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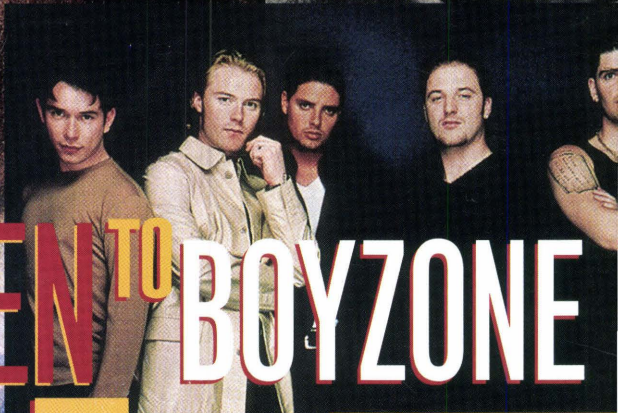
EUROPE

June 2000

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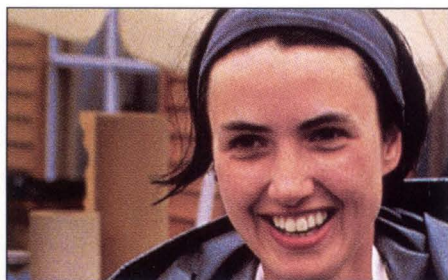
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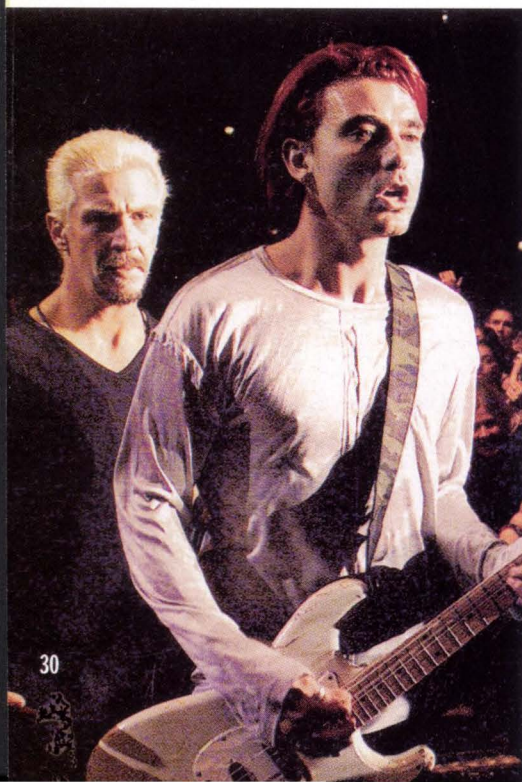
MAGAZINE OF THE EUROPEAN UNION



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LETTER FROM THE EDITOR

Europe has been providing the world with wonderful music for hundreds of years. From Beethoven and Mozart to Bono and U2 to Boyzone, Europe continues to produce popular singers, songwriters, conductors, and composers in all fields of music.

EUROPE looks at an eclectic group of musicians today across the European Union ranging from Belgium's top harmonica player Toots Thielemans to Spanish bagpipe player Carroz Nunez to Portuguese singer Dulce Pontes to the aforementioned Bono in Ireland, who is also crusading for debt relief for developing nations.

Stuart Egan, writing from London, takes us on a tour of the British music scene, and Saskia Reilly, reporting from Rome, profiles a new generation of Italian singers who are becoming popular across the United States.

Günter Verheugen, the EU's commissioner for enlargement, speaks out in an exclusive interview with *EUROPE* on the key issues facing the European Union as it gears up for enlargement to the east and to the islands of Cyprus and Malta. Verheugen explains exactly what enlargement is all about, discusses Turkey's role in future enlargement policy, and clarifies what is happening in Cyprus and Poland regarding enlargement.

Fraser Cameron, head of political and academic affairs at the European Commission delegation office in Washington, DC, and the author of a book *The Foreign and Security Policy of the European Union: Past, Present and Future*, explains what CFSP and ESDP mean for an American audience.

In addition, Lionel Barber, news editor of the *Financial Times* and a *EUROPE* contributing editor, writes, "The political will seems to be there" for the European Union to build a "defense capability" and to go forward with a workable common foreign and security policy (CFSP).

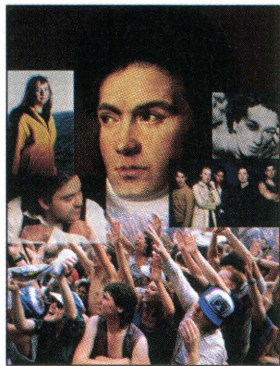
In Denmark, many Danes still have concerns about joining Euroland as that country prepares to hold a referendum this fall to decide the issue. *EUROPE* contributing editor Leif Beck Fallesen reports that Prime Minister Poul Nyrup Rasmussen is campaigning hard for a "yes" vote in favor of the euro. Fallesen, who is the editor-in-chief of the *Dagbladet Børsen* in Copenhagen, also profiles Danish Crown Prince Frederik's dramatic dogsled adventure across Greenland.

In our business section, Bruce Barnard analyzes the fluid entertainment market where mergers and joint ventures seem to be the activity of the day. He reports that Bertelsmann of Germany and Pearson of the UK are working together on some large-scale broadcasting projects, and Kirch of Germany and Vivendi of France are mulling whether to take a stake in a new satellite and digital television company being set up by media mogul Rupert Murdoch. Meanwhile, *EUROPE* managing editor Peter Gwin ventures into the studios of British computer game maker Eidos and reveals the secrets of Lara Croft, Europe's e-darling.

On the travel front, Ester Laushway explores Bergen, Norway, a city born and bred by the sea, and one of the nine European Cultural Capitals. In addition, we journey to the gorgeous Algarve region of Portugal for an opposite view of Europe from its southwestern extremities to learn about the early days of discovery and the beaches, of course.



Robert J. Guttman
Editor-in-Chief



On the cover:
(clockwise from top left) Charlotte Church (a teenage Welsh soprano), Ludwig van Beethoven, Dulce Pontes, Boyzone, concert goes at Wembley stadium, and Andrea Bocelli.

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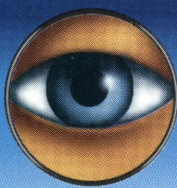
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EYE ON THE EU



Profiling
Personalities and
Developments
Within the
European Union

SPANISH-BRITISH LEADERSHIP EMERGES

The much heralded special EU summit in Lisbon, which took place March 23–24, served notice to the world, and perhaps to the US in particular, that the European Union aims to become, in the words of Portuguese Prime Minister Antonio Guterres, who presided, “the most competitive and knowledge-based economy in the world.” By 2010, he said, the aim was to restore full employment, by creating at least 20 million new jobs, and to raise the EU’s annual growth rate to 3 percent, compared to less than 2 percent over the past decade.

The summiteers claimed in their communiqué that the EU is facing “its best macro-economic outlook for a generation,” but then went on to list the current weaknesses that need to be overcome if this objective is to be achieved. “More than 15 million Europeans are still out of work. The employment rate is too low and is characterized by insufficient participation in the labor market by women and older workers. Long-term structural unemployment and marked regional unemployment imbalances remain endemic in parts of the Union. The services sector is undeveloped, particularly in the areas of telecommunications and the Internet. There is a widening skills gap, especially in information technology where increasing numbers of jobs remain unfulfilled.”

In setting strategic goals

to overcome these weaknesses, the fifteen EU heads of government made twenty-four specific commitments to adapt their economies to the Internet age, encourage the foundation of small companies, make finance for enterprise readily available, and complete the development of a single open market for Europe. They also laid down fifteen goals for modernizing their welfare systems, strengthening investment in education and combating social exclusion. “The aim of these measures,” they concluded, “should be to raise the employment rate from an average of 61 percent today to as close as possible to 70 percent by 2010 and to increase the number of women in employment from an average of 51 percent today to more than 60 percent by 2010.”

As an earnest sign of their intentions, the national leaders agreed to hold further economic and social summits every spring to monitor progress and to agree on further measures that might be necessary to achieve their goals. If they, and their governments, live up to these commitments it will prove to have been an extraordinarily fruitful two days’ work.

Yet the summit was also notable for another reason. Although the Treaty of Rome gives the European Commission the exclusive right to propose EU legislation, in practice it has long been the European Council that takes the initiative in strategic matters. When it does this, the Commission normally loses

little time in coming up with the necessary legislative proposals.

Almost invariably in the past when major initiatives have been taken by the Council, it has been at the bidding of the French and German governments. This was especially the case during two long periods—the Valéry Giscard d’Estaing–Helmut Schmidt era during the 1970s and that of François Mitterrand and Helmut Kohl in the 1980s and 1990s.

The Lisbon summit was remarkable because it was not the result of a Franco-German initiative. Although France’s President Jacques Chirac and Prime Minister Lionel Jospin and Germany’s Chancellor Gerhard Schröder accepted its conclusions, none of this trio played a prominent role in setting the agenda. In fact, it was effectively drawn up by the United Kingdom’s Tony Blair and Spain’s José-Maria Aznar, with enthusiastic support from Portugal’s Guterres.

Was this a once-off event, or did it mark the end of the Franco-German dominance? There are some reasons for believing that the latter may be the case. It is not just that the personal chemistry between the current French and German leaders is not as good as it was between their predecessors. Schröder and Jospin both lead Socialist parties, but their approaches are

The national leaders have agreed to hold further economic and social summits every spring to monitor progress.

very different. One regards himself as a Blairite, the other definitely not. Moreover, they lack a common language in which to discuss their differences in person.

Nor do the two countries appear as mutually dependent as in the past. German reunification, and its acceptance by all its neighbors, has given Germany’s leaders more self-confidence, while France is no

longer so much in awe of German economic success.

Another new factor is that the British, under Blair’s leadership, seem at last to have thrown off the heavily defensive stance that they had adopted at summits for most of the time that they have been members of the European Union. Now, at last, they feel able to put forward positive proposals, and other member states feel able to respond.

This turn of events does not at all mean—as some commentators have suggested—that an Anglo-Spanish alliance is set to dominate the counsels of the European Union. France and Germany remain powerful and influential member states whose views will also carry a lot of weight. Yet as the membership of the Union grows, it is only natural—and highly desirable—that leadership should be exercised pluralistically rather than being the exclusive prerogative of one or two member states.

—Dick Leonard



CURRENCY NEEDS ACTION, NOT WORDS

The persistent weakness of the euro against the dollar has long puzzled European governments. However impressive the growth of the US economy, the euro's standing in the international currency markets does not appear to reflect the fundamental economic performance of the eleven-nation euro zone.

This year, growth in Euro-land will be well more than 3 percent. Apart from the fast-growing periphery, notably Ireland, Spain, and Portugal, the most impressive performer in 2000 will be France. After almost a decade of near stagnant growth, brought about by a super-tight monetary policy, France has behaved like a condemned man who has just discovered that the noose has been taken off his neck. Growth may well be higher than 3.5 percent this year.

The question is why the financial markets have failed to take account of these so-called fundamentals. The most obvious answer lies in the higher capital flows into the US where people believe that a deregulated labor market, a low tax environment, and the rewards for risk-taking far outweigh the benefits of investing in Europe.

A closer look at the European economy, however, reveals a different picture. Deregulation and globalization are triggering deals that a few years ago would have been considered inconceivable. Think about Vodafone's successful hostile bid for

Mannesmann, the German telecoms and utility company; how French energy companies have expanded into the UK through acquisition; how family firms, from the Massif Central in France to the Mezzogiorno in Italy, are raising funds on the equity market; or indeed how Telefonica of Spain and Nokia of Finland have become international players.

The fact that the private sector is driving economic reform in Europe has yet to permeate the consciousness of the currency markets. They are still looking to the institutions of the European Union,

These days, all euro-zone governments are paying more attention to communications. France, which takes over the rotating EU presidency on July 1, is drawing up plans that would offer guidance to all other governments on presentation of policy toward the euro and macroeconomic policy in the euro zone.

such as the European Commission and the European Central Bank, for guidance. This mindset may be somewhat misguided; but it has the advantage of forcing those institutions to think harder about how they communicate policy, particularly regarding macroeconomic decision-making and exchange rate policy in the euro zone.

The result is that European governments have begun to ask whether the weakness of the euro lies more in a failure of communications than a failure in economic policymaking. Their greatest envy is that Europe has failed to emulate the US

double-act of Alan Greenspan and Robert Rubin, the Federal Reserve chairman and the former Treasury secretary, respectively, who beguiled the markets and installed a degree of confidence in the direction of policy in the United States.

Now, it is almost certainly true that the European Central Bank and Wim Duisenberg, the Dutch president, underestimated the importance of communications in the first months in office.

First, there were a hundred more important technical tasks to complete in the launch of the euro. Second,

more attention to communications. France, which takes over the rotating EU presidency on July 1, is drawing up plans that would offer guidance to all other governments on presentation of policy toward the euro and macroeconomic policy in the euro zone.

Encouraging officials and ministers to stick to a common script is a better recipe for credibility than creating a new post of "Monsieur Euro," who would speak for the whole of the single currency members. Equally, French officials recognize that it would make little sense for the big

Duisenberg is a notorious ad-libber who finds it hard to stick to a script at the best of times. Third, the ECB chief lost a lot of ground in the early days of his stewardship when he appeared to suggest that the ECB favored a policy of benign neglect toward the euro. Fourth, Duisenberg's cause has not been helped by the cacophony of differing voices in the euro zone, particularly inside the German government where some believe that a weaker euro has helped German exports and that it is time to squeal anytime the euro moves above around \$1.05.

These days, all euro-zone governments are paying

countries to impose their own views on the smaller ones.

Singing from a common script and slightly tightening up on Duisenberg's statements might steady nerves, but Europeans should never forget that the most effective communications policy is based on hard facts on the ground.

The success of Greenspan-Rubin lay largely in the strong performance of the US economy. Rubin's attempts to influence the course of the dollar in 1994-95 were less than successful. As the US experience shows, actions speak louder than words.

—Lionel Barber

Tracking the news and trends shaping Europe's technology sector

e-EUROPE

DOES BOO BUST SIGNAL END OF E-BOOM?

The spectacular failure of one of Europe's high-profile e-tailers has depressed the stock prices of other e-commerce ventures and left many in Europe's tech sector wondering if the Internet wave has crested.

Boo.com lost its bid for a cash lifeline and is set for liquidation just six months after its glittering launch. The brainchild of three Swedish entrepreneurs, Kajsa Leander, Ernst Malmsten, and Patrik Hedelin, had been touted as a rising e-star with its plan to sell hip urban clothes in eighteen countries. The group previously had built a successful on-line publishing company in Sweden, which they sold in 1998 before turning their attention to launching Boo.com (www.boo.com). The new firm, which was headquartered in London and employed more than 300 workers, raised more than \$120 million in startup capital from a star-studded group of European investors, including France's Bernard Arnault, chairman of luxury goods conglomerate LVMH, and Italy's Benetton family.

The company released a statement saying it was "deeply disappointed" that it had become necessary to liquidate the firm after failing to secure more funding, "particularly against the background of steadily improving trading." Analysts pointed to the company's attempt to enter too many markets at once and its unchecked spending as the primary reasons for its failure. In an interview with the *Financial Times*, Malmsten agreed that a lack of fiscal discipline was at the core of the company's failure. "My biggest mistake," he said, "has been not to have a counterpart who was a strong financial controller."

Less than a week after Boo.com's demise, a second UK web firm an-

nounced it was also heading into liquidation. Net Imperative (www.netimperative.com), which had raised nearly \$2 million and employed twenty-four full-time staff, had been aiming to establish a web site that would serve as a gathering place for Internet professionals.

Ironically, the two e-failures coincided with the release of a report by PricewaterhouseCoopers warning that a majority of UK Internet firms faced severe cash shortages and that one in four could go bust in six months. It predicted that the cash shortages would "likely act as a catalyst for consolidation in the dot.com sector over the coming year."

Although neither Boo.com nor Net Imperative had gone public, the markets took notice of their failures and set about punishing their publicly-traded backers and other e-firms. Stockbroker-turned-web-venture-capitalist Durlacher, which owned a third of Net Imperative, saw its share price decline to its lowest level in seven months and a more than 85 percent decline since February. Shares in Lastminute.com, the British travel site, slumped 11 percent in value after its upbeat IPO in March.

Perhaps the company most stung by the market jitters was Boo.com investor Europ@Web, the Internet investment company controlled by Bernard Arnaud, which had planned an initial public offering for later this month. The Paris-based company owns stakes in some thirty-five web ventures, including 38 percent of Liberty Surf (a French Internet service provider), 10 percent of QXL.com (the UK's largest on-line auction), and 8 percent of PlanetRx.com (a US prescription drugs e-tailer). Bloomberg reported that a fifth of Europ@Web's shares would be

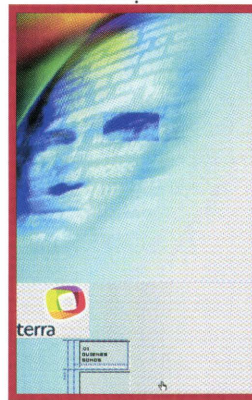
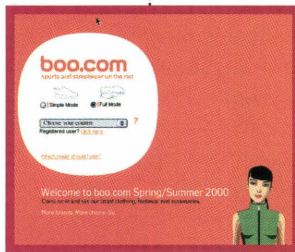
offered and could garner more than \$1 billion.

TERRA-LYCOS-BERTELSMANN SEEK MEDIA CONVERGENCE

The latest chapter of the telecommunications, Internet, and media sectors' search for powerful harmonic convergence comes in the form of a three-way Spanish-US-German deal.

Terra Networks (www.terranetworks.com), the Internet subsidiary of Spanish telecommunications giant Telefonica, paid \$12.5 billion in stock for Lycos (www.lycos.com), America's fourth-most popular web portal, to create a global group with web sites in thirty-seven English and Spanish-speaking countries. The new company, Terra Lycos, will be headquartered in the US and boast some 50 million unique visitors every month to its web sites. It is expected to generate around \$500 million in revenues this year. Telefonica has agreed to strengthen the new company's financial base by underwriting a \$2 billion share issue.

Terra Lycos then bolstered its position by making a deal with Bertelsmann (www.bertelsmann.com), the world's fourth-largest media group, which was jilted by its main Internet partner AOL for a deal with media rival Time Warner. The firm based in Gutersloh, Germany, already owns half of Lycos's European operation as well as 40 percent of Barnes & Noble's on-line venture in the United States. Bertelsmann agreed to spend \$1 billion on advertising through Terra Lycos and to provide e-commerce services for the newly merged firm. The German firm is also setting up a 75:25 joint venture to develop the mobile Internet and e-commerce in Spain and South America.



The deal sets up Terra Lycos as the first Internet company to cover both the English and Spanish-speaking countries, thanks to Terra's home market and its leading position in Latin America, ostensibly putting it in position to challenge AOL, Yahoo, and the Microsoft Network. However, the markets remained skeptical of the deal, and shares in both Telefonica and Lycos fell after the announcement.

GERMAN INTERNET ANGST

Chancellor Gerhard Schröder's plan to fill Germany's tech worker shortage by offering visas to thousands of Indian and Eastern European tech workers has proved both disappointing and controversial. Designed to meet the needs of Germany's growing information and telecommunications sectors, the plan would allow 20,000 foreign software experts to work in Germany for five years. However, some Germans argue that with 10 percent of Germans unemployed, the government should re-train those out of work and young people to fill tech jobs rather than import foreigners. Industry leaders say enough Germans cannot be trained fast enough to meet their needs.

So far, the plan has attracted fewer than 1,000 applicants and less than 200 from India. Indian tech workers cite a variety of reasons for their lack of interest, including the visas' five-year limit, the fact that they are not encouraged to bring their families, high taxes, and lower salaries than those offered by US firms.

BUSINESS BYTES

Irish rock-and-roll band U2 announced they will broadcast highlights from their popular PopMart 1997-98 concert tour on **Burst.com**. Beginning June 8, web surfers can find the free concert at www.U2.burst.com A French court ruled that **Yahoo France** has until July 24 to prevent French users from accessing on-line sales of Nazi memorabilia. The court said that, although the sales took place outside of France, they violated French law preventing the sale of objects with racist overtones. The company, which is a subsidiary of the US-based **Yahoo!**, argued that complying with the French law could put it in conflict with US censorship laws. It is considering an appeal.

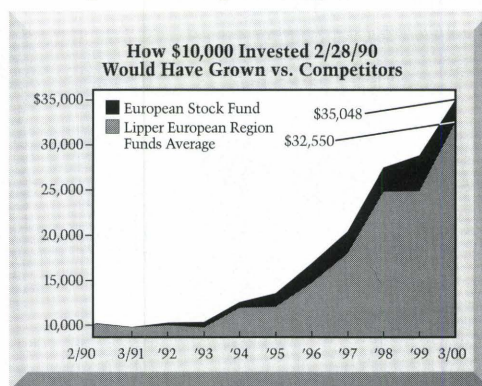
—Peter Guin

100% NO LOAD

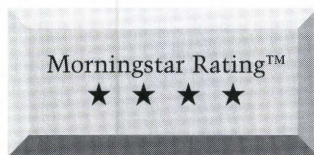
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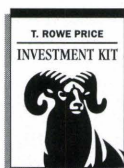
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*Morningstar proprietary ratings reflect historical risk-adjusted performance as of 3/31/00. These ratings may change monthly and are calculated from the fund's 3- and 5-year average annual returns in excess of 90-day Treasury bill returns with appropriate fee adjustments and a risk factor that reflects fund performance below 90-day Treasury bill returns. The fund received 4 stars for the 3-, 5-, and 10-year periods. The top 10% of the funds in a broad asset class receive 5 stars, and the next 22.5% receive 4. For more information, including fees and expenses, read the fund profile or prospectus carefully before investing. T. Rowe Price Investment Services, Inc., Distributor.

ESF053990



Prime Minister Poul Nyrup Rasmussen is trying to convince Danes to support joining the euro in September's referendum. (Opposite) During a May Day rally in Copenhagen, anti-euro groups called for Denmark to reject the euro.

Euro Cliffhanger in Copenhagen

Opposing campaigns clash over currency question

By Leif Beck Fallesen

Supporters and opponents of Danish participation in the euro, the EU's single currency, have one thing in common. They agree that the opponents have won the first round of the campaign in advance of the scheduled September 28 referendum. Recent polls show that the euro supporters' lead, which had been measured at more than 10 percent, has been wiped out, and the outcome looks now like a cliffhanger that has been transformed into a battle for Danish hearts, rather than a struggle to capture rational minds.

There is also consensus on the main reason for this unexpected development. Prime Minister Poul Nyrup Rasmussen and Economics Minister Marianne Jelved, leaders in the 'yes' camp,

had hoped the euro agenda would be dominated by economic arguments. However, the strongest personality on the 'no' side, Jens-Peter Bonde, a member of the June Movement group in the European Parliament, quickly acknowledged that while there may be some economic benefits, these are more than outweighed by the political arguments against joining the currency. National sovereignty has been the key issue of the first months of the campaign.

The June Movement is named after the events of June 2, 1992, when the Danes rejected the Maastricht Treaty, and there are obvious similarities between that campaign eight years ago and the current one. In both cases, a vast majority in the Folketing (Denmark's parliament), the trade unions and their management counterparts, and virtually all printed media have supported deeper Danish integration with

the Union. Since the 1992 campaign, the small Socialist People's Party has withdrawn its support for joining the euro, but the anti-euro side derives the bulk of its support from the grass-roots level, which is marshaled by two loosely organized groups, the People's Union Against the EU and the June Movement. "The Elite versus the People II," as some pundits have dubbed the present campaign.

Nevertheless, there are important differences between 1992 and the present. The salient one is the surge of non-socialist opposition to the European Union. Even in the Danish Liberal Party, a traditional stalwart supporter of European integration in Denmark, polls predict that a growing minority will vote no, and this trend has been much more marked in the Conservative Party. A catalyst has been the EU sanctions against Austria in response to the participation of Jörg

Haider's right-wing Freedom Party in that country's new government. The timing could not have been worse for the Danish 'yes' campaign. In the Danish debate, this instance has been widely interpreted as a major abrogation of Austria's sovereignty and one that could portend a potential infringement of Denmark's sovereignty in the future.

The right-wing Danish People's Party, supported by one in seven Danish voters, has seized every opportunity to use national symbols in its battle against joining the euro. The party's campaign was launched on April 9, the sixtieth anniversary of the Nazi invasion of Denmark, and its campaign slogan stresses the Danish fatherland and the krone, the Danish currency. In Danish, the word *kroner* also means crown, and the royal connotation does no harm in a country that has just celebrated the sixtieth birthday of its popular monarch, Queen Margrethe II. Party officials claim this is purely coincidental but savor the publicity, nonetheless.

In February, just prior to announcing the date for the referendum, Prime Minister Poul Nyrup Rasmussen, for the first time publicly stated that the EU is moving toward political union—though loosely defined—and that he

supports the move. This was an obvious attempt to preempt the impact of the sovereignty issue in the ensuing campaign. But the fact remains that for twenty-seven years EU supporters in Denmark have declined to discuss the political aspects of European integration, fearful that this would alienate Danish voters crucial to winning EU-related referenda.

When the Danes voted to endorse the Amsterdam Treaty in May 1998, the campaign ads carried the signatures of Prime Minister Rasmussen and the Liberal Party leader Anders Fogh Rasmussen and promised that a 'yes' to the treaty would be a 'no' to more political union. Though campaign pledges tend to have a notoriously short life in any country, these may have been particularly unwise as Nyrup Rasmussen and Fogh Rasmussen now face the gauntlet of a long campaign.

Ironically, the success of the Danish economy seems to be a negative factor for the pro-euro campaign. A report by the Economics Ministry predicts that life outside Euroland will be hard for the Danes, with interest rates rising between .5 and 1 percent vis-a-vis the euro. Currency uncertainty would add to general uncertainty, and the joint body of the trade unions, known by the acronym LO, fears that Denmark's failure to join the currency would cost 40,000 jobs or more. However, consumer confidence is high, and business sentiment remains very optimistic.

Growth figures for Denmark are now being revised upward. Growth was expected to halve in Denmark, albeit from a high level, the consequence of a tighter fiscal policy designed to reduce inflationary pressures. Inflation was, and is, the only threat to Denmark meeting the obligations of euro membership. However, the strength of the recovery in Euroland, especially in Germany, and the low international value of the euro has stimulated Danish exports and boosted growth. Official statistics peg unemployment close to US levels, and many believe that a vote against

euro membership will not make any major difference to economic prospects.

International financial analysts have speculated that the weak euro works against the pro-euro camp in the Danish referendum. A member of the Folketing who is a former conservative and an opponent of the euro focused on this issue by proposing that Denmark should revalue its currency. Nevertheless, the fact remains that the international value of the euro has little significance in the Danish political debate and certainly no more than the dollar's international value has in US politics.

Some euro supporters, notably Economics Minister Jelved, have stressed that the present link between the Danish currency and the euro (an agreement to limit currency fluctuations to 2.25 percent) will be threatened if the referendum is defeated. The prime minister has stressed that the relationship will continue, and while he does not apply this argument, it is clear that a weak euro will reduce any incentive to speculate against the Danish currency.

What this means is that the euro supporters cannot hope to win on economic arguments alone. They have to win both the minds and the hearts of a majority of the 20 percent of the Danes who have not yet decided how they will vote and who ultimately will determine the issue. If they can meet that challenge and the referendum passes, it will make Danes more committed to the future of Europe. If not, Denmark will have opted for political exile for an unforeseeable number of years.

The strongest rational argument in favor of joining the single currency is that Denmark will gain influence on what happens in Europe. Since it is not a member of the euro, Denmark is unable to participate in the key decisions of the European Central Bank and the Economic Council of Ministers. Joining the currency will extend Danish influence into economic matters with which Danes have to live regardless of whether they are members of the euro or not. This rational analysis, however, is not accepted emotionally, and selling European influence is difficult in a country that has never really accepted that political union in Europe is part of the future of Denmark. ☹

Leif Beck Fallesen is the editor-in-chief of the Dagbladet Børsen in Copenhagen.



Traveling almost 2,200 miles by dog sled is not normally a royal pastime. However, the crown prince of Denmark, is no ordinary royal person. In addition to being an avid marathon runner and skydiver, the thirty-two-year-old Frederik has also studied at Harvard, holds a degree in political science from Aarhus University, and is fully trained as an elite soldier (the Danish equivalent of a US Navy SEAL). So, the challenge of traversing Greenland over a period of five months came naturally.

The occasion was the fiftieth anniversary jubilee mission of the Sirius Patrol, a very small group of Danish arctic soldiers entrusted with maintaining Danish sovereignty over the northern part of Greenland that is closest to the North Pole. Showing the Danish flag in this part of the world, which contains no permanent residents, means physically policing the forbidding terrain with dog sleds, which possess a range and reliability much greater than any vehicles of the Internet age.

Still, the Internet was a part of daily life, as the six members of the patrol, including the prince, published a diary on the Internet beginning with the start of their journey in Qaanaaq in northwest Greenland and finishing up when they reached Daneborg on the east coast. A cameraman from TV2, a Danish public television channel, also accompanied the patrol, filming several hundred hours for a production that is expected to have an international audience, combining unique footage of a little known-part of the world with the marketing appeal of a royal participant.

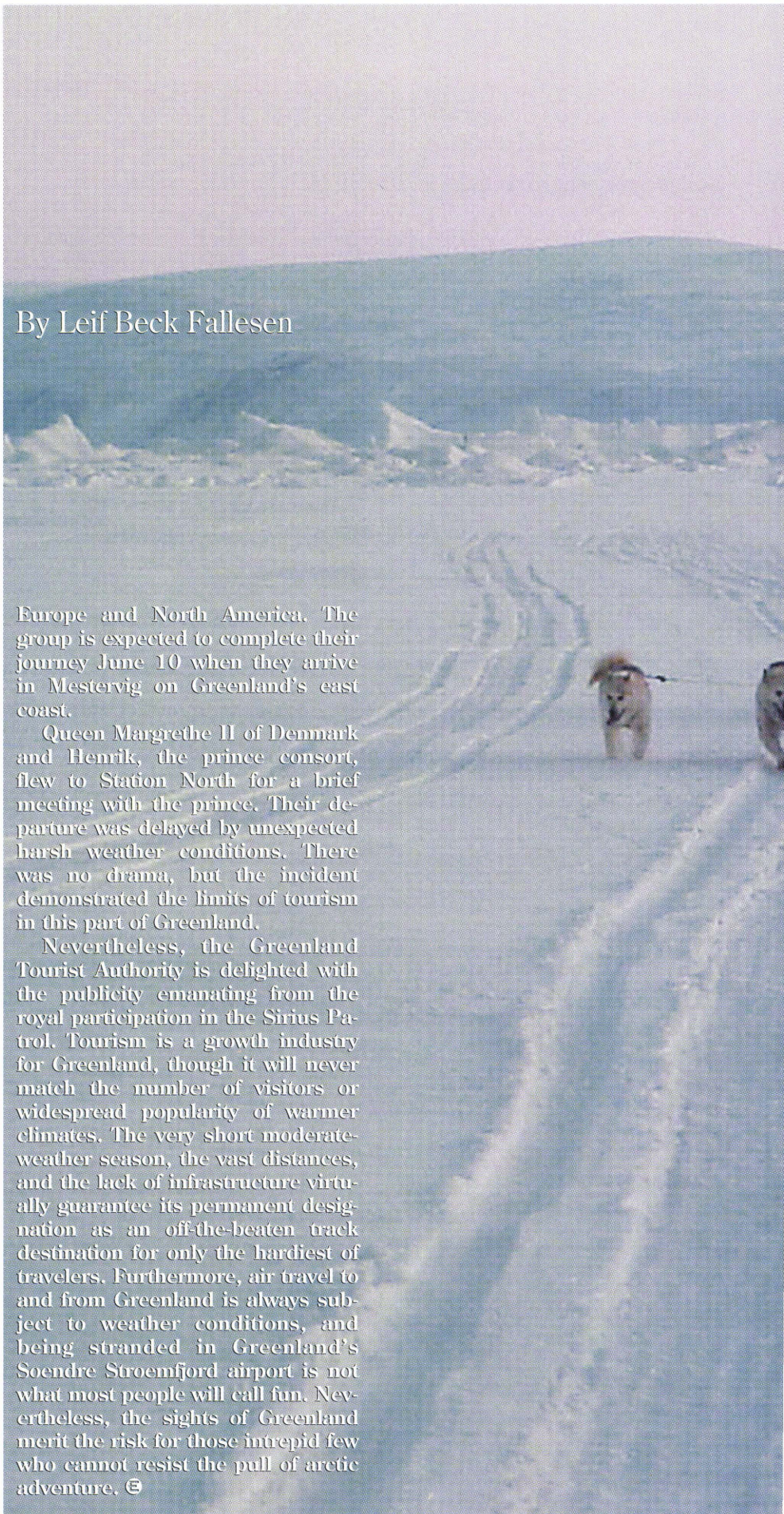
The patrol got underway February 10 from the military base at Thule in northwestern Greenland, but preparations started in 1999. In January, the six-man team began preparing three sleds and thirty-nine dogs for the journey. The group included four seasoned members and two rookies, one of whom was Frederik. Passing Cape Morris Jesup, the world's northernmost human base, the patrol briefly paused at Station North, a weather station that once served as an emergency landing field for the first polar flights between

By Leif Beck Fallesen

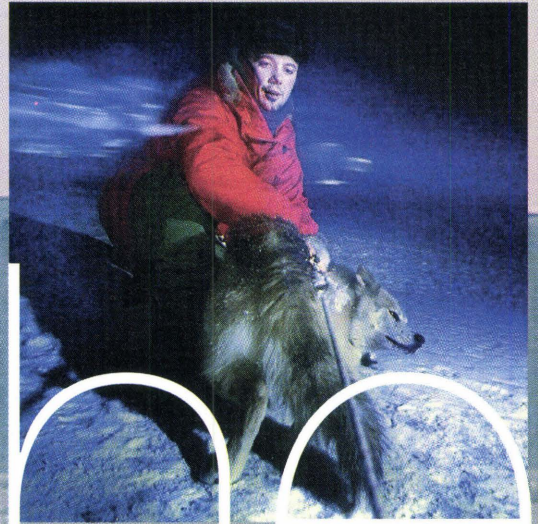
Europe and North America. The group is expected to complete their journey June 10 when they arrive in Mestervig on Greenland's east coast.

Queen Margrethe II of Denmark and Henrik, the prince consort, flew to Station North for a brief meeting with the prince. Their departure was delayed by unexpected harsh weather conditions. There was no drama, but the incident demonstrated the limits of tourism in this part of Greenland.

Nevertheless, the Greenland Tourist Authority is delighted with the publicity emanating from the royal participation in the Sirius Patrol. Tourism is a growth industry for Greenland, though it will never match the number of visitors or widespread popularity of warmer climates. The very short moderate-weather season, the vast distances, and the lack of infrastructure virtually guarantee its permanent designation as an off-the-beaten track destination for only the hardest of travelers. Furthermore, air travel to and from Greenland is always subject to weather conditions, and being stranded in Greenland's Soendre Stroemifjord airport is not what most people will call fun. Nevertheless, the sights of Greenland merit the risk for those intrepid few who cannot resist the pull of arctic adventure. ☺



Crown Prince Frederik (inset and below left) of Denmark set off from Qaanaaq in northwest Greenland with the Sirius Patrol. On February 11, 2000, the Danish military team embarked on a 2,200 mile Arctic expedition.



Arctic Prince

Denmark's crown prince patrols Greenland's frozen tundra

Major Media Shakeout

By Bruce Barnard

In the wake of the AOL-Time Warner deal, European media companies are preparing for battle

Europe's media industry hasn't wasted any time striking back at the \$160 billion AOL-Time-Warner merger, which threatened to permanently relegate it to the second division of the global entertainment market.

Bertelsmann, the German media firm with interests spanning publishing and music, merged its broadcasting arm with the television unit of the United Kingdom's Pearson group, whose assets range from the staid *Financial Times* to *Baywatch*, the popular television show, creating a \$21 billion media giant.

The new company, which will be quoted on the London stock market, is Europe's first pan-continental broadcaster. Bertelsmann's CLT-UFA, jointly owned with Albert Frere, the billionaire Belgian tycoon, reaches 120 million European viewers watching twenty-two television channels in eleven countries, including Germany's market leader RTL, as well as 25 million regular listeners to eighteen radio stations. Pearson Television produces more than 10,000 hours of programming every year in thirty-five countries and has a library of 17,500 hours of programming.

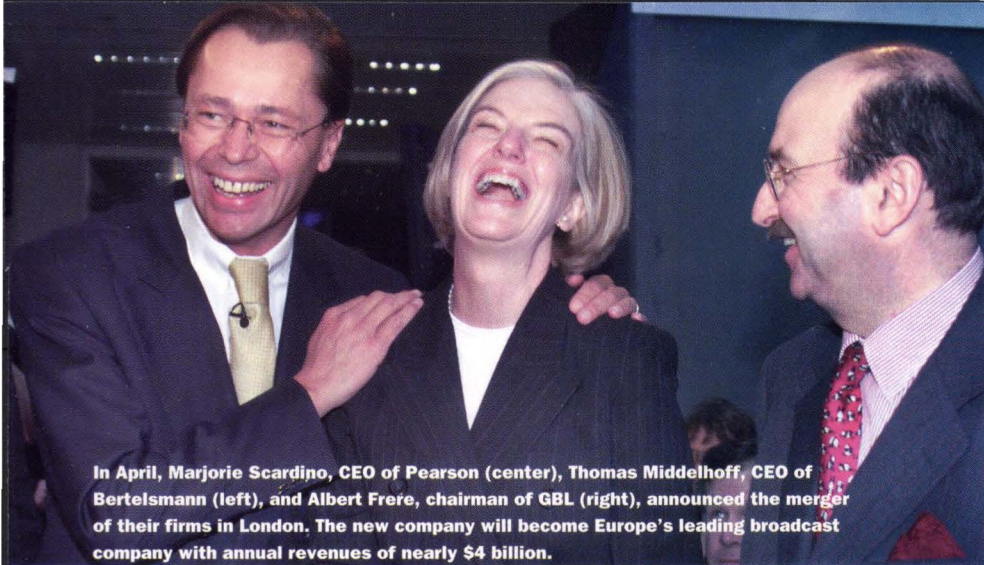
The as yet unnamed group has established a clear lead over its European rivals. "It will be Europe's leading broadcast and content company," according to Thomas Middelhoff, Bertelsmann's chairman and chief executive. But it trails far behind US giants like AOL-TimeWarner, Walt Disney, and Viacom. Disney's revenues outside the US last year were \$4.7 billion out of total revenues of \$23 billion, compared with the \$3.6 billion in sales generated by Pearson and Luxembourg-based CLT-UFA. The US groups have the added benefit of operating in a single market with a single culture and language, while Europe is divided into many mini-markets.

The AOL-TimeWarner deal accelerates the consolidation of Europe's media industry with a series of cross-border deals that were unthinkable just a few years ago. The merger of the two US firms was a potential knockout blow to Bertelsmann, which had a longstanding relationship with AOL that spawned a fifty-fifty joint venture, AOL Europe. Pearson, meanwhile, was mulling whether its television division was big enough to remain independent sparking speculation of a possible sale.

Other European groups are jostling for position with telecommunications and cable operators, scanning the market for content for their Internet and television outlets. Telefonica, the Spanish telecoms group, paid \$5.4 billion in stock for Endemol, a Dutch television production company that sells some 10,000 hours a year of light entertainment and drama programming to fifteen countries.

Meanwhile, Kirch, Germany's second-largest media group, and Vivendi, the French media and utilities conglomerate that has a big stake in Canal Plus, Europe's largest pay-television group, are mulling whether to take a stake in a new satellite and digital television company being set up by media mogul Rupert Murdoch. The company, currently known as Platco, will take over Murdoch's stake in British Sky Broadcasting and Asia's Star TV prior to a stock market flotation that is expected to value the company at between \$35 billion and \$50 billion, the largest initial public offering in the media industry.

A group of aggressive cable and telecommunications companies building pan-European networks are also boosting demand for programming. Among the



In April, Marjorie Scardino, CEO of Pearson (center), Thomas Middelhoff, CEO of Bertelsmann (left), and Albert Frère, chairman of GBL (right), announced the merger of their firms in London. The new company will become Europe's leading broadcast company with annual revenues of nearly \$4 billion.



newcomers is Amsterdam-based United Pan-European Communications (UPC), which recently paid \$2.8 billion for SBS Broadcasting, which has commercial television and radio stations in seventeen countries; \$1.1 billion for two cable networks in the Netherlands; and nearly \$1 billion for Germany's fourth-largest cable operator. Both UPC and SBS are American-owned, underlining the US's pivotal role in developing Europe's cable market.

EM-TV of Munich is also shaping up as a media power, breaking into the big league earlier this year after paying \$680 million for *The Muppet Show* and \$1.65 billion for a 50 percent stake in the company that controls Formula One racing, the world's most widely watched television sport. EM-TV has enjoyed a meteoric rise: formed in 1989, it got its first break marketing *Teenage Mutant Ninja Turtles* in Germany and then securing the German language rights to the *Flintstones* the following year. It launched an IPO in 1997, and the 25,000 percent rise in its share prices made it worth more than Lufthansa, Germany's national airline, by the beginning of the year.

The Bertelsmann-Pearson deal will increase pressure on Kirch and Mediaset, the media company controlled by former Italian prime minister Silvio Berlusconi, to overcome cultural obstacles to cross-border merger or alliances. The telecom giants are also potential contenders, with Deutsche Telekom tipped to snap up media companies to provide content for T-Online, its Internet service provider. Spain's Telefonica is also expected to go shopping soon.

While Europe is shaping up to the US in television and on the Internet, its challenge to Hollywood is fading fast with the once-flourishing movie industries of France, Germany, and Italy reduced to a

rump, limping along on state subsidies or commissions from television production companies. Europe's great hope, Polygram Filmed Entertainment, which made international box office hits *Four Weddings and a Funeral*, *Bean*, and *The Game* in the 1990s was sold to Universal, the movie unit of Canada's Seagram group.

But Europe is not down yet. Canal Plus is investing heavily to establish a pan-European presence, and Paul Allen, the billionaire co-founder of Microsoft, has entered into a partnership with Renaissance, the British company behind *The Madness of King George* and *Much Ado About Nothing*.

For now, however, the industry is focused on how the merged Bertelsmann-Pearson group will use its pan-European presence as a launch pad into the US market. Bertelsmann's Middelhoff says the company is interested in joint ventures with US broadcasters. "The Americans now know that there is one pan-European leader that could be of interest to them."

Bertelsmann has built up a sizeable US presence in book and records with a stable that includes blue-chip names like Random House and RCA. Its 1986 decision to invest the relatively modest sum of some \$320 million in its music division, BMG Entertainment, has yielded a company worth around \$10 billion in the US alone.



European media firms now own some well-known US entertainment enterprises, including the Muppets and Baywatch.

Bertelsmann's Middelhoff and Pearson's chief executive, Marjorie Scardino, who is American, plan to lobby for a relaxation of regulations barring foreign companies controlling a US network. A change, which could take two to three years, would allow the new company to move aggressively into America, says the Bertelsmann boss.

By then, the two companies may have expanded their television alliance into a fully-fledged merger, creating a new European giant. The companies are different, though. Pearson is a publicly quoted company, and Bertelsmann is privately owned. But they are getting to know each other as joint publishers of the recently launched *Financial Times Deutschland*, and nothing can be ruled out as Europe shapes up to the American challenge. ☺

Bruce Barnard, based in London, is a EUROPE contributing editor and a correspondent for the Journal of Commerce.

The World's First

Who is Lara Croft and how did a British software company turn her into a multimedia gold mine?

Lara Croft has taken the world by storm. It's a familiar scenario in today's celebrity-crazed culture—a new beautiful face bursts onto the scene and suddenly everyone wants to get close to her. Gucci paid her \$30,000 to model their fashions. U2 asked her to star in a music video, and Paramount Pictures is developing a movie for her. Supposedly, Bill Gates and Michael Eisner both want her. Did I mention that her regular job is traveling the globe to solve ancient mysteries and thwart evil?

Just who is this Lara Croft? If you have to ask this question, you probably don't play computer games or hang out with teenagers. Croft is the heroine of the mega-hit *Tomb Raider* series, sales of which have powered its British publisher, Eidos, into the top echelon of computer game firms at a critical time for the gaming industry.

In many ways, Lara Croft is a product of the evolution the computer game industry underwent in the late eighties and early nineties. Technological advances in graphics and the rise of the personal computer moved the focus of the gaming world from video arcades to the players' television sets and PCs. The industry began to consolidate around three major companies Sony, Sega, and Nintendo, which bought up game development companies and contracted with others to build products for their systems.

In 1994, Eidos, a London-based software firm, expanded its focus to include video games and began investing in game-developing companies. In 1996, Eidos acquired Core Design, an eight-year-old game developer founded by Jeremy Smith and based in Derby, England. Eidos agreed that Smith and his

brother Adrian would run Core as an independently operated subsidiary, leaving Core's seventy-five programmers and artists to dream up computer games and not worry about sales and marketing strategies.

A few months after joining the Eidos fold, the Core team put the finishing touches on a new adventure game that broke tradition by making its main character a woman. But she wasn't just any woman. The designers gave her the body of a *Baywatch* lifeguard, the karate moves of Jackie Chan, and the marksmanship of a Delta Force commando. When Eidos released *Tomb Raider*, the gaming world immediately fell for the stunning Ms. Croft.

Players guide Lara running, flipping, karate-kicking, and shooting her way through life-like vistas filled with mazes and traps and patrolled by evil characters. The object is to help her find ancient artifacts and solve mysteries. *Tomb Raider's* fast-paced action and sophisticated puzzles appealed to fans turned off by the mindless violence of some other computer games, but the developers included an additional element. They wrote a "back story" for

Lara Croft: She was born on Valentine's Day, 1965, the daughter of a British lord and was educated at the same school as Prince Charles. She now lives in London, is single, and is employed as an archeologist/adventurer. As players successfully advance Lara through one of the game's levels, they are rewarded with a mini-movie where Lara reveals more about her past, then it's on to the next level.

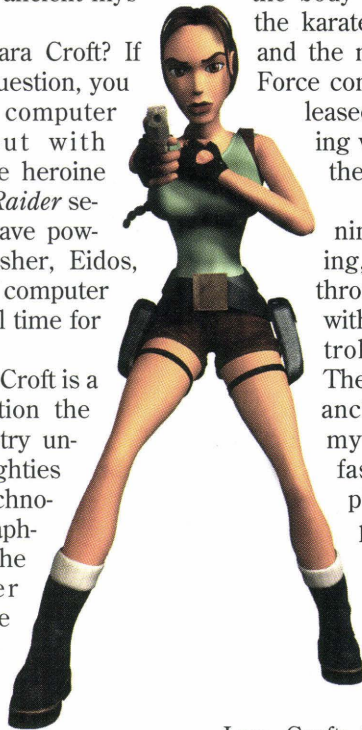
Tomb Raider with its voluptuous heroine was an immediate hit among males in their teens and early twenties—the biggest game playing demo-

graphic. However, fans from a variety of age groups and both genders have joined the *Tomb Raider* craze. Helen Kelble, a forty-three-year-old program assistant at the World Bank in Washington, DC, says her husband started playing the game while visiting relatives in the United Kingdom. "I bought it for him for Christmas, and now I'm hooked. It's totally addictive," she says, "although I feel awful when Lara 'dies'."

What has been most surprising is the worldwide cult of celebrity that has grown up around the character. Lara's comely visage had graced the covers of a broad spectrum of magazines, from the hip *Face* to the venerable *Time*. Gucci paid Eidos \$30,000 to fit her in digital versions of real clothing. Since then, other top designers have "dressed" her, including Alexander McQueen and Jean Colonna.

The music world has also caught Lara-mania. The year after *Tomb Raider* was introduced, Lara toured the world with Irish rock band U2 as part of their multimedia PopMart concerts. She also teamed up with the German band Die Ärzte for a hit music video.

Nowhere, however, has Lara's celebrity been more apparent than on the Internet. A recent search returned more than 56,000 Croft-related web pages maintained by fans from Norway to Brazil. One of the most visited sites is *The Croft Times*, an unofficial newsletter for *Tomb Raider* fans that receives more than 20,000 visits per week. Luis Cunha, web entrepreneur based in Amadora, Portugal, founded the site after discovering the game in 1996. "It started as a promotional tool for my web design company," says the thirty-five-year-old Cunha. "I wanted something to show my work that wasn't the usual boring business site." Other editions of *The Croft Times* have been launched along the way, including Portuguese, Dutch, French, Swedish, and a German version went live a few months ago. "I would like to see an edition in every language," says Cunha,



e-Darting

By Peter Gwin

Vital Statistics

EIDOS

Founded: May 1990

Chairman: Ian Livingstone

CEO: Charles Cornwall

Headquarters: London

Employees: 552

1999 Sales: \$365 million (59 percent up from 1998)

Stock Market

Symbol: EID (London, Frankfurt) EIDSY (NASDAQ)

Web site: www.eidosinteractive.com

LARA CROFT

Born: February 14, 1968, in Wimbledon, Surrey

Marital Status: single

Blood type: AB-

Height: 5'8"

Weight: 115 lbs

Education: Private tutor (age 3-11), Wimbledon High School for Girls (age 11-16), Gordonstoun Boarding School (age 16-18), Swiss Finishing School (age 18-21)

Occupation:

adventurer
Hobbies: Free climbing, extreme skiing, and shooting

"but since this isn't a commercial site, I have to count on volunteers from other countries."

Some *Tomb Raider* enthusiasts are more welcome than others. Much to Eidos's displeasure, some hormone-crazed hackers have circulated an unauthorized software program that alters the game's computer code to remove Lara's clothes.

Eidