussels, is a regular contributor to EUROPE and a correspondent for the Journal of Commerce.

Inside EUROPE

APRIL 1996

VOLUME IV/NUMBER 4

EU NEWS

SPAIN'S POPULAR PARTY WINS

As expected, Spain's conservative Popular Party (PP) won historical general elections on March 3, putting an end to 13 years of Prime Minister Felipe González' Socialist government, but failed to garner enough parliamentary seats for an absolute majority.

The results will almost certainly mean the PP will need to seek out a coalition agreement with one or more smaller regional parties.

"We've won the election...and you have triumphed after many years," PP leader José Maria Aznar told tens of thousands of cheering and chanting supporters gathered outside party headquarters in Madrid as the results came in.

The PP took 156 seats in the 350-member Parliament, far short of the 176 needed to form a majority and govern effectively, and in fact two deputies less than the Socialists had in the outgoing Parliament.

González' Socialists won 141 seats; communist-led United Left took 21; the Catalanian nationalist Convergence and Union garnered 16; and the rest were divided among small regional groupings, including five for the Basque Nationalist Party.

At press time, it was not immediately clear who Aznar would approach to strike a deal on a coalition.

Because of its conservative line on regional autonomy and its perceived roots in Francoism, the PP is not fully trusted by the Catalans or the Basques, who are always seeking more independence from Madrid's central government.

Aznar, 43, is a former tax inspector who took over as PP leader in 1989, just as the party was heading into another general election against the Socialists.

Party leaders picked Aznar, then the president of the Castilla-Leon region, so as to give the PP a fresher, younger, and modern look as many Spaniards considered the party, founded by a former Franco minister, as too right-wing.

In that campaign, González played on those fears,

telling Spaniards that a vote for the PP was a vote for the darkness of the past and intolerance.

It worked. The PP lost again to the Socialists, but Aznar took note and began moving the party to the center in earnest. Among other measures, he distanced the party from its older, more conservative members and installed young technocrats in senior positions.

In the 1993 elections, the Socialists once again successfully tainted the PP with Franco's past and won the elections, although losing their parliamentary majority.

But after so many years in power and stained by a series of financial and political scandals coupled with a deep recession, the Socialists began to lose support.

Over the next few years the PP won the European parliamentary elections and then the 1995 municipal and regional elections.

This time around Aznar went after the all important youth vote. A quarter of Spain's 32 million voters are too young to remember the Franco years so the Socialist name-calling among young people was largely ignored.

At the same time, polls showed the young were upset with Socialist sleaze and deeply concerned about Spain's 23 percent unemployment rate—the EU's highest.

The PP leader promised to create jobs, govern cleanly, and cut the obligatory nine months of military service to six months.

Aznar also appealed to the urban middle class, vowing a crack down on crime, pledging tax cuts and a reduction of the budget deficit, and promising to crush the Basque terrorist group ETA, which has killed almost 800 people in its 28-year campaign to win independence for Spain's northern Basque region.

The voters responded, but now the hard part begins.

—Benjamin Jones

EU-ASIA SUMMIT

The first-ever EU-Asia summit, held in Bangkok on March 1-2, brought together leaders from 25 Asian and EU countries to discuss improving economic and political ties between the regions. A final statement issued at the end of the summit called for cooperation on the basis of equality, increased two-way investment, trade liberalization, and support for the WTO. The summit was widely viewed as a successful new starting point for Asian-European relations. A second summit will be held in the UK in 1998 and a third in South Korea in 2000. The EU is hoping to bring India into those future Asia-Europe summit meetings, while Australia and New Zealand have also signaled their interest to participate.

The EU's trade with all countries of Asia was worth nearly \$313 billion in 1994. (Its trade with the US for the same year was \$235 billion.) Japan is the EU's second largest partner, and China is the EU's fourth largest market.

EU REGRETS CHINESE MILITARY EXERCISES

The EU said it deeply regretted China's test-firing of ballistic missiles into the seas off Taiwan, followed by a large-scale military exercise, including air, land, and sea units and some 150,000 Chinese troops. Italy, speaking as EU president, declared that the week-long exercises could lead to further tension in the region and that the Beijing government was risking a confrontation.

SUMMIT ON TERRORISM

More than a dozen world leaders gathered in Egypt to attend a summit, hosted by President Bill Clinton and Egyptian President Hosni Mubarak, to try to salvage the Middle East peace process and to find ways to combat regional terrorism. Europe was represented at the meeting, held in the Red Sea resort Sharm el-Sheikh, by the heads of state of the UK, France, Germany, Italy, Norway, Spain, and Turkey, as well as Commission Vice President Manuel Marín. Through its highly visible presence at the summit, the EU sent a strong message in support of the peace process and called on Iran to condemn terrorism once and for all. The meeting also showed solidarity with Israel and bolstered support for Israeli Prime Minister Shimon Perez, whose government suffered a large drop in popularity after the recent wave of terrorist attacks.

PERSSON TAKES OVER SWEDISH PRIME MINISTRY

After a parliamentary vote on March 21, Göran Persson formally took over as Sweden's prime minister, succeeding Ingvar Carlsson. The new Swedish premier called for a policy of tight fiscal control to eliminate the country's budget deficit.

DAYTON ACCORDS RENEWED

In recent talks held in Geneva, the leaders of Bosnia, Serbia, and Croatia promised Secretary of State Warren Christopher that they would respect the Dayton Accords and move rapidly toward normalizing relations with each other.

The EU presented plans on how to raise up to \$4.5 billion in the next four years in reconstruction assistance for the war-torn region.

WHAT THEY SAID

"Either we are in (the EMU) or it's decline (for Italy). I have bet that we will make it for 1999, even with a lot of foreign friends. And I have not wagered small amounts."

—Gianni Agnelli, retiring Fiat chairman, discussing Italy's role in Europe's new single currency.

"By the time IFOR withdraws, Europe must have put together its successor. The US has given us a second chance in Bosnia. Europe must not fumble that, too."

—Paddy Ashdown, leader of the UK's minority Liberal Democrats, discussing Bosnia's future.

"They should not stop (the peace process) because of these acts, terrible enough though they may be."

—Susanna Agnelli, Italian foreign minister, speaking out on terrorist bombings in Israel.

"NATO enlargement is on track, and it will happen."

—Warren Christopher, secretary of state, in Prague addressing foreign ministers from 12 Central and Eastern European countries.

"It isn't the cows that are mad, it's the people that are going mad."

—Stephen Dorrell, British health secretary, commenting on the EU ban on British beef exports over concerns of mad cow disease.

BUSINESS BRIEFS

Europe consolidated its leading position in the global drugs business with the merger of the Swiss pharmaceutical groups **Sandoz** and **Ciba**. The deal created a new giant with a market capitalization of nearly \$80 billion.

The new company, **Novartis**, will have combined sales of \$22 billion, putting it second only to **Glaxo Wellcome**, the British group formed by a \$13.7 billion merger of Glaxo and Wellcome in 1995.

The Swiss deal stoked speculation of a new round of mergers, with analysts tipping **Zeneca** of Britain, **Schering** and **Bayer** of Germany, and the US groups **Eli Lilly**, **Warner Lambert**, and **Shering-Plough** as the most likely bid targets.

BUSINESS BRIEFS (CONTINUED)

Novartis will be the sixth largest drug firm in the US where it makes 33 percent of its sales from subsidiaries based in New Jersey.

•••

Reed Elsevier, the Anglo-Dutch publishing and information giant, has drawn up a target list of companies as it prepares to spend some of the \$5 billion earmarked for acquisitions.

The company is itching to buy again after spending 1995 digesting its 1994 acquisition of **Lexis-Nexis**, a US on-line publisher.

Reed Elsevier increased pre-tax profits by 19 percent to \$1.1 billion on sales up 20 percent to \$5.5 billion, confirming its status as yet another successful Anglo-Dutch merger alongside **Royal Dutch Shell** and **Unilever**.

And following "an outstanding" first year performance by its new US unit, **Unilever** is expected to cross the Atlantic to buy professional and business-to-business publishing operations.

•••

Lego, Europe's biggest toy manufacturer, plans to spend \$2 billion building 15 theme parks around the world.

The privately owned Danish company, famous for its plastic building bricks, will model the new parks on the Legoland park at its headquarters in Denmark. A Legoland opened in Windsor, UK, this spring, and a third is planned to open near San Diego in 1999.

The firm is currently examining sites in southern Europe, Asia, and the US East Coast for its chain of parks.

Lego, which makes more than 14 billion bricks each year, employs 9,000 people in 26 countries and has estimated annual sales of nearly \$1.5 billion.

•••

EuroDisney, operator of the theme park outside Paris that made a big hole in the profits of the **Walt Disney Group**, is planning a \$1 billion new town near its current site.

EuroDisney, short of cash after a financial restructuring in 1994, will put up only 10 percent of the development costs, raising the remainder from outside investors.

The new town, to be called **Val**

d'Europe will have around 1,500 homes and a shopping mall with 150 stores as well as hotels and restaurants.

•••

As **Fokker**, the Dutch aircraft group, filed for bankruptcy in mid-March, in the biggest corporate failure in the Netherlands, **DAF**, the truck maker that went bust in 1993, reported bumper profits.

Fokker, too, could yet return but in a much slimmed down form, as there were no last minute buyers for its main business, the manufacture of medium-haul regional airliners.

The group's core aircraft building business was closed down with the loss of nearly 5,700 jobs, the biggest mass layoff in Dutch history. Fokker's fate was sealed when the German Daimler-Benz group, its majority shareholder since 1993, cut off financial support. Samsung of South Korea emerged as a white knight but pulled back at the last minute.

Meanwhile, almost unnoticed in the trauma surrounding the Fokker collapse, DAF trucks boosted net profits by more than a third to \$100 million as output at its two plants surged by nearly a half to 16,656 vehicles.

And there's more to look forward to with production likely to scale 19,000 trucks in 1996.

•••

In an all too rare European acquisition in Japan, **Bayer**, the German chemicals group paid \$338 million for a 51 percent stake in Hokuriku Seiyaku, a medium-sized drug firm.

The first foreign acquisition of a quoted Japanese drug company since **Merck** purchased **Banyu Pharmaceuticals** in 1983 will give Bayer annual Japanese sales of \$150 million, or 0.3 percent of the world's second largest market, worth \$55 billion a year.

Bayer wants to use its new unit as a platform to build a market share of 1 percent.

•••

General Motors is building a \$340 million auto plant in southern Poland in the biggest investment in a new site by the Western motor industry since the collapse of communism in 1989.

The plant, near Katowice, will em-

ploy about 2,000 people and will begin production with an initial annual output of 70,000-100,000 vehicles in 1998. It will make low-cost family cars earmarked for sale in Central and Eastern Europe with 60-70 percent sold outside Poland.

•••

Sweden's **Wallenberg** industrial empire stands to raise as much as \$2.7 billion from the sale of a 50 percent stake in **Scania**, one of the world's biggest and most successful truck manufacturers, in the biggest ever stock market flotation by a private company.

Scania will be listed on the Stockholm bourse and will be the first Swedish company to be traded on the New York Stock Exchange.

Scania is the world's most profitable truck maker, earning profits of \$690 million in 1995 compared with \$537 million in 1994. It has made a profit every year for the past 60 years, and it made a 10 percent operating margin during the trucking slump of 1989-1993, when its main rivals, **Volvo** of Sweden and the German **Mercedes** group, barely reached 2.5 percent.

•••

Elan, an Irish pharmaceuticals company, paid more than \$600 million for **Athena Neurosciences**, a California-based biotechnology group, in one of the biggest foreign investments by an Irish company that has created a group with a stock market capitalization of nearly \$2.8 billion.

—Bruce Barnard

INSIDE EUROPE

Correspondent

Bruce Barnard
Benjamin Jones

Reuters contributed to news reports in this issue of *Inside Europe*.

Inside Europe is published by the Delegation of the European Commission, 2300 M Street, N.W., Washington, DC 20037.

The contents of this newsletter do not necessarily reflect the views of the European Union institutions or the member states.



CYBERSPACE SOCIETY

Steaming cappuccino arrives at the table, music floats in the background, and two people sit down for a nice long chat. The scene could be one from the Latin Quarter's outdoor cafes. But the fictional pair need not be in the same cafe or even the same city. Instead of speaking in hushed tones across a table, the only sound of their conversation would be the patter of fingers striking computer keyboards as their messages flash across a fiber optic network. This 1990s twist on cafe society—the cybercafe—offers connection to the information superhighway and serves up sustenance for the ride.

Cyberia, which opened in London a year and a half ago out of Internet service provider Easynet, claims to be the first Internet cafe, as opposed to a cafe.

Inside Cyberia's Whitfield Street location one would find 10 personal computers set up with electronic mail, America Online, telnet, and World Wide Web access. For \$4 per half-hour or \$7.50 an hour, a person can access electronic bulletin boards, search for job listings, download data, send messages, and be part of interactive chat rooms, according to Catherine Svors, a Cyberia spokeswoman.

"Most of the people who come in here have some vague experience with the Internet," she said. But if they need more than a short introduction, they can sign up for training classes at \$45 a session.

The London cafe has

proved successful enough to spin off franchises in Edinburgh, Kingston-on-Thames, Manchester, Ealing, Paris, and Tokyo. The company is looking at expanding into the United States, Australia, and South Africa in the near future and plans to have a cafe in every major city worldwide in the next few years, Svors said.

In most cases, future Cyberias will have built-in competition. Easynet itself produces a Web site of all the cybercafes around the world. In the past year hundreds of cafes—with names such as La Ciberteca in Madrid and Virtualia in Torino, Italy—have tapped into what appears to be an intense demand for high-tech tools and highly caffeinated drinks. There are some 55 in the United Kingdom alone. But Svors said Cyberia's experience and range of services put them ahead of the pack.

American entrepreneur Brian Colella believes the same about his OnLine Cafe, which opened in January in Rockville, Maryland, just outside of Washington, DC. Inside an unobtrusive strip mall storefront he provides a wide range of computer needs. More than a dozen Macintosh and PC terminals provide either Internet access or workstations for desktop publishing, creating spreadsheets or simple word processing. His staff also creates Web pages, designs and prints, tutors computer users, and stages birthday parties for kids.

"I like the idea that someone can come in here and it

can be a one-stop shop," Colella said.

And Colella is banking that his brand of cafe will take off internationally. He hopes to open 20 cafes in the United States by this summer, and franchises of the OnLine Cafe will open this year in Athens, London, and Stuttgart, Germany.

Note: for a listing of cybercafes contact <http://www.easynet.co.uk/pages/cafe/ccafe.htm>.

LINKS TO THE LINKS

If a 6 a.m. tee time at St. Andrew's is your idea of vacation nirvana, the Internet provides several links to creating your perfect European golf holiday.

Lists of golf courses, pro tours, and nearby tourist attractions in many European countries await visitors to Golf in Europe (<http://www.ecs.net/golf/>). A look at Danish courses, for example, led to Golf Bornholms in Rynne, along with its address, phone number, hours, season, and number of holes.

For those who enjoy watching leading golfers play, a click on tour information leads to the Pro Golfers Association and the Volvo European Tour. An avid fan might schedule a holiday around the Cannes Open at the Royal Mougins on April 18-21 perhaps followed by a stop at the Italian Open, which will be held May 2-5 in Bergamo. Statistics on tour money leaders, although a bit dated, also can be found.

GoftNet Europe (<http://www.golftnet.co.uk/>) has greater breadth of information with the addition of

books, tips, products, and players along with course listings organized by region. The site's creators review self-improvement books and software to help hone skills along with new video computer games for those who wield a joystick better than a club.

Golf writer Jon Cockerill provides a travel tip of the month and promises answers to those who e-mail him questions on planning their next golfing excursion. Cockerill's February tip touted the La Baule resort in southern Brittany and offered some advice on how to save a few francs while visiting this top-flight golf course.

SITE OF THE MONTH:

THE VATICAN

Thousands of spectators pack St. Peter's square in Rome every spring to hear the pope's traditional Easter address. John Paul II's message will reach well beyond the confines of Vatican City as the Holy See has moved to keep pace with the computerized following. An institution nearing its second millennium has entered the World Wide Web.

The Vatican's Web site (<http://www.vatican.va/>) has style as well as substance. It features a picture of the pontiff clad in crimson while saying Mass. A yellow stripe down the page outlines the seven languages—English, Italian, Spanish, French, Dutch, German, and Portuguese—visitors can select from to read the pope's recent speeches.

—Christina Barron

THE EUROPEAN COMMISSION is taking a stand against member states that flout the EU's environment laws, including the use of sanctions against offenders.

Until now, the Commission has stood back as EU governments openly ignored rules and bowed to pressure to allow member states to write and enforce their own regulations, defeating the original aim of creating an EU-wide environment regime.

The Commission has to walk a tightrope for fear of antagonizing EU member states. Some commentators say it was compromised by rushing to support protests against plans last summer by Royal Dutch Shell to dump the Brent Spar oil platform in the Atlantic Ocean but failing to condemn French nuclear tests in the South Pacific.

But it seems determined to seize the initiative again to ensure EU governments apply environmental regulations.

Among plans being canvassed in the Commission's environment directorate are the establishment of an inspectorate in Brussels to oversee the application of EU laws and the appointment of "green" ombudsmen in each of the 15 member states.

The Commission is also working on a plan to give individuals and interest groups easier access to national courts to ensure compliance with environmental regulations.

The Commission faces an uphill struggle to convince recalcitrant governments to cede more power to Brussels. But it has to respond to pressure from environment groups and the vocal Green faction in the European Parliament to take legal action in the European Court of Justice against governments for non-compliance.

The EU starts with a built-in disadvantage compared with the US because it has to deal with 15 sovereign governments with widely varying views on the importance of the environment.

But it is having an impact. The UK's water utilities, for example, face multi-billion dollar investments to meet EU standards, and its

beaches, among the dirtiest in Europe, are getting cleaner as resorts are shamed into action by the annual European clean beach listings from Brussels.

Elsewhere, progress is painfully slow. The EU's much vaunted eco-labelling scheme, "isn't really functioning at all," according to Environment Commissioner Ritt Bjerregaard. So far the scheme, which rewards environmentally friendly products with "green" labels, only covers seven types of washing machines, all made by one company (Hoover), four kitchen

towels, and three types of toilet tissue.

Despite several "domestic" setbacks, notably the collapse of the planned CO₂ tax to help combat global warming, the Commission is active on behalf of the 15 member states in the international arena. Last year, it played a leading role in amending the Basel convention to ban the export of hazardous wastes from OECD to non-OECD countries.

The EU also banned the production of ozone depleting CFCs in 1995, a year before the US.

More recently, the Commission published a draft directive that would oblige car manufacturers to take back all autos and recycle a certain percentage of the materials they contain.

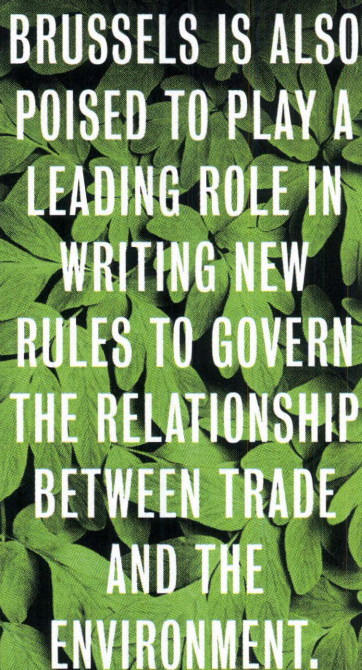
Brussels is also poised to play a leading role in writing new rules to govern the relationship between trade and the environment.

Rules to protect endangered species and the environment need not clash with those governing world trade, according to the Commission. "An open multilateral trading system makes possible a more efficient use of natural resources and contributes to lessening demands on the environment," it says in a report that will be presented to the inaugural ministerial meeting of the World Trade Organization (WTO) in Singapore in December.

Trade has created a \$250 billion a year market in green technology which is growing at 8 percent a year, the Commission says. And it's brandishing these figures to support its campaign to "green" Europe. ☺

—Bruce Barnard

EU TOUGHENS ENVIRONMENTAL STANCE



BRUSSELS IS ALSO
POISED TO PLAY A
LEADING ROLE IN
WRITING NEW
RULES TO GOVERN
THE RELATIONSHIP
BETWEEN TRADE
AND THE
ENVIRONMENT.

EUROPEAN COMMISSIONER

Ritt Bjerregaard

Friends claim that Ritt Bjerregaard, 54, Danish, and the EU environmental commissioner since 1995, thrives on controversy. Her strongest political opponents agree, and they have often been most strongly represented within her own political party, the Danish Social Democratic Party. Both her views and her behavior have often provoked strong reactions from her peers and the public in general.

The most recent example was her candid diary reporting on the proceedings of the European Commission plenary meetings and her less than diplomatic opinions of several European Union leaders. A planned publication in book form in Denmark was canceled after pre-publication excerpts became headline news not only in Denmark but all over Europe. Her colleagues, and Jacques Santer, president of the European Commission, were not amused, and she decided not to publish the book.

This decision inspired the Danish newspaper, the *Politiken*, to publish the diary as a special supplement, with a total circulation of 300,000, guaranteeing the diary a readership it would never have had otherwise. Ms. Bjerregaard has sued the newspaper and may be awarded damages dwarfing any royalties she might have received from the published book.

She angered the European Parliament by saying that it was not a "real" parliament, jeopardizing her own confirmation as a Commission member.

In 1972 Ms. Bjerregaard was a strong opponent of Danish membership of the then European Communities, but in the 1980s she became a committed European and was leader of the Danish European Movement until she was appointed Danish EU Commissioner. She had turned down a cabinet post in the Danish government after it was made clear that she would not be

allowed to pick the portfolio she wanted—believed to be foreign affairs.

Ms. Bjerregaard was trained as a teacher and was elected to the Danish Parliament in 1971. She served in several governments, and her strong views on virtually any issue were appreciated by her voters, who returned her to Par-

liament in a landslide. Even though she is a Socialist, few would call her lifestyle frugal. Her hotel expenses in Paris several years ago cost her a position in one government, and more recently her acquisition of a low-rent apartment in Copenhagen caused a major uproar. In the end, supporters and critics agree



Ms. Bjerregaard is a veteran political survivor.

—Leif Beck Fallesen

European Environment Commissioner Ritt Bjerregaard spoke briefly to EUROPE Editor-in-Chief Robert J. Guttman when she visited Washington, DC earlier this year. She discusses EU-US environmental cooperation and the role of the EU in protecting the environment across Europe.

Is the environment mentioned in the New Transatlantic Agenda?

I am very pleased to see that the environment is a central feature in the program mapped out by the New Transatlantic Agenda for a closer relationship between the European Union and the United States. Caring for the environment is truly embodied in the central theme of this new relationship “together we can make a difference.” Now we need to move beyond words to action and demonstrate to our citizens that this joint environmental program brings direct benefit to them. There will be a trade and environment conference in Singapore this year which is a way of stressing this transatlantic cooperation on the environment.

Is the environment still a central issue to the citizens of Europe today or has the topic faded as a popular issue?

I would say it is still a top issue. The EU needs a strong environmental policy. The EU has now more than 200 pieces of legislation dealing with air, water, waste, and chemicals. These items set the basic framework of EU environmental law, and it is being further interpreted and implemented on national, regional, and local levels. The EU also plays an environmental role by way of project funding and a major environment research program. Some business groups and others have discussed ways to deregulate and reregulate environmental regulations, but I am happy to say there will be no deregulation. There has been an absolutely clear signal from the Commission stating that we will not retreat from a strong environment policy.

What has the EU been doing lately to protect the environment?

To date our experience has been limited to the introduction of eco-label and eco-audit schemes. While there has been much interest in the concept of using fiscal and economic instruments at the Community level, our first attempt at the use of such measures with a CO₂ tax has failed due to opposition from some member states with “fiscal sovereignty.” A number of member states have, however, successfully introduced such measures.

What exactly is eco-labeling and eco-auditing?

These are regulations setting up a standard which companies can voluntarily opt into and which gives [consumers] an assurance that the products are actually meeting certain standards for environmental performance.

It is more of a marketing technique for individual firms to say to the public that they are an environmentally friendly company and are doing the right things for the environment such as recycling waste and properly meeting all the environmental standards.

What is sustainable development and what is your policy on this topic?

This was discussed at the Rio Summit in 1992. It is that we should not use more of our earth's resources so there will be enough of these resources left for future generations to live in a comfortable world, in good or better condition than it is today. The EU is firmly committed to the achievement of a true pattern of sustainable development and believes that can only be achieved by integrating environment and resource management concerns into the heart of policy-making in all fields rather than treating them as cosmetic add-ons.

What is the extent of EU-US environmental cooperation?

I have made improvement in the dialogue with the United States in the environmental field, one of my political priorities. Since 1973 our bilateral dis-

cussion with the US has developed on the basis of annual high-level consultations. These yearly meetings have reviewed the main issues of interest with a view to aligning our legislative agendas and our respective positions in international negotiations. Our environmental regulations have been made more compatible with the US, and potential trade conflicts have been averted. Our regulatory cooperation has been at its most successful in the fields of chemicals, air emission standards, and biotechnology. We are already working on mutual recognition of certification in the chemical area. We have shared data used to regulate dangerous chemicals and vehicle emissions.

Do you foresee any future projects with the US?

I want to strengthen the cooperation between the US and Europe, and toward that goal I am trying to set up a conference in 1997 on environmental issues. The US and Europe have a lot of things in common in the environment field, and it could be very good and very positive to stress that fact more clearly than it has been stressed in the past.

How does the EU deal with the environment? Do you have an Environmental Protection Agency like in the US?

We do not have an agency comparable to the EPA. We have a general directorate dealing with the environment. We also have the newly founded European Environment Agency, which has only a role in information. The EEA, located in Copenhagen, is an agency that only collects information. It has no role whatsoever in implementation or regulation or anything like that. It is only to collect data and then inform our citizens inside the European Union.

What do you hope to accomplish during your tenure as environment commissioner?

I simply want to make sure that inside the EU we have clean air and water to keep bio-diversity across the Union. And mentioning one other thing, it would also be to keep bio-diversity across the Union. ☺



Flanders

EUROPE'S BEST BUSINESS LOCATION

Now that the European Union's single market is taking shape, international companies who wish to take full advantage of this new business environment have a greater need than ever to establish a base in the heart of Europe. In order to meet this need in the best possible way, companies have to choose carefully where to set up their European operations. The decision, which is never an easy one to make, is usually based on such decisive factors as location, quality and cost of labor, and investment cost and supports.

Location is generally the prime factor, and no region is better placed than Flanders in northern Belgium. It is the crossroads of Western Europe's industrial heartland, with a 500-year-old tradition of welcoming foreign business and encouraging free trade.

But its advantages are not just historical. Flanders also offers a thoroughly modern, toll-free road network linking all the major European production centers, a range of world class ports joined to the major European inland waterways, one of the world's densest railway systems, a modern telecommunications network, and a range of reasonably priced industrial sites for all types of investments.

Even more important, however, is the fact that Brussels, the capital of Belgium, is located in Flanders. As the headquarters not only of the European Commission and NATO, but of thousands of European trade associations, the importance of Brussels as a focal point for international decision-making and lobbying is hard to overestimate. Moreover, Flanders provides international companies with a front-row seat to watch some of the major developments determining the future of European markets.

While it is true that the labor force in Flanders is one of the highest paid in the world, it still manages to provide value for money because its overall productivity is also one of the highest in the world. Furthermore, there are a host of labor cost reduction programs available. In addition, foreign investors in Flanders can benefit from a very generous expatriate taxation system. All of which means that Flanders' highly skilled, flexible labor force is a most

attractive incentive for any international firm wanting to establish a European base.

Flanders also offers a complete range of financial incentives which provide foreign investors with support levels unmatched by other, less privileged regions. Included in these measures are cash grants, various tax exemptions, investment deductions, interest-free loans for R&D, and training grants.

In short, the combination of a highly developed economy in a superb location with global trading links, a multilingual, sophisticated and extremely productive labor force and a host of tempting financial incentives make Flanders the ideal platform for conducting business in Europe.

International companies interested in exploring the exciting possibilities offered by the region need to make only one contact: the Flanders' Foreign Investment Office. Created in 1984, it is the sole official agency responsible for assisting foreign investment in Flanders. With representatives in the major industrial centers of the world, including the Far East, and four offices in the United States, it understands the concerns and needs of foreign firms considering a move to Europe and will handle all questions and problems arising from such a move. Amongst the latest American arrivals it has helped are Chrysler, who set up their European headquarters in Flanders, and Nike, who established a European distribution center in the region. Its staff welcome all inquiries and will devote the time and resources necessary to analyzing the benefits a company can gain from establishing a foothold in Flanders, the true heartland of Europe.

For more information, please contact:

THE FLANDERS' FOREIGN INVESTMENT OFFICE

*Leuvenseplein 4
B-100 Brussels, Belgium*

Tel: (32) 2/507 3852

Fax: (32) 2/507 3851

Flanders

Europe's best business location

call us on + 32 (2) 507 38 52



Flanders is at the heart of Europe. It has a perfect infrastructure, a multilingual workforce and a business-friendly climate. But that's not all ...

If you want to know exactly why international companies like Mazda, Nike, Toyota, Volvo Trucks, Levi Strauss, Philip Morris, Pioneer, Hyundai Heavy Industries and many others have chosen Flanders as their European business location, just give us a call. We will send you full details.

F L A N D E R S ' F O R E I G N I N V E S T M E N T O F F I C E
Government of Flanders

Investeren in Vlaanderen • Leuvenseplein 4 - B-1000 Brussels, Belgium • Tel. +32 (2) 507 38 52 • Fax +32 (2) 507 38 51

Call it the Côte d'Azur (as the French do), or the Riviera, or simply the south of France—it all adds up to the same thing, a magnificent, scenically blessed, luxurious stretch of coastline, anchored by St. Tropez in the west and Nice in the east.

True, the Côte d'Azur may not be today what it was a couple of decades ago, before it was invaded by hordes of sun-and-sea hungry tourists every summer, and St. Tropez is a far cry from that little fishing village that Brigitte Bardot made famous when she settled there after filming *And God Created Woman*, but the Riviera is still a captivating place, particularly if one ventures occasionally away from the beaches and the rocky shore to discover the little towns and hill villages behind the coast.

To be quite honest, a leisurely drive along the Côte d'Azur capped by a couple of days in Nice provides the most pleasures in the off-season rather than during the crowded summer months. That's when the sky is blue, the heat not

oppressive, and the Côte shimmers with the special light that hovers between the deep blue sea and the verdant and often quite wild shoreline where rocks seem to cascade into the sea.

Best of all, the roads aren't so crowded; the better restaurants don't require long advance reservations; hotels have rooms available; and last but not least, one can find parking spaces in the little towns where, during the summer, there simply aren't any unoccupied.

If you arrive in Nice by air, make sure you find yourself a window where, just before landing, you'll get a bird's-eye view of the Côte d'Azur in its full and colorful glory.

We've just taken the car trip along the Riviera, and our suggestion is that you first make your way west from Nice toward Cannes via the speedy auto-route. Proceed from there along the coastal highway, the N98, in the direction of St. Raphael, Fréjus, Ste. Maxime and finally into St. Tropez, which still rates as the glamour capital of the Côte d'Azur.

Historically, there isn't much to explore on that ride, but

CÔTE D'AZUR



it was at Agay that author Antoine de St. Exupéry, who wrote *The Little Prince*, was shot down in 1944 having just flown over his family castle. Also near St. Raphael one can survey the beaches where the Allies landed in their 1944 offensive against the Germans.

From here it's only some 29 miles into St. Tropez, which today bears little resemblance to the sleepy little fishing village it once was. On the waterfront, dozens of sleek yachts are anchored, and smartly dressed men and women lounge in the many cafes to people-watch. All along the harbor there are stalls selling t-shirts and whatever else might catch the tourist's eye. There is a little church converted into an art museum. (Matisse, Signac, and Picasso were all here and painted their impressions of St. Tropez.) Behind the harbor the old section of town offers at least a sense of what St. Tropez must have been like.

We found the prices in the various shops inflated, but it's a pleasant, relaxed place to explore; and it does have an at-

mosphere all its own. Just outside of town there is a convenient, huge parking place, and in season or off, it's worthwhile to drive out and visit St. Tropez's famous fine sand beaches, like the vast Pampellone crescent, the best on the whole Riviera and incredibly crowded during the summer months.

From St. Tropez get back on the N98 west toward the medieval village of Cogolin. We stayed at the very comfortable Hotel Coq, which is run by two sisters who have decorated the rooms very tastefully in Provençal fashion. Cogolin dates back to the 11th century and is well worth exploring, particularly the upper part of town, which features the ancient clock tower (now a private home), a couple of lovely churches, and—surprisingly—a museum dedicated to Raimu, the famous French film actor of the 1930s and 1940s. Raimu's daughter lives here, and the Raimu name appears all over town. Even the little movie house is called the Raimu.

We were lucky to hit on market day when we were in Co-

BY FRED HIFT

From Nice to St. Tropez, this magnificent, serenely blessed stretch of coastline remains magical





golin. There's one in every little village once a week and a more typically French occasion is hard to imagine. Among the luscious fruit, the aromatic cheeses and the many breads, the market also offered typical Provençal goodies, like lavender honey and herbs de Provence, which make for wonderful gifts to bring home.

From Cogolin you regain the N98, then switch to the D25 heading north. After 13 miles, the road joins the auto-route toward Frejus and Cannes. It's a fast, smooth ride, and the Cannes exit is prominently marked.

Cannes itself is somewhat overrated. It's become a big convention town, with prices to match, but there is no denying its attractiveness as it spreads itself along the Croisette, a glamorous road along the sea where, on the beach, every one of the big hotels—the Majestic, the Carlton, the Grand, and the Martinez—have their own informal restaurants, which, though pricy, offer excellent meals. The Croisette is full of elegant albeit expensive stores, and the restaurants lining the old harbor are well known for their outstanding seafood dishes.

Cannes has a fortress that dominates the town and a hilly old section where one finds first-rate restaurants. The old harbor, brightened by the big casino, is colorful and those yachts all but obscure the water and somehow

speak of a concentration of great wealth.

Hotels in all price ranges dot the town and the hills behind it. Our favorite is the Hotel Residential, situated in a little park right behind the Carlton.

ON A NICE DAY, LUNCH ON THE COLOMBE D'OR TERRACE, WITH ITS VIEW DOWN INTO THE OLIVE GROVES, IS BOTH A VISUAL AND A CULINARY TREAT.

The Residential offers reasonable rates, and many of its rooms have little kitchens, which come in handy. Breakfast is served in the hotel's charming little garden.

From Cannes, the logical route is toward Grasse, the famous perfume town in the hills (past Mougins), one of the most touristy places on the Côte d'Azur. From there, it's east into the little medieval town of Tourette-sur-loup, which features a most pleasant restaurant aptly called Le Medieval where, for less than \$20, one is offered an excellent dinner and the service is particularly pleasant.

A few miles from here one can enjoy a wonderful bed-and-breakfast in the comfortable home of Jean and Ani Meier-Gaillard, a delightful couple who offer warm hospitality (along with a garden and a nice swimming pool). They have two rooms available and one

must reserve as far in advance as possible (Tel. (33) 93 59 25 31). Their home beats a hotel on just about every count.

Incidentally, even in the off-season, it is advisable to call ahead for reservations. Telephone cards are for sale in

most tabacs and post offices and are invaluable since coin telephones today are virtually a thing of the past in France.

It's just a hop from Tourette-sur-loup over the curvy but highly scenic road to the twin hill towns of Vence and St. Paul du Vence. Vence has a lovely old section, and perhaps most important, it has the Chapelle du Rosaire, which should not be missed. Note that it is open only Tuesday and Thursdays from 10 to 11:30 a.m. and from 2:30 to 5:30 p.m. The chapel is closed Sundays and Mondays. Wednesdays, Fridays, and Saturdays one can view the stunning Matisse windows, but admission is only on 48 hour advance notice. (Tel. (33) 93 58 03 26).

From Vence it's a skip and a jump to one of the great Riviera attractions—St. Paul-de-Vence, once an artist's paradise and now a tourist haven. The Colombe

d'Or, one of the great restaurants of France, is at St. Paul, which clings to a hilltop and provides stunning views.

An added attraction at the Colombe d'Or (which puts a strain on the average pocketbook) is the collection of outstanding Impressionist paintings that grace the walls of the dining room and were given to the original owner by the hungry painters in exchange for meals. On a nice day, lunch on the Colombe d'Or terrace, with its view down into the olive groves, is both a visual and a culinary treat. The white, cooing doves that greet you at the restaurant entrance provide it with its name.

The Colombe d'Or also has a number of rooms and a large, usually uncrowded pool. The late Yves Montand and his wife, Simone Signoret, practically made the Colombe their second home.

St. Paul, with its climbing streets

(left) The tiny Côte d'Azur town of Vence features an historic section with fine examples of centuries-old Mediterranean architecture.

(below) Although Brigitte Bardot is now better known for her animal rights activism, many in town still remember St. Tropez's famous resident for her film career.



and its crooked little alleyways that provide unique views into the valley, tends to be crowded year-round, but even so it provides a unique experience.

Very nearby is the famous Maeght Foundation, a museum with a stunning collection of modern paintings. Also not far is Jean Renoir's home and studio.

And now it's back to the sea, straight south to the old village of Haute de Cagnes, where the Garibaldi family once lived and ruled, and a few miles west again to 8 Valloris, which Picasso put on the map.

At Haute de Cagnes and almost hidden away in an alley is the Restaurant Le Cagnard, justly famous for its meals—and the views from its elegant dining room.

Just a couple of miles away is Biot, famous for its pottery, and the Fernand Leger Museum with both the artist's large paintings and his sculpture.

And then east again along the coast, past the airport, along the broad Promenade des Anglais (named after the 19th century British tourists who really made the Côte d'Azur fashionable) into the heart of Nice, which certainly merits several days of exploring, not only in the city but also further down to Villefranche and the lovely (though quite built-up) Beaulieu-sur-mer.

Nice is a big, spread-out, busy town, and it has something for just about everyone. On the edge of the old section is the richly colorful flower market with its abundance of plants and fruit, cheese and pasta.

Just before getting to that market, across the street from the opera, is Auer, a remarkable pastry shop that's been in the same place for more than a hundred years. On a side street is what we consider the best little restaurant in Nice. Called the Restaurant Merendas, it is run by a couple—he cooks, she serves—who have only about a dozen tables. It may be a hole in the wall, but the food is wonderful. Ask for their *pistou*, a pasta smothered in basil and garlic sauce.

At Merendas, every table

TRAVELER'S NOTEBOOK

Making those side trips

Very close to St. Tropez, is Port Grimaud, a modern replica of a Provençal fishing village, which feels more like Venice than the Riviera and was originally designed for yachtsmen. It's corny, but it makes for colorful photos.

Heading south from St. Tropez on the D93 one comes to Ramatuelle, a picturesque village covering the top of a steep hill that affords spectacular views. North from here, on the D61, one finds Gassin, which has narrow, hilly streets, and a plenitude of all kinds of colorful plants.

North of Cogolin lies Grimaud, a medieval city towered over by the ruins of a large castle. Be warned. It's a steep climb, but the view is sensational and well worth it. There is also a tall old windmill, and the local church still displays its 1020 sundial. From Grimaud you regain the N98 going east, then branch onto the D25 north up to Muy and the auto-route east.

Coming down from Haute de Cagnes, it pays to stop by Antibes on the way to Nice. It has a Picasso museum in an old Roman fortress (Picasso worked here in 1946), an historic marketplace, and ancient ramparts, which are eminently walkable. A few miles away is Juan-les-Pins, where the well-to-do have their villas, and Cap d'Antibes, which boasts the Hotel du Cap, one of the most elegant (and expensive) hotels in all of France.

gets a bottle of the excellent house wine, and one pays only for the wine consumed. The lady runs her restaurant on a timetable. Come 2 p.m., she hangs up the *finis* sign and no further customers are admitted.

Also make an effort to find L'Ane Rouge on 7 Quai de Deux Emanuel where they serve a Côte d'Azur specialty, *burride*, which is a creamy garlic fish soup.

Nice, as might be expected, offers hotels of all kinds, ranging from the very expensive to the most reasonable. If your pocketbook can stand it, get a room at the venerable (and now redecorated) Negresco, which conveys something of the elegance of yesteryear.

If you feel adventurous and don't mind a drive with many sharp curves, make your way to Colomars, outside Nice on the road to Digne, and stay in the hills at the Redier Hotel, a beautiful and well-appointed place, which features a huge pool and a good restaurant as well as a very pleasant interior.

On top of all that, its off-season rates—around \$60 a night for a large room looking out on the garden—represent rare and very real bargains. ☺

Fred Hift covers Vienna for EUROPE.

In the center of the Place Royale in Brussels is a large equestrian statue of Godfrey de Bouillon, a fearsome looking knight with sword drawn. He is pointing directly to the Museum of Modern Art, a magnate for all discerning tourists.

The façade of the museum is a handsome 18th century structure, one of a harmonious quartet of mansions that occupy the four corners of the square. Inside it features late 20th century design and is curiously reminiscent of the Guggenheim Museum in New York, with circular galleries winding round in a spiral. The difference is that instead of leading upwards the galleries descend into a large hole in the ground, originally excavated for drainage pur-

In the Footsteps of Godfrey

BY DICK LEONARD

poses but cleverly adapted by the architect commissioned to reconstruct the museum in the early 1980s.

On the walls is the cream of Belgian art over the past 150 years. Nearly all the major works of Ensor, Magritte, Delvaux, Wouters, Spilliaert, and Permeke are here, as well as the work of French Impressionists and more modern artists, such as Paul Klee, Henry Moore, and Francis Bacon.

The museum is connected by a passage to the Museum of Ancient Art, which contains a magnificent collection of mainly Flemish artists such as Memling, van der Weyden, Bosch, Brueghel, and Rubens, as well as many other treasures. Perhaps its crowning glory is Brueghel's *Fall of Icarus*, celebrated by W.H. Auden's poem *Musée des Beaux Arts*, beginning with the words, "About suffering they were never wrong, the old Masters..."

But to return to Godfrey de Bouillon. What did he do to earn his prize position in the middle of the square? He was the leader of the First Crusade, which captured Jerusalem in 1099, and he declined to become king on the grounds that he was unworthy "to wear a crown of gold where our Savior had worn one of thorns."

To pay for his crusade, Godfrey had pawned his castle at Bouillon, an enchanting town on the sinuous river Semois in the southern Ardennes, not far from the French town of



The Ardennes' forests and mountains, once deadly battlegrounds, now offer hikers miles of beautiful scenery.

Sedan. There, the castle still stands on an impregnable site, a high, steep, and rocky platform overlooking a bend in the river.

Bouillon is an ideal center for visiting the Ardennes, the mountainous and forest areas of southeast Belgium made familiar to Americans by the German Ardennes offensive in December 1944 and the Battle of the Bulge. This battle is commemorated at the Bastogne Historical Center in the town where American troops surrounded by the Germans refused to surrender. General MacAuliffe responding with the single word "Nuts" to the German demand. The main square in Bastogne is now named the Place MacAuliffe.

Another museum, just outside the town of Arlon, is the Victory Memorial Museum, which has a remarkable collection of vehicles used by both sides in World War II. Yet the glory of the Ardennes lies in its natural scenery; it is marvelous walking country with lush river valleys dotted round with a plethora of castles of many different styles and ages.

The most remarkable site is the grotto at Han-sur-Lesse, a vast underground cavern five miles long, which takes two hours to be explored by boat. Han also has a safari park, which includes a herd of oxen specially crossbred to reconstitute, as nearly as possible, the original beasts before they were domesticated.

Most visitors to Belgium concentrate on the ancient Flemish towns of Ghent and Bruges. Those looking for something different are unlikely to be disappointed if they divide their time between Brussels and Ardennes. Full details of hotels, restaurants, and museums can be obtained from the Belgian National Tourist Office, 63 rue du Marché aux Herbes, 1000 Brussels, tel: (32) 2 504 03 90, fax (32) 2 504 02 70. ☎

Dick Leonard is EUROPE's Brussels correspondent.

CAPITALS

AN OVERVIEW OF
CURRENT AFFAIRS
IN EUROPE'S
CAPITALS

This month EUROPE asked its Capitals correspondents to profile a musician or a musical group from their respective countries. From surfer guitarists in Finland and a French chanteuse to a revived Swedish disco team and an Italian crooner the following dispatches offer a random collage of Europe's current music scene.

PARIS

PATRICIA KAAS

She was born a coal-miner's daughter, the youngest of seven children, in a northeastern French town near the German border. She started singing when she was only eight, and spent her teen years making the rounds of local talent shows, singing at dances where the sound system was so bad that no one could hear her and in bars where no one was listening anyway.

But although she and Loretta Lynn share the same humble beginnings and the same determination to make it against all odds, the looks, voice, and style of Patricia Kaas have no hint of country to them. She is a *chanteuse* in the most complete sense of the term—a cat-eyed, fragile figure whose husky voice belongs in dark, smoky cabarets like the ones in which Edith Piaf used to perform.

The comparison with Piaf is inevitable; like her, Patricia pours her heart into her songs. Her version of the classic Piaf love ballad "la Vie en Rose," recorded in 1992, vibrates with the same emotional intensity. But labeling her the "new Piaf," is putting unfair limits on her talents, which range from cabaret to jazz, blues, and pop.

Her vocal versatility is coupled with a love, which verges on the obsessional, of performing in front of a live audience.

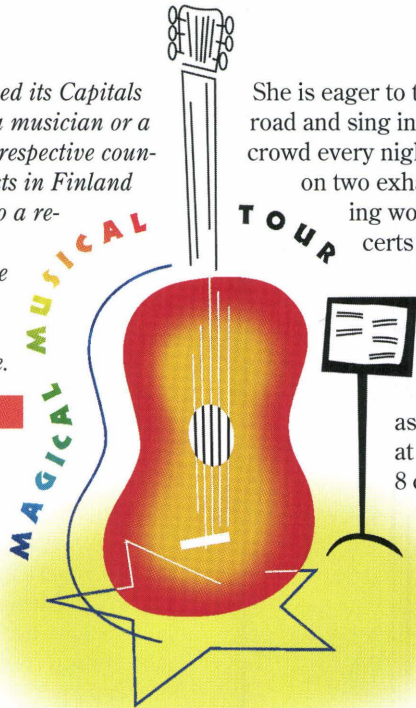
She is eager to take her show on the road and sing in front of a different crowd every night. Patricia has gone on two exhaustive and exhausting world tours: 196 concerts in 12 countries in 1990–1991; 145 concerts in 19 countries in 1993–1994. The result is that she has as many fans abroad as at home. In Russia her 8 concerts drew sell-out crowds of 15,000 each; in Hanoi, where she was the first foreign artist to perform in 30 years, the 10,000 spectators went wild. Since 1988, when her first LP *Mademoiselle Chante...* was released, she sold more than 8 million albums, half of them outside France.

Such success has not come without a lot of hard work, but in true rags-to-riches fashion, Patricia has also had a couple of lucky breaks. The first one came in the bulky shape of a fairy godfather. In 1985, when she was only 18, French film star Gerard Depardieu produced her first single "Jalousie," which went nowhere but turned her from an anonymous teenager into a girl with definite possibilities. Two years later her second single, "Mademoiselle Chante le Blues," caused a sensation in France. An album followed, which quickly went platinum, then more hits, two more albums, a mantelpiece full of music awards, international tours, standing ovations, fame, and glory.

Through it all Patricia has stayed timid and reserved except when she is on stage. In the spotlight, she can vamp with the best of them; offstage she likes to hug a worn teddy bear, which was a present from her German mother, who died five years ago. She has succumbed

to only a few of the trappings and traps of stardom.

She wears designer clothes now (Corinne Cobson, Azzedine Alaïa, and others), changes her outfits several times during a concert, decided a couple of years ago it was time for a sexier image—part of which is a breathy on-stage rendition of Marilyn Monroe's "I Wanna Be Loved By You"—has received the ultimate, unwanted celebrity accolade of having an unhinged fan first pursue her and then kill himself. She was a guest on *The Tonight Show* during Johnny Carson's final week as host, was asked to sing the title track for the film version of *Les Misérables*, and has a wax statue of herself in the Musée Grévin,



Discovered by French film star Gérard Depardieu, Patricia Kaas is now a star in her own right.

the French equivalent of Madame Tussaud's. In short, little Patricia has made it big.

This month *Café Noir*, her first album recorded entirely in English, is being released in the United States. It is bluesy, late-night, lights out music, featuring well-known standards, such as "I Wish You Love" and "Ain't No Sunshine," and cover versions of more modern songs like Prince's "Sometimes It Snows In April" and a couple of original tracks. With it, Patricia Kaas is hoping that her voice will prove as addictive to American ears as it has already done in most of Europe and large parts of Asia.

—Ester Laushway

BERLIN

KURT MASUR

Kurt Masur, a man of undisputed charm whose conducting not only appeals to the intellect but also to the heart, has been *Kapellmeister* (musical director) of Leipzig's prestigious Gewandhaus Orchestra since 1970. In 1991 he accepted the music director's post of the New York Philharmonic. He is also honorary guest conductor of the Israeli Philharmonic Orchestra. In 1993 Kurt Masur was *Musical America's* musician of the year.

Masur is also well known in Germany for his short but extremely important political role in East Germany's peaceful revolution. What happened in Romania nearly happened in Leipzig on October 9, 1989, when tanks stood ready to crush the courageous citizens' peaceful demonstration. Much of the credit for the fact that there was no bloodshed goes to the "Leipzig Six." Kurt Masur was one of the six heroes who appealed publicly against any use of violence. He became involved because nobody felt responsible, "nobody who was prepared to take the risk that the six of us did." He explains, "I'm a musician, and in politics I did the same as I do on the rostrum in front of the orchestra. I try to help people to understand each other, to build bridges, and to blend the different voices into one harmonious whole." Many had hoped that Masur would become president of the first freely elected East German State, but Masur declined saying "music is my only world."

Kurt Masur, born in Brieg, Silesia in 1927, wanted to become a pianist or organist at an early age. But his father, an

engineer, staunchly insisted that his son learn a "respectable" profession, and so young Kurt also trained as an electrician. At the age of 16, however, he firmly told his father that he wanted to become a musician. "My father couldn't understand me," he said, especially since Masur's doctor told him that the small finger on his right hand would stiffen up



Conductor Kurt Masur played a crucial role in the non-violent transformation of East Germany in 1989.

and that he could never embark on a career as a pianist. "Well then I said, 'I shall become a conductor'," Masur gleams.

His career was steady but unspectacular. Years of apprenticeship followed at the opera houses in the provinces of Halle and Erfurt and the state theater of Leipzig. In 1955 he was conductor of the Dresden Philharmonic, in 1958 musical director in Schwerin, and in 1960, director of East Berlin's Comic Opera where he worked closely with Walter Felsenstein. Masur served as guest director at home and abroad, and then was chief director of the Dresden Philharmonic for five years. Since 1970 he has been conductor of the Gewandhaus. He spends half of his time with the New York Phil-

harmonic and the other half with the Gewandhaus Orchestra either in Leipzig or on world tours.

Masur's appearance is somewhat Bohemian. His mighty figure and grayish beard make him look a bit like Ernest Hemingway. Unlike other famous conductors, Masur uses no baton to direct. He compels communication with his responsive players only with his hands and expressive body movements. The deep affection between the conductor and his musicians is apparent to the audience. The audience seems to sense the respect that we feel for each other," Masur says and adding, "it has grown naturally and brings me joy."

To watch Masur during a rehearsal is a unique experience. He does not command so much as encourage his musicians. "I try not to talk too much, because music is a language which cannot be pinned down. To describe a theme is extremely difficult. You must allow the listener to have his own experience by using his own creativity, imagination, and interpretation. This is an essential point and perhaps the most beautiful in music." In Masur's view, the orchestra and the conductor must have a common aim. During rehearsals, he likes to let his orchestra play alone. "But after a while the orchestra needs a spiritual guide, someone who makes certain conceptual things clear, otherwise, everything becomes mechanical, just like a computer."

—Wanda Menke-Glückert

LUXEMBOURG

FRANÇOISE GROBEN

Françoise Groben is triumphant proof that Luxembourg has far more to offer music than its achievements in the Eurovision Song Contest. To see and hear her playing the cello is, for many audiences throughout the world, to be reminded of the late, great English cellist Jacqueline du Pre.

It's a comparison that delights Groben because, as she says, "I really loved her performance of the Elgar concerto. It's through her that I discovered it and that I really fell in love with it."

Groben's talent was apparent to her family and teachers when she was only six. "There was a rule at the Conservatoire in Luxembourg that you had to be 10 to play the cello, but they made an exception for me," she told *EUROPE*.

This exception led to opportunities to

play with orchestras early in life, and at 14 Groben was a member of the European Community Youth Orchestra, playing under conductors like Claudio Abbado and Herbert Karajan, “a very important moment in my development,” she says.

Groben speaks warmly of her years at the Conservatoire du Musique de Luxembourg, but inevitably there came a moment when she could learn little more from it. At 15 she left to study in Germany at the Cologne Conservatoire with the acclaimed Russian teacher and performer Boris Pergamenchikov and now lives there.

The young cellist’s talent was acknowledged at the highest levels in 1990 when she won the silver medal in the famous Tchaikovsky competition in Moscow. She was also awarded the Moscow Virtuosi and the Artist Union special prizes.

Groben has performed as a soloist throughout Europe, the US, Japan, and Russia, and this month she makes a return American visit to perform a Haydn concerto and Tchaikovsky’s *Rococo Variations* with the Illinois Symphony Orchestra.

Her repertoire is founded on the standard late Romantic works, including Brahms and Dvorak, but she is just as happy in the 18th or 20th centuries. The works of Bach, Boccherini, Shostakovich, and Martinu fall with equal fluency under her fingers. Some pieces have been specially written for her—she gave the premiere of the Luxembourg composer Alexander Mullenbach’s *Cello Concerto* with the Philharmonische Virtuosen Berlin.

Luxembourg has been generous in appreciation of its darling. Groben is sponsored by the Banque Generale du Luxembourg, which has provided her with a priceless Matteo Gofriller cello made in Venice in 1695; a rare privilege for such a young performer, one she readily admits.

But music in the Grand Duchy doesn’t begin and end with Françoise Groben. Luxembourg composers who have won recognition in other countries include, besides Mullenbach, the trumpeter-composer Gaston Waltzing, whose opera *Small Time* formed part of last year’s City of Culture celebrations in Luxembourg, and Claude Lenner, winner of the Prix de Rome.

Like many of the country’s promising instrumentalists, such as the violin-playing Cantorreggi sisters and the 15-year-old pianist Francesco Schlimme, all are

graduates of the Conservatoire, and some still teach there.

Music is, indeed, far more central to Luxembourg life than anyone would suspect from the popular image of the city as a bankers’ fortress. Professor Fernand Jung, director of the Conservatoire, points out that, in addition to his own academy, there are 10 music schools in Luxembourg with some 8,500 music students out of a population of around 400,000.

“Music here serves a social function,” says Duncan Roberts, editor of the English-language *Luxembourg News*. “Virtually every village has its own band and the city itself has a full symphony orchestra that gives weekly concerts throughout the year.” Not bad, surely, for a country with about as many citizens as Richmond, Virginia.

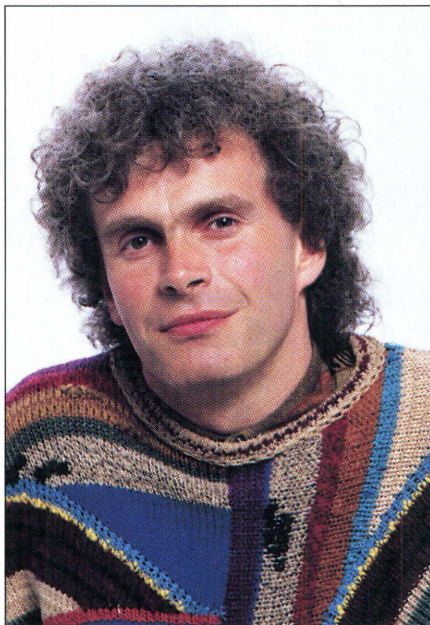
—Alan Osborn

LONDON

SIR SIMON RATTLE

Sir Simon Rattle, one of the top 10 conductors in the world, is on the market. Checkbooks are open; tempting offers are being laid at his feet; flattery is oozing.

Sixteen years after he took over and revolutionized the little-known City of Birmingham Symphony Orchestra (CBSO), Rattle announced in February that he will bow out as musical director and chief conductor at the end of the 1997–98 season.



Simon Rattle continues to be one of the most sought after music conductors in the world.

With a mixture of vision, charm, and determination, Rattle built up the provincial CBSO into a force that changed the map of musical Britain. For the first time people began to look beyond London for musical adventure and excellence.

Enlisting young musicians straight from college to blend with the ablest older members, he transformed the orchestra.

Though not quite in the category of “great orchestras,” such as Berlin or Vienna, the CBSO can give great performances, and there are more than 60 recordings to prove it.

Though regularly sought by headhunters, till now Rattle has resisted the lure of more glamorous posts to stay with “his” orchestra. He explained, “When I joined the orchestra, at age 25, I hit the ground running, and I’ve been running ever since. I’m 41 now and I simply can’t go on at this pace. I need some time out.”

The appearances of the tall, slim, fuzzy-haired Rattle on the podium and on television are totally captivating. His integrity, impassioned style, and down-to-earth relationship with the players, for whom he is always “Simon,” have won him great popularity.

A deeply serious musician, he also likes informality. He turned up at the launch of his biography in a wizard’s outfit. However, though very genial on the outside, he is totally uncompromising on musical issues.

Rattle’s meteoric rise is due to his ability, some say genius, for approaching every work with a totally open mind. He sets aside the conventions of decades or even centuries and asks himself how the composer would have liked to hear his work performed.

“I would like what I do to be more candid, even if that means that things don’t always work. We have to open ourselves to the music and say, ‘This is what we are making of it now.’”

He has the gift of a great conductor who is able to present a well-known work as though it were totally new and to take an unknown work and reveal its greatness.

He brought innovative and daring programming to Birmingham, where his reputation allowed him to perform many contemporary works. But the fiery young lion often had to choose a more conventional program for the surprisingly conservative audiences of London.

Where the most bankable talent on the international conducting circuit

goes next is anyone's guess. Rattle says that he has no plans to rush into another job but he is not expected to spend much time in what he once described as the "unsatisfactory occupation" of guest conducting.

He can pick and choose among the top UK orchestras, three of which have vacancies for a conductor. But he could well go outside the UK.

Rattle loved guest conducting at the Vienna Philharmonic, which he once described as the "pair of shoes I've always wanted to walk in." Berlin was also a challenge he found stimulating, and Leipzig is another likely contender for his remarkable talents.

In Boston where Seiji Ozawa, 60, has been music director for some 25 years, Rattle's availability may start some people thinking.

Generally regarded as one who is less comfortable with opera, Rattle did nonetheless receive rave reviews for his production of *Porgy and Bess* at the UK's famous Glyndebourne Opera House.

So as someone who likes to challenge himself and his audiences, perhaps he is thinking about the Royal Opera House at Covent Garden. It will be closed for redevelopment next year. Will it reopen in 1999 with Rattle as musical director and chief conductor?

Whatever path he chooses, there can be little doubt that it will extend him and enrich his audience.

—David Lennon

STOCKHOLM

BJÖRN ULVAEUS AND BENNY ANDERSSON

It's been 15 years since the breakup of Sweden's own fab four, ABBA. Its members have since gone their separate ways but do on occasion appear in the limelight again. This time, it is the group's male half, Benny Andersson and Björn Ulvaeus, who, after their success with the musical *Chess* in the mid-1980s, have teamed up again with the hit musical *Kristina från Duvemåla*. The show is based on Swedish author Vilhelm Moberg's epic novel, *The Emigrants*, about the 19th century Swedish mass emigration to North America.

The premiere last winter at Malmö Stadsteater was one of the biggest Swedish arts-entertainment happenings of 1995, and the reactions have been overwhelming among the public as well as the picky critics. The show sold out for its entire running 23 months in advance. It has now moved to Gothenburg, only to return to Malmö after a few months.

Going back to traditional Swedish themes is not new to the former pop-disco superstars. Benny Andersson, in particular, has been devoting much of his time in recent years to composing folk music, and he even had a big hit on the charts a few years back with a traditional Swedish waltz dedicated to (and named after) his wife. To his other credits can be added composing the official melody of a world ice hockey championship tournament, adding a distinct folksy touch here as well.

It was only a few years after the breakup of ABBA that Andersson and Ulvaeus teamed up with legendary musical writer Tim Rice (who, together with Andrew Lloyd Webber, produced such masterpieces as *Jesus Christ Superstar* and

eled speculation about a full-scale ABBA comeback? No, not yet. Even as the 1970s nostalgia wave has produced a number of such reunions, the legendary singing Swedes surely have other things on their minds. For their part, Andersson and Ulvaeus may simply be happy enjoying the fruits of their latest success for some time to come. However, rumors have been circulating that Frida, the dark-haired female member of ABBA, at age 50 is going back into the recording studio. If so, it would be her first solo effort since the 1984 album *Shine*.

—Jonas Weiss

MADRID

DOLORES MONTOYA AND MANUEL MOLINA

Rarely appearing in concert but beloved by their legions of passionate fans, Lole and Manuel (their stage names) are on a roll these days with the release of a new live album and their continuing popularity within the growing flamenco scene.

He plays the acoustic guitar, and she sings in a husky, Andalusian-accented voice while at the same time providing the clapping, or "playing the palms" as the Spanish say, which is the spirited rhythm section of flamenco music.

Their appeal, say aficionados, lies in their ability to play and sing flamenco that is deeply and securely rooted in tradition but at the same time sounds modern.

Flamenco is largely associated with Spain's gypsies and, like them, can trace its origins from India, through North Africa, and into Europe.

The music is frequently described as the "Spanish Blues" as flamenco lyrics also speak of loss and pain. It is almost always accompanied by guitar, and the singers' voices sound like they were weaned on bad alcohol and rough tobacco.

Lole and Manuel have certainly paid their dues. Dolores Montoya was born 42 years ago in Seville, the center of flamenco and gypsy culture, into a famous flamenco family, while Manuel Molina,



Formerly the male half of the Swedish group ABBA, Ulvaeus and Andersson are now enjoying the fruits of their second smash musical.

Evita) to compose *Chess*, a melodious rock-musical triangle drama involving two chess world champions (naturally, one Russian, one American—the cold war wasn't over yet) and a beautiful woman. Combining Rice's sharp and witty lyrics with the ex-ABBA duo's musical talents, the show was a success in London in 1985 before going on the road.

Since then, however, there have been no grand Andersson-Ulvaeus projects—until now. So, has this recent reunion fu-

48, is from the hard scrabble Spanish North African enclave of Ceuta.

Married in 1975, they produced a string of hit records before separating in the 1980s as rumors swirled that Manuel suffered from a debilitating drug problem.

But in the early years of this decade, they got together again and released an album called *El Amor Brujo* based on famed Spanish composer Manuel Falla's work and recorded with the London Symphony Orchestra.

Then last year, they appeared on stage for the first time in years at the Teatro Monumental in Madrid to record a live, double album of their many hits like "Dime," "Todo es de Color," "Bulerias de Manuel," and "Nuevo Dia." Also included were two numbers sung by Lole in Arabic, "Almutamid" and "Aljarafe."

With the record *Una Voz y Una Guitarra* a smash, Lole and Manuel are back on top of a field that, during their absence, became increasingly crowded with groups playing a fusion of flamenco, rock, and jazz and that has become known as "the new flamenco."

But don't compare them with these newcomers.

"I don't understand why these groups are labeled 'the new flamenco,'" says Manuel. "They're just gypsies who play salsa, blues, or rock, and logically they carry flamenco within themselves, but it has nothing to do with flamenco."

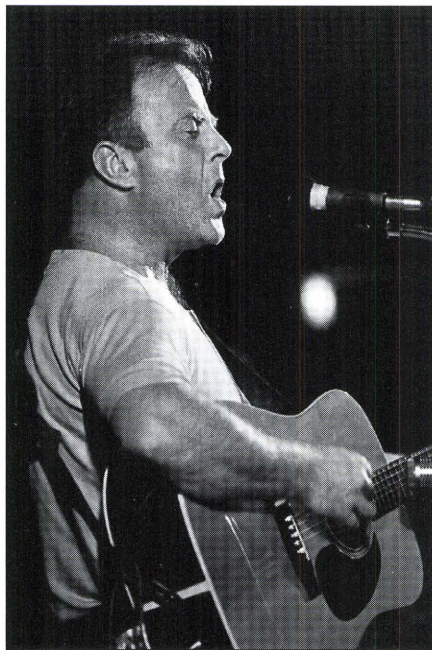
"Flamenco," he explains, "is now living its golden age. Young people realize there are few types of music (such as flamenco) which can convey so much feeling."

—Benjamin Jones

DUBLIN

CHRISTY MOORE

At 50 and having gotten over a serious heart attack, Christy Moore is no longer the wild man of the Irish music scene belting out his rebel and political protest songs before thousands of fans, but he is still one of the country's best-loved entertainers. He will always be remembered as the man who electrified Irish music 20 years ago as the founder of the group Planxty, which combined traditional folk music with rock and who gave Ireland his own brand of political protest songs as the Northern Ireland vi-



World famous Irish performers U2 and Sinead O'Connor count folk singer Christy Moore as an important influence.

olence was at its worst.

The bearded, overweight, sweating man in an ordinary t-shirt moving mass audiences with his songs about injustice

in Ireland, north and south and anywhere else around the world, was for many a symbol of the Ireland of that period as economic depression and the Northern troubles weighed heavily. But Christy Moore made people laugh as well as cry. With his small town background he knew the contradictions and foibles in the Irish psyche and his song "Lisdoonvarna" has been described as "Ireland's subterranean homesick blues" for the way it satirizes the country's annual "bachelor festival."

Christy Moore is now a wealthy man through his music, and some critics have mocked his more recent reflective and romantic songs as making him "the conscience of the yuppies" where he was once the scourge of the establishment. Some of his protest lyrics were banned from the national broadcasting station and even condemned by a court.

He has shrugged off the criticism and admits that he is now ashamed of the macho, swaggering style of his "angry young man" period and its dependence on drugs and alcohol. He says he needed these props to counter the insecurity he felt about playing the guitar alongside far more gifted musicians, such as Donal

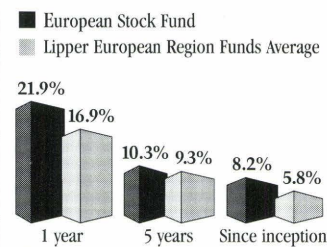
LARGEST INTERNATIONAL NO-LOAD MANAGER¹

Capitalize On Europe's Opportunities

T. Rowe Price European Stock Fund offers investors a way to participate in the growth and integration of European economies. It invests in the stocks of small and large European companies positioned to benefit from opportunities arising throughout this region. The fund has consistently outperformed its Lipper Category Average since inception (2/28/90).*

International investing has special risks, including currency fluctuation and limited geographic focus. As with any stock fund, there will be price fluctuation. \$2,500 minimum investment (\$1,000 for IRAs). 100% no load.

Average Annual Total Returns as of 12/31/95**



Call 24 hours for a free report and prospectus
1-800-541-6428



Invest With Confidence[®]
T. Rowe Price



¹Strategic Insight Simfund. *Source: Lipper Analytical Services, Inc. **Figures include changes in principal value, reinvested dividends, and capital gain distributions. Past performance cannot guarantee future results. Investment return and principal value will vary and shares may be worth more or less at redemption than at original purchase. Request a prospectus with more complete information, including management fees and other charges and expenses. Read it carefully before you invest or send money. T. Rowe Price Investment Services, Inc., Distributor. ESF029923

Lunny, a childhood friend with whom he founded Planxty and later the Moving Hearts. As a singer, Christy Moore is not especially gifted either, but his emotional power captivates audiences.

It is hard to believe that Moore began working life as a bank clerk. But when there was a bank strike in 1966, he went to England to find work and was able to break into the Irish clubs circuit singing ballads and playing traditional music. Back in Ireland in the 1970s, he supported the IRA's campaign in the North through songs and financial support for the families of prisoners.

But he changed his views after some especially gruesome IRA bombings and murders and became disillusioned with "an armed struggle in which too many little people are blown away." His indignation focused on developments south of the border, and he campaigned against attempts to build a nuclear power station and on other environmental issues.

When more than 30 teenagers died in a fire in a disco where the emergency exits were locked, the club's owners got a court order banning his song called "They Never Came Home." RTE, the national broadcasting station, banned his songs about IRA hunger-strikers.

Moore has toured much of the English-speaking world including the US where he has filled Carnegie Hall. He was inspired in his political protest songs by Woody Guthrie and Pete Seeger. Other heroes were Gandhi and Gerry Adams. He in turn has inspired younger singers such as Sinead O'Connor.

—Joe Carroll

THE HAGUE

CANDY DULFER

At the age of 21, Candy Dulfer, saxophonist and jazz musician, received the Dutch export award for music. She has always been a child of fortune. Now at 26, she's an excellent musician, smart, witty, rich, good-looking, and her popularity continues to grow. Some girls have it all.

Candy certainly started early. Her father, Hans Dulfer, a well-known Dutch jazz musician and saxophonist began teaching her the sax at age six. At 12, she played on one of her father's records and performed at the famous North Sea Jazz festival in the Hague. Two years later, she had her first band, Funky Stuff. In 1987, when she was 18,

she played as an opening act on Madonna's Dutch tour, and a year later, she accompanied rock star Prince in the Netherlands.

The cooperation with Prince lasted for a couple of years, including recordings with him in the US. She has also played concerts with Van Morrison, Pink Floyd, and Aretha Franklin, among others and has performed all over the world.

In 1990 she released her first solo recording, *Saxuality*, which sold more than a million copies. Three years later she released, *Sax-a-go-go*, which sold about half a million copies.

"In the beginning, many people bought my CD thinking, how cute, a girl playing saxophone," she said recently in an interview with the Dutch edition of *Playboy*. "And then they found out that I actually play fusion music, a kind of music that they might not have bought otherwise."

Critics describe her music as a mixture of funk, soul, jazz, and pop. Her talent combined with her open personality have made her immensely popular in the Netherlands as well as abroad.

Actually, Candy cultivates both the image of a sexy young woman and that of the ideal daughter-in-law. In the *Play-*



Dutch saxophonist Candy Dulfer got the attention of the music world in 1990 with her first solo release, *Saxuality*.

boy interview (for which she did not disrobe), she candidly discusses her close relationship with her parents, about her total rejection of drugs, and her desire for children. "I'm not a thrillseeker. I don't like risks," she says. "Actually, I'm rather at home with my cats."

Meanwhile, Candy Dulfer is continuing to build her career and perfect her musical style. And there's always more saxophone practice.

—Roel Janssen

LISBON

TERESA SALGUEIRO

Teresa Salgueiro was 17 when her melancholy voice wafted from one of Lisbon's *fado* bars and bewitched a group of musicians outside in the street.

The group included Rodrigo Leao and Pedro Ayres Magalhaes who were trying to assemble a band that would reestablish traditional Portuguese music. They invited Salgueiro to audition.

That was 10 years ago, and the meeting has become musical legend in Portugal. Now she casts the same spell on audiences across the world—even when they don't understand a word she is singing.

"Her voice was like a gift from nature," says Magalhaes, the guitarist-songwriter who founded Portugal's biggest musical success story this decade, *Madredeus*.

The band, which is named after the Lisbon church where they first performed, has toured Europe extensively, Asia, and the Middle East and will embark on a US tour in May and June.

The band has released five albums, and *O Espirito da Paz* has sold more than 350,000 copies in Europe and Japan alone.

German filmmaker Wim Wenders used their music—and Salgueiro as a love interest—in his film *Lisbon Story*.

In a country where the mournful musical tradition of *fado* (which means "fate") is still very much alive and girls often break into song from their windows or in bars and restaurants, Salgueiro's story is not so exceptional.

But her voice is. It is clear as crystal and full of *saudades*—a quintessentially Portuguese sentiment, defined as "nostalgia," "yearning," and "homesickness."

Her voice has won her what is probably the highest national accolade. She has been hailed the successor of Portu-

gal's fado diva—Amalia Rodrigues.

But Salgueiro doesn't sing fado. Madredeus have taken the soulful urban song, traditionally accompanied by Spanish and Portuguese guitar, and added new instruments. Their line-up is cello, accordion, guitar, and electric keyboard. And while fado sings of life's little vicissitudes, Salgueiro sings of peace and silence and the sea.

The result is a bizarre blend of fado, flamenco, Arabic, and New Age music.

"Our music is intended as a soundtrack to the landscape of Portugal," Salgueiro says. "We hope it will make people feel tranquil."

All six band members are highly accomplished musicians, and Salgueiro stresses that they work as a team. There is no sense in which she considers herself a star.

But it is the dark-eyed, elf-like Salgueiro, that gives Madredeus concerts their otherworldly quality.

The set is minimal—straight-backed chairs on a bare stage. Wearing somber suits, the musicians take their seats. Then Teresa steps shyly up, dressed in a 19th-century gown, her hair braided.

From the moment she opens her mouth there is complete silence in the audience.

—Samantha McArthur

VIENNA

PAUL BADURA-SKODA

It is an odd fact that, while in Europe Austria's Paul Badura-Skoda is idolized as "a pianist's pianist," in the United States he is better known from his many superb recordings rather than through live performances.

Badura-Skoda, certainly one of his country's most popular and widely appreciated musicians, is unusual in that he is not only a great performer of piano music of the 18th and 19th century, but also a musical scholar, a conductor, and even a composer. A London paper called him "the high priest of the Viennese school, now clearly at the peak of his powers."

"His favorites are the romantic composers," says his wife, a renowned Austrian musicologist, Eva Badura-Skoda, who for years taught at the University of Wisconsin at Madison and who in fact was joined by her husband in writing a book on Mozart interpretations. Author

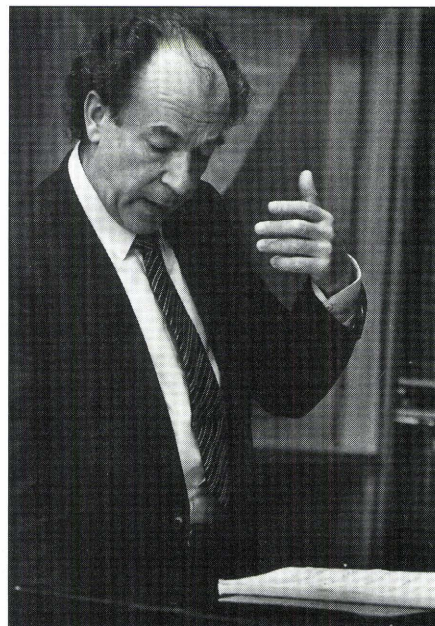
of many books, she has also been involved in a number of documentaries dealing with the history of the forte piano.

For 40 years, Paul Badura-Skoda has specialized in recording Mozart and Beethoven on classical keyboard instruments of their periods. In fact, he is currently recording all the Schubert sonatas on an early 19th century piano forte.

The pianist is a collector of historic pianos. He and his wife own 12 of them, and they are housed in a special studio in Vienna. If pressed to do so, Badura-Skoda will admit his preference for Mozart. "I think it is most difficult to play Mozart," he says. "With Beethoven the message is unmistakable, and even in technically difficult passages it is always clear. With Mozart there is something which the intellect cannot grasp. There is something very mysterious in his music."

That passion for the meaning of the music rather than for technical brilliance alone reflects itself in his performance and is in turn deeply appreciated by the critics.

The Royal Association of Music in London once invited him to play Beethoven alternately on an 1803 instrument and



Pianist Paul Badura-Skoda continues to be one of Austria's most popular musicians.

then on a modern piano. "I was sure that I would prefer the modern sound," he recalls, "but I was quite wrong. Everyone came away convinced that there was noth-

NEW GLOBAL STOCK FUND

A Conservative Approach To Foreign Investing

T. Rowe Price Global Stock Fund, the newest and most conservative of our foreign equity funds, offers a good way to add international exposure to a portfolio.

Because of its global strategy, you'll be able to participate in some of the most promising investment opportunities at home and abroad. And, since the fund invests primarily in established companies across a wide range of industries, it offers a relatively low-risk approach to foreign investing.

International investing has special risks, including currency fluctuations. As with any stock fund, there will also be price fluctuation. Minimum investment is \$2,500 (\$1,000 for IRAs). **100% no load.**

Call 24 hours for a free report and prospectus
1-800-541-6591



Invest With Confidence®
T. Rowe Price



Request a prospectus with more complete information, including management fees and other charges and expenses. Read it carefully before you invest or send money. T. Rowe Price Investment Services, Inc., Distributor. GLS029924

ing quite as exciting as hearing the appassionata played on an old instrument. Just the thought that the piano might fall apart any moment was exciting."

The Austrian master whose performances reflect the degree to which he has studied the music—for instance, he plays Beethoven considerably faster than anyone else, arguing that this had been the composer's intention—has united an army of usually jaded critics in singing his praises.

He is "at the pinnacle of his art," said *La Prensa* of Buenos Aires. His performance is "a magical moment" created by "an exceptional artist," enthused *Le Figaro* of Paris. Appreciating Badura-Skoda's great versatility, a Dutch critic wrote that his performance was "difficult to describe since there simply are no words for things which are so infinitely beautiful."

Badura-Skoda not only has played as soloist with just about every great orchestra in existence, he also excels in chamber music, and his four-hands recording with his friend, Joerge Demus, are classics. The conductors with whom he has

performed include Wilhelm Furtwaengler and Herbert von Karajan (who in fact "discovered" him), Sir John Barbirolli, Georg Solti, Bernhard Haiting, Andre Kostelanetz, George Szell, and others.

Badura-Skoda was born in Vienna in 1927 and studied with, among others, piano great Edwin Fischer. He derives his hyphenated name from his father, Badura, who died when he was still a child, and his stepfather, Skoda, who recognized his talent and brought him up during the Nazi period.

When he is not traveling—he will be performing in the US in May—Badura-Skoda finds his relaxation in playing chess with his wife. In fact, they both once played the Russian world champion, Boris Karpov.

—Fred Hift

COPENHAGEN

CAROLINE HENDERSON

Selling 80,000 albums may not be impressive in the United States. But it is not an everyday achievement

in a country like Denmark with a population of little more than 5 million people.

The title of the album is international, *Cinemataztic*, and the artist, Caroline Henderson, 33, is a Dane with a truly international background. Her mother is Swedish; her father is an American jazz musician; she has a sister in Los Angeles; and her grandparents live in Switzerland.

Critics say that her music is her own. It is personal and experimental yet as easy to hum as the best popular music. In February critics awarded her the Danish equivalent of seven Grammy awards and other honors, and one of her songs "Kiss Me, Kiss Me," has become a major hit with the daring cyclists that operate city messenger services in Copenhagen. Many believe that she is now ready for take-off in the international markets, as her style and language is truly cosmopolitan.

A single mother with two children, Caroline Henderson worked two years on her breakthrough album. She has no

NEWSMAKERS

The British Are Coming...Again!

Oasis versus Blur. Americans may shrug their shoulders in indifference at what British tabloids dub the "Battle of England" or the "British heavyweight championship" between the island's hottest pop acts.

But the fact of the matter is that not since the legendary rivalry between the Beatles and the Rolling Stones has the British pop throne been so furiously contested. As the most popular representatives of Britain's "indie" music (named after the independent record labels that initially promoted the newcomer bands), Oasis and Blur look fairly similar to the outsider—"two groups of skinny boys with fringes and guitars," as the *Economist* observed. Believe members of the bands themselves and nothing could be further from the truth. Sneering insults at each other, they have been engaging in a feud, which the tabloids greedily picked up and turned into a case of class warfare. While Blur represents the middle-class south, the members of Oasis proudly emphasize northern, working-class backgrounds.

Oasis' success story began in the fall of



The five-man band Oasis hails from Manchester and revels in its blue collar image and its success in America.

1994. Their first album *Definitely Maybe* exploded. It entered the British charts at the number one position and broke all records as Britain's biggest-selling pop debut. *Definitely Maybe* was pure rock-n-roll—loud, cocky, and rebellious. Since then, the band organized around the brothers Noel and Liam Gallagher has grown up quickly, in musical terms that is. While the five guys from Manchester still enjoy the sex-drugs-

rock-n-roll-lifestyle, their new album (*What's the Story*) *Morning Glory?* displays a more considerate, sensitive side. The guitars are still dominant, but the rhythms are gentler, the lyrics more mature, and the repertoire more diverse. The hit single "Wonderwall" is an unusually quiet tune and on its way to becoming a classic pop song of the 1990s. It is also no coincidence that *Wonderwall* is the title of a George

BRUSSELS

URSZULA GORNIAK

There is perhaps more musical activity in Belgium than in most of the other smaller European countries, with several annual festivals, the prestigious Queen Elisabeth International Song Competition, and the Théâtre Royal de la Monnaie, which houses one of Western Europe's finest opera companies.

The Monnaie has had an eventful history. Built in 1819, a performance in 1830 of the fiery Italian opera *La Mulette de Portici*, which celebrates a popular revolt in Naples, sparked off the Belgian national revolution and led to independence from the King of Holland.

Thoroughly reconstructed and modernized in 1986, the opera's current repertory is adventurous but hardly revolutionary. A highly admired production of Mussorgsky's *Khovanshchina* shares the limelight with Mozart's *Così fan Tutte* and Cavalli's *La Calisto*.

Leading the orchestra is Urszula Gor-

niak, Polish by birth but Belgian by adoption. As a student violinist at the Cracow conservatory, she was captivated by the Belgian violinist Arthur Grumiaux. She first heard him on the radio and then bought all the recordings by him she could find, and finally decided to go to Belgium to study with him.

Alas, Grumiaux fell ill and died before she arrived, but she was taken on by one of his closest associates and completed her musical training under him at Antwerp. She was soon in demand as an orchestral player and was engaged by the Monnaie orchestra.

As she recalled in a recent newspaper interview, "Every time a soloist was ill, the Monnaie's concert master invited me to play his part. I felt he liked my playing. And one day when the concertmaster's place fell vacant I got the job." That was 16 years ago, and Gorniak has never looked back, working immensely hard to raise the orchestra to its present high level.

A lover of contemporary music, Gorniak spreads her talent widely. She is a member of the chamber music group Quatuor Vega and teaches violin at the

other job, and music does not provide a steady income in as small a market as Denmark. Though Denmark is traditionally considered to be a welfare state with a fine-meshed system of income support, musicians are normally independent economic agents with no direct link to the welfare state.

Caroline Henderson worked with several bands before making the decision to strike out on her own at the age of 30. She says that she would have done it earlier if she had had no children but that small children are not compatible with a career as a solo artist. Though her children are no longer small, she still gives a very high priority to her family life.

She has no plans to leave Denmark permanently, but she would not mind staying in a warmer climate during the winter months. Many Danish artists migrate to the south of France and Spain from November to March. This year, after the coldest Danish winter in 25 years, the number is likely to increase.

—Leif Beck Fallesen



The members of Blur, another British band making waves in the US, claim their music is influenced by English literature.

Harrison solo album. Making no secret of their influences, Oasis shamelessly borrows from the rich British pop tradition, especially from the Beatles.

True to their background in the fine arts, Blur, on the other hand, take their references rather from English literature. They claim that their album *Parklife* was inspired by Martin Amis' novel *London Fields* and stress the importance of strong lyrics. Far

from being respectful, however, they don't see a problem rhyming "Balzac" with "prozac." Blur mixes pensive, sometimes anxious lyrics with vivacious tunes and powerful guitar riffs reminiscent of the punk era. They tell interviewers that their philosophy is "to make music that is the equivalent of whistling in the dark," but see them perform live and one feels that it's more like the power of a foghorn in the dark.

Blur and Oasis are the undisputed leaders of the current British indie scene. While it might be a bit early to start clamoring about a new British invasion, the UK music scene does feature more emerging talent, including the groups Pulp, Gene, Supergrass, menswe@r, Portishead, and Elastica. Stars in their home country, most are still practically unknown on the other side of the Atlantic. But they hope to repeat the British invasions of the past—the Beatles and Rolling Stones in the 1960s, Sex Pistols and the Clash in the 1970s, and the Police and Duran Duran in the 1980s.

Blur and Oasis are already attracting considerable crowds to their US tour dates and are steadily climbing the American charts. Another favorable sign is that they've cracked the college radio station market, which has been a reliable indicator of the next hip sound in the US. While to many American ears British pop music sounds unfamiliar and too playful, it offers an alternative to those tired of grunge and neo-punk. However, it was the British band Bush, whose latest album, *Sixteen Stone*, went platinum in the US. And they, after all, have shunned everything distinctly British, including their accents, and sound like the latest grunge act from Seattle.

—Claudia Hellmann

Brussels conservatory.

She is now one of the country's leading musicians and reflects that it might all have turned out very differently. As a child she had wanted to be a pianist and was disappointed when she was forced instead to play the violin. Now any regrets she had are long past.

—Dick Leonard

ATHENS

MIKIS THEODORAKIS

Mikis Theodorakis, the Greek composer who has mixed music with politics for most of his career, turned 70 last year. But he is still producing top-selling albums that appeal as much to young Greeks as to their parents.

His latest offering, *Asikiko Poulaki*, with its Anatolian rhythms and melancholy lyrics, goes back to the roots of modern Greek music—the *rebetika* songs created during the 1920s and 1930s wars by cafe musicians who rarely achieved fortune or fame. The album features Vasilis Lekkas, a relative newcomer in the long line of talented vocalists discovered by Theodorakis, many of whom have had no formal musical training.

Almost all Theodorakis' vocalists turned up to sing at a special seventieth birthday concert in Athens last summer. Several thousand Greeks and foreigners holding lighted candles crammed the marble stadium where the first modern Olympic Games were staged, to listen to some of the composer's best-known work.

The program ranged from *Zorba the Greek*, the catchy film score that made his international reputation in the 1960s, to the solemn strains of the "Axion Esti," an ambitious choral work based on a long poem by Nobel Prize winner Odysseus Elytis.

Theodorakis is as imposing as ever on the podium—a bulky figure in a voluminous black shirt, who conducts with his arms rather than a baton. He clearly enjoys working with massed choirs and a large orchestra where bouzouki players and other traditional Greek instrumentalists take precedence over the violinists.

Theodorakis is now recording another new album in Berlin, this time with Maria Farantouri, who has interpreted his songs for more than 20 years. And in his spare moments he is working on an opera.

Friends say Theodorakis has returned to music with undiminished enthusiasm

since giving up politics. A former communist deputy in the Greek Parliament, he gave up his last political post—as a minister without a portfolio in a center-right government—four years ago. But he still feels involved. He made a passionate plea for a reconciliation between Greece and Turkey after the recent flare-up over the Imia islets in the Aegean.

Theodorakis learned Byzantine chants as an Orthodox choirboy, but wrote his first songs as a teenager on the island of Kefalonia, one of the few places in Greece where Western music was played. His musical studies were interrupted by hard labor on the barren prison islands where Greece's communists were exiled after their defeat in the 1940s civil war. Eventually he made his way to Paris to study.



Finnish surf band Laika & the Cosmonauts is riding a wave of popularity in both the US and Europe.

His early work was strongly influenced by Bartok and Stravinsky's music, but instead of becoming an international virtuoso, he came home to create a new style of Greek music. Theodorakis went in search of a melody based on Greek tradition.

He says, "A genuine and truthful composer is one who gives birth to genuine and true melodies." His list starts with Monteverdi and Vivaldi and winds up with Gershwin and Bob Dylan.

His symphonic work uses traditional Greek instruments, Byzantine rather than Western scales, and a diverse group of singers. Theodorakis has long preferred to work from a poetic text, saying they give his longer compositions a cohesiveness that might otherwise be lacking.

But however well-respected Theodorakis's symphonies, oratorios, and operas

have become, he has never lost his popular appeal. The Greeks are still whistling the melodies of his early songs.

—Kerin Hope

HELSINKI

LAIKA AND THE COSMONAUTS

Where there is surf music, one might assume there is surfing. However, the idea of catching waves on the Gulf of Bothnia breaks with the image of suntanned boys and girls of summer hanging 10 in Maui or Malibu. Frigid seas notwithstanding, the hottest surf band in the US—and Finland—is the Finnish band Laika & the Cosmonauts.

Comprised of four Finnish studio musicians, Laika first appeared on the US

scene in 1991 at a few clubs in Austin, Texas, and made a good enough impression to get invited to the annual music industry gathering known as South By Southwest in 1993.

The band's history is somewhat muddled by its fun-loving members' penchant for telling journalists differing versions of how they got their start. Janne Haavisto, the band's drummer, regaled one writer with the story that the band was forced into surf music because it was the only brand of music for which Finnish government "licenses" were still available.

The real story seems to be that during the mid-1980s Haavisto hosted a radio show featuring a heavy dose of surf music. At the same time, he played drums for Pluto & the Astronauts, a band specializing in 1960s surf covers. After Pluto split up, Haavisto and guitarist Mikko Lanki-

nen joined with guitarist Matti Pitsinki and bass player Tom Nyman to form Laika & the Cosmonauts. They got the name from the first Soviet dog sent into space. (It turned out to be an ill-fated mission as Laika never made it back.)

Where Pluto & the Astronauts stuck to covering classic surf tunes, Laika & the Cosmonauts set out to compose their own music based on the genre. They also threw in covers from sixties movies and television shows, such as the theme from *Psycho* and *Vertigo* as well as *Mission Impossible*.

The band made a few recordings in Finland before releasing 1993's *Instruments of Terror* in the US. They followed that up with last year's *The Amazing Colossal Band* and a tour of US clubs.

On tour in the States the band has found American audiences receptive to the Finnish take on American surf music. Last year *Guitar Player*, the US guitar magazine wrote, "The Cosmonauts instrumental sound bounces between endless summer, lurching polka, spy flick, and spaghetti western themes...Party music supreme."

Laika owes part of its authentic sound to its vintage collection of instruments. The band travels with a veritable museum exhibition of rock-n-roll guitars and organs, including a 1964 Fender Stratocaster, a 1965 Fender Jazzmaster, and two 1960s era Farfisa organs. Pitsinki and Lankinen also employ heavy gage strings on their guitars to give the tunes their full bodied sound.

Timing, as they say, is everything—even in surf music. In 1994, Quentin Tarantino chose surf music king Dick Dale's haunting guitar anthem, "Misirlou," for his blockbuster film, *Pulp Fiction*. The song, which was released on the movie's soundtrack, gave surf music a boost just as the Cosmonauts, with two albums released in the US, were getting popular on the American club scene.

In an interview last summer with NPR, guitarist and organist Pitsinki acknowledged Dick Dale as one of the band's main influences. "As far as the thick strings go, we are pretty much in the same boat as Dick Dale there," Pitsinki said. "One good example of a Dick Dale kind of style would be on (our) tune "Baha Reba" (from *Instruments of Terror*).

Dale, himself, is quoted on the band's *Instruments of Terror* CD. "Listening to Laika & the Cosmonauts," says the surf music king, "makes me feel that I'm standing toes over on that endless wave

in the midst of a tropical sunset."

Laika's most recent US release, *Zero Gravity*, is a compilation of 16 tunes originally issued in Finland as the band's first two LPs, *C'mon Do the Laika* (1988) and *Surfs You Right* (1990). Currently, the band is preparing to bring its brand of surf music to the US for a spring tour.

However, it isn't likely that you'll catch the band members surfing in between gigs. Pitsinki is the only Cosmonaut on record to try catching a wave. Apparently it was a traumatic experience because he now prefers not to discuss it. Nevertheless, he can play guitar, and anyone who catches Laika & the Cosmonauts will see that one must not hang 10 to play surf music.

—Peter Gwin

ROME

AL BANO

Al bano Carrisi, whose stage name is Al Bano, is perhaps better known in the US for his 20 year marriage to Romina Power, daughter of the famous American actor Tyrone Power and Linda Christian, than as a singer. In January 1994, he has also become known as a tortured father after the tragic disappearance of his daughter Ylenia, who disappeared in New Orleans and who investigators now believe is dead.

Music critics who have always waxed ironic over his milk and honey songs, almost always wrinkle their nose at the sound of his name. And yet Al Bano, alone or in tandem with the beautiful Romina, has become one of the leading symbols of Italian romantic and easy-listening music. To be sure, the legendary Domenico Modugno remains the father of the genre as author and singer of "Volare."

As a solo singer, Al Bano is the archetypal singer-emigrant who as a youth put a few things into a cardboard suitcase one day and left southern Italy in search of his fortune in Milan. He performed the most humble tasks, but it didn't take long before he began to make a name for himself as a crooner who sang with his heart on his sleeve and an optimistic tear in his eye, with sideburns just a shade too long and platform boots elevating him to his wife's height, and gifted with an incredibly powerful voice with a four and a half octave range.

Although marketed as a duet with Romina, he became the driving force of what has been called "the couple that is

all sugar and millions," a couple that is naive and astute, which has made a fortune celebrating in a thousand songs, different and yet all alike, the Italic and melodic ode to joy. It is no coincidence that their most famous song is entitled "Felicità" (happiness).

But Al Bano's true secret is his strong personality, as he has shown in the two years that have passed since his family was devastated by the tragedy of their oldest daughter's mysterious disappearance. A few months after his daughter's disappearance, Al Bano and Romina began singing again. Without ever forgetting Ylenia, whose name is never mentioned but whose presence and painful absence is palpable in every one of the couple's new songs.

The drive and determination to pick up and carry on have long been characteristics of Al Bano, who, thanks to his voice and an eternally young physique, has been building a successful career for more than 30 years. In the 1980s, when his type of music seemed to have died, Al Bano took his wife and his act around the world in search of an appreciative audience, finding them at Italian emigrants' festivals. And today, with his music back "in," he is once again filling the theaters in Italy.

It was his character that, toward the end of the 1960s, caught the eye of the then adolescent Romina, the splendid but rather spoiled daughter of one of Hollywood's most famous couples. They met in Italy on the set of a B-movie. It was love at first sight for Al Bano. She confessed later that it took her a while to notice that "behind those awful clothes he wore, there was a marvelous soul."

Today, the Carrisi live in a splendid mansion in Al Bano's home town, the small village Cellino San Marco in Puglia. Recently he described his charmed life in light of his daughter's disappearance. "Dusk has fallen. Today I am only a father who is looking for his daughter," he said. The tragedy has left a mark on the professional life of the couple. Even though they remain together in married life, Al Bano and Romina have decided for the first time to sing solo for a while. (The news made the front pages of all the Italian papers.)

But in any case, Al Bano's message continues to be that whatever the heaviness in the heart, it is possible to sing. And the audience applauds.

—Niccolò d'Aquino

ARTS & LEISURE

MUSEUMS

Museums in Nice

The magical light, the warm winters, the cheap and good wine—take your pick, all these have been blamed for attracting modern art's masters to southern France. Picasso, Matisse, Renoir, Leger, Dufy, Cocteau, and others all lived and worked there and today, the region boasts world-class museums which contain some of their finest works.

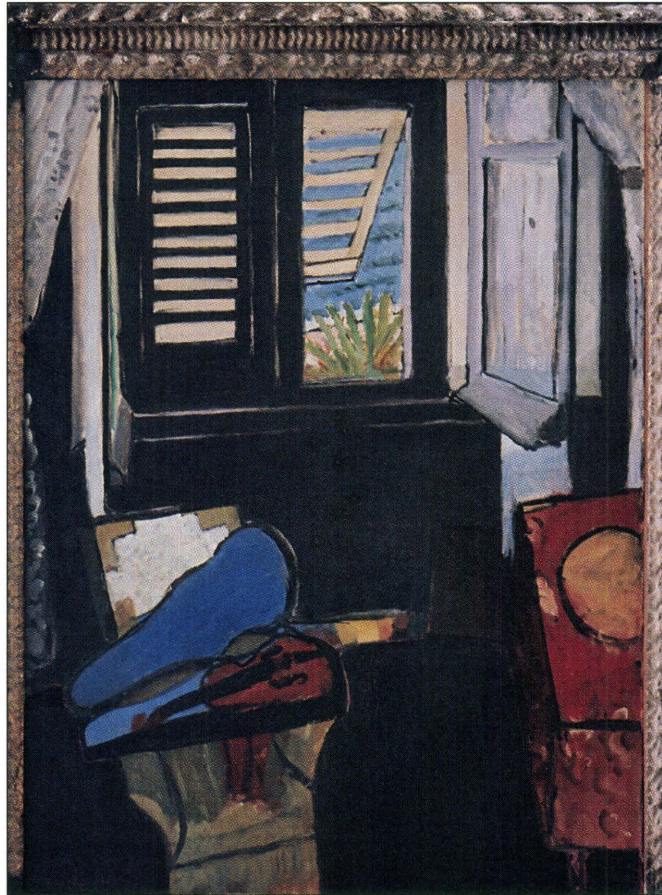
And especially in Nice, that somewhat worn but still attractive grand dame of the French Riviera with her lovely beaches, delightful old town section, and, this being France, wonderful cuisine.

On the "must see" list is the Musée des Beaux-Arts Jules Cheret, housed in a fabulous 19th century mansion originally built for a Russian princess. Today, not just modern art graces its walls. There are a number of paintings by the 18th century Dutch artist Jean-Baptiste Van Loos and his Nice-born son, Carl, as well as works by Fragonard and Hubert Robert.

But it is the masters of late 19th and early 20th century who take center stage here.

Auguste Renoir's nudes *Les Baigneuses*, *Les Cariatides* (painted in nearby Cagnes) and *Portrait of Mme. Stephen Pichon* are fine examples of his work, and fellow Impressionist Claude Monet is represented by his landscape *Falaises a Fecamp*.

Also on display are paint-



One of the best known museums in Nice is the Matisse Museum, which contains works in many different media created by the famous Impressionist between 1890 and 1954.

ings by the Belle Epoque artists Blanche, Constant, and Jean Cheret himself, as well as Edgar Degas and Paul Signac. There are also sculptures by Rodin and a collection of Picasso ceramics donated by the artist himself.

Nearby, on the Promenade des Anglais nestled between the landmark Hotel Negresco and the Hotel West End, is another museum offering some modern works but also so much more. This is the Musée Massena, the former home of the son of the famous general who fought

with Napoleon and was amply rewarded. It's opulent fin de siècle decor begins to amaze as one walks in the front door, and its intricate mosaic floor and lovely solarium on the first floor are alone worth the price of admission.

One flight up, there are fascinating Renaissance religious paintings and sculptures and a collection of European armor, crossbows, swords, pistols, helmets, and breastplates. The third floor boasts Napoleonic knickknacks, along with paintings of old Nice by 19th century

artists Hercule Tracher, Alexic Messa, and Emmanuel Costa, and most surprising, a room full of costumes and jewelry from Burma, Spain, India, Portugal, Tibet, Morocco, Persia, and half a dozen other countries.

After these exhaustive tours, it is almost relaxing to visit the Raoul Dufy museum at 77, Quai des Etats-Unis, a continuation of the Promenade des Anglais and handy to the restaurant-filled Cours Saleya for lunch after a morning of museum going.

Dufy (1877 to 1953) painted bright, joyful scenes of Nice, still lifes, landscapes, and nudes. Just along the street is another small museum, this one dedicated to the father and son team of Alexis and Gustav Adolf Mossa and their sometimes spooky art nouveau works.

If you're still not satiated, there is the Museum of Modern and Contemporary Art in the center of town with important American and European avant-garde works, with the delightful Anatole Jakovsky International Museum of Art Naif with its 600 paintings, sculptures, and ceramics.

But this being France, there are more quality art museums just around the corner. Rent a car (or take the hourly bus from Nice) to the charming mountain village of St. Paul-de-Vence where the Fondation Maecht has works by Miro, Braque, Bonnard Leger, and Kandinsky.

Even closer to the city are the Picasso Museum in Juanles-Pins, the Renoir Museum in Domaine des Collettes, and

the Rothschild Museum in St.-Jean Cap-Ferrat with art from the 14th to the 19th centuries.

—Benjamin Jones

FILMS

Angels & Insects

The film *Angels & Insects*, based on the novella *Morpho Eugenia* by British author A.S. Byatt, looks at a side of the Victorian age rarely seen in films but amply covered in literature. It's not a movie for action addicts, but it's full of provocative themes, lots of quiet and intense conversation, and it periodically explodes into the kind of explicit sexual scenes very rarely seen hereabouts.

In some ways these eruptions are shocking, and they provide a remarkable contrast to the staid Victorian atmosphere and the accompanying philosophizing in the picture.

Angels & Insects, which clearly seeks to draw the parallel between the ant heap and human society—significant particularly at a time when Darwin had just sprung his theories on Britain—has an explosive surprise ending, which again reflects on the social hypocrisy of the Victorian era.

The period piece is beautifully cast, very well acted, and photographed with a superb sense of color, which points to little-appreciated aspects of the Victorians. It's only the second movie for Philip Haas as a director, and he brings to it a perfect feel for scene, character, and situation.

Mark Rylance, a penniless young naturalist, has returned from the jungles of South America, having suf-

fered a shipwreck and the loss of all his possessions, including his valuable collection of butterflies. He is an overly serious, introspective young man who, when he meets Patsy Kensit, the beautiful young daughter of an elderly landowner

Mark feels himself freed from his broken relationship with Patsy and travels back to the jungles with Miss Thomas, surely one of Britain's most beautiful actresses today and a perfect casting in this film.

Both the sex and the in-

it handles a difficult subject tastefully, and while somewhat slow in parts it is a small artistic masterpiece and thoroughly entertaining.

—Fred Hift

Stories From the Kronen

One can no longer say that the United States has unfettered dibs on the Generation X film market. Spain has honed in on the hot topic with perhaps the harshest portrayal yet. *Historias del Kronen* (Stories from the Kronen) by director Montxo Armendriz makes *Reality Bites* look like a tale of angelic overachievers. However, stark modern reality appears to be the film's theme, and Armendriz gets his point across—very clearly.

Set partly in and around a Madrid bar called the Kronen,

Stories from the Kronen follows a group of college kids through their summer vacation, which is filled with self-destructive party rituals. Led by 22 year old Carlos, this chain-smoking, cocaine snorting, acid dropping, and alcohol consuming gang of friends shows us the literal meaning of living life on the edge.

They go from one high to the next with drugs and sex and then they go even higher by engaging in death-defying, adrenalin-pumping stunts. In one scene, Pedro, one of the gang, is taunted by a rival group for being gay. Instead of fighting it out with fists or knives, everyone goes to a bridge that spans a busy highway. The boys climb over the railing and hang from the bottom of the bridge. The purpose is to see who can hang on the longest and who becomes too tired



Angels & Insects, based on a novella by A.S. Byatt, is now playing in theaters across the US.

(Jeremy Kemp) and also an insect collector, falls hopelessly in love.

He also meets a poor relative, played by the lovely Kristin Scott Thomas, who shares his naturalist interests.

Mark Rylance, to his surprise, is accepted as Miss Kensit's husband, and the audience watches their first night together as the girl exhibits surprising passion.

Violently objective to the marriage is Kensit's brother, the handsome and brutally intemperate Douglas Henshall, who considers Mark a social inferior.

There is a hunt. Mark gets a message to come back to the house immediately. When he does, he finds his wife in bed with her brother. Patsy, in a stunning scene, explains that the incestual relationship has gone on for years, and that she cannot break it off.

cest aspects are handled tastefully, despite the explicit photography, and they provide the needed shock effects that stand out from the quite placid proceedings and the long conversational passages.

A lot—perhaps too much—is crammed into the short story, and a lot is said visually that reveals something about the hypocrisy of the Victorians' social relations.

Special credit must go to Bernard Zitzermann, the cinematographer, Paul Brown the costume designer, who makes the screen light up with his imaginative creations, and of course to director Haas, who despite some artificial situations and a plethora of dialogue allows the actors to make their characters come alive.

Angels & Insects may not set the box office on fire, but

and falls onto the busy street below.

If it is not hanging from bridges, it is driving the wrong way into a tunnel of oncoming traffic or climbing up a highrise under construction and walking—while intoxicated—across narrow scaffolding. And when not abusing their bodies, Carlos and his friends watch violent movies over and over again laughing hilariously.

Escaping an unfulfilling and perhaps loveless family life, Carlos wants nothing but money from his parents and spends most of his time away from them. His one connection is with his dying grandfather who tells him that the young generation has no principles because there is nothing to fight against. Carlos's grandmother has many locks on the door because she is afraid of the thieves and drug dealers that live on the streets.

The film's tragedy becomes painfully obvious early on as the kids risk their lives because they believe they have nothing of value to live for. When one friend wonders how they will feel tomorrow, Carlos replies "there ain't no tomorrow."

This cliché seems to sum up Armendcriz's view of Generation X'ers. One wonders if he is attempting with *Kronen* to make a 1990s version of *Rebel Without a Cause*. Unfortunately the film does not mention AIDS or unemployment or any of the other factors contributing to Carlos's nihilism. All the audience sees is a completely desensitized human being. Only when confronted with true tragedy, caused by his own actions, does Carlos actually begin to recognize what he has become.

Though extremely portrayed, the ideas and themes in this film are very real and very explosive. *Stories from*

the Kronen is not a work of film genius nor is it full of impressive camera angles or innovative film techniques. But, it is an effective film because nearly everyone who watches it—and it was the largest grossing film last year in Spain—will leave fearing for the young if not fearing for themselves.

—Lauren Fogle

BOOKS

The First Man: His Final Work

By Albert Camus; Alfred A. Knopf, 325 pages; \$23

Albert Camus, one of the greatest French novelists and philosophers of all time, has written an enormously appealing autobiographical novel, richly detailing his early childhood days in Algeria. Although his handwritten manuscript was found after his tragic death in

character in the book Jacques Cormery, describes his childhood in positive terms. Living with his mother, who was partially deaf and illiterate, a slightly retarded uncle, and a very strict grandmother in a house with no books or newspapers or anything that could be described as frivolous, Jacques states that he "had not the slightest desire to have a different family or station in life, and his mother, as she was, remained what he loved most in life."

It seems incredible that a person who grew up without the advantages of books or newspapers in his early years could become a man who eventually won the Nobel Prize for Literature as Camus did in 1957.

To me, the book is a testament to the power of an individual and that individual's desire to learn and to move into an entirely new way of life than he experienced as a child. The book is also a testament to the power of education and the unheralded role of teachers to influence a young person's life. Because of the concern of several caring teachers Camus (Cormery) was able to go to school and learn about the outside world and bring out his creative writing abilities.

The excellent autobiographical novel is also a testament to the role of family in influencing a young person. As Camus states, "A child is nothing by himself;

a car accident in 1960 his daughter didn't publish the book until last year.

Although he grew up in abject poverty, ("Jacques had grown up in the midst of a poverty naked as death.") Albert Camus, or as he calls his

it is his parents who represent him. It is through them that he defines himself, that he is defined in the eyes of the world."

The book also presents a fascinating look at how a child tries to recapture the

memory of a parent he never knew. The boy's father was a soldier in the French army who was killed in World War I. There are many poignant scenes where Camus (Cormery) as a boy and as a grown man retraces his father's footsteps to find meaning in his father's short life.

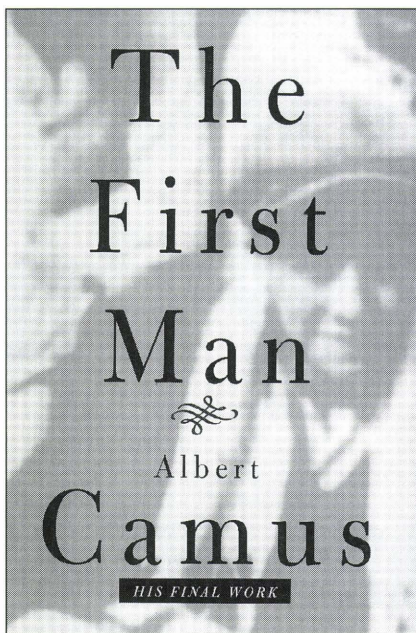
Camus (Cormery) zest for life, optimism and happiness and eagerness to learn are apparent throughout this extraordinary novel.

—Robert J. Guttman

Photo Credits

Cover: from top left, counter-clockwise: (Hänsch) European Parliament; (Mouscouri) European Parliament; (D'Estaing) Pascal Le Secretain/Sygma; (Fontaine) Raymond Reuter/Sygma; (building) European Parliament; (Donnelly) Rick Kozak; (Rehn) Hannu Lindroos/Sygma; (Martens) Paul Versele/Gamma; (Green) European Parliament; (Dulfer) RCA

p. 2: European Parliament
p. 4: Sygma
p. 6-7: Photo News/Gamma
p. 8 top: Photo News/Gamma
p. 8 bottom: G. Lebrun/Photo News/Gamma
p. 10-11: European Parliament
p. 12: European Parliament
p. 14: European Parliament
p. 17: European Parliament
p. 18: Sipa
p. 19: Paul Versile/Gamma
p. 20: European Parliament
p. 21: European Parliament
p. 22-23: Stockman/International Stock Photo
p. 26: European Union
p. 30-31: Andre Jenny/International Stock Photo
p. 32: Judy Gurowitz/International Stock Photo
p. 33: Menanteau/Sipa
p. 34: Belgian National Tourist Office
p. 35: B. Juminer/Sony Music
p. 36: Maass/Sipa
p. 37: Victoria Mihich/EMI
p. 38: O. Abolafia/Gamma
p. 39: Derek Speirs/Report
p. 40: RCA
p. 42: Universal Pictorial Press & Agency/Photoreporters
p. 43: Universal Pictorial Press & Agency/Photoreporters
p. 44: Rounder Records
p. 46: The Granger Collection
p. 47: (c) 1995 The Samuel Goldwyn Company





FINANCING EUROPEAN INTEGRATION

Europe – a continent on the move

Europe continues to move towards economic, social and political integration. The European Union has recently welcomed new members, and is co-operating closely with the new democracies in Central and Eastern Europe.

The European Investment Bank, the European Union's long-term lending institution, raises its resources on capital markets to finance investment projects that promote European integration.

Establishing an integrated European market requires capital investment for balanced development between regions and countries, efficient trans-European networks in transport and telecommunications, protection of the environment, secure energy supplies and industrial competitiveness.

The EIB helps implement the European Union's external co-operation policy by financing projects within the framework of agreements and conventions that non-member countries have with the European Union.

Over the past five years, the EIB made loans totalling ECU 82 billion ⁽¹⁾, making it the largest of the international financing institutions.

(1) On 20 February 1995, 1 ECU = US\$ 1.29

EUROPEAN INVESTMENT BANK

The European Union's financing institution

100 Bvd. Konrad Adenauer, L-2950 Luxembourg

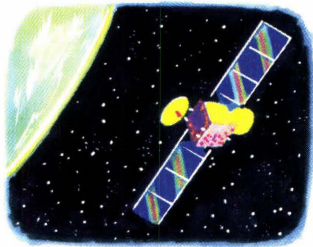
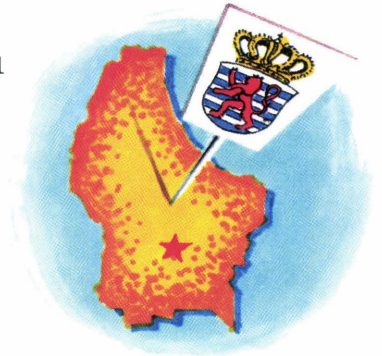
Tel.: (352) 4379-1, Fax: (352) 437704

Offices in Athens, Brussels, Lisbon, London, Madrid and Rome.



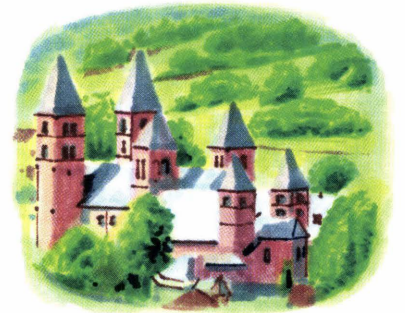
ou almost certainly know about our size (small). And
about our standard of living (high). You

have probably heard about our financial center
(strong). And you might have heard about our



high employee productivity (Europe's best). Or, the
launch of the newest Astra TV-satellite (the fifth).

But did you know that Luxembourg is also
one of the most vital manufacturing centers
in Europe? And that major corporations like



AVERY DENNISON

and **GOOD YEAR** and



and



are located here? Find out why.

LUXEMBOURG



Luxembourg Board of Economic Development
One Sansome Street, Suite 830, San Francisco, California 94104
Tel: (415) 788-0816, Fax: (415) 788-0985

17 Beekman Place, New York, New York 10022
Tel: (212) 888-6664, Fax: (212) 888-6116

2200 Massachusetts Avenue, Washington, D.C. 20008
Tel: (202) 265-4171, Fax: (202) 328-8270

YES. I am interested in Luxembourg.

- General information.
- Industrial/Manufacturing opportunities.

Mail coupon to:
Luxembourg Board of Economic Development
17 Beekman Place, New York, New York 10022

Name _____

Company _____

Telephone _____

Address _____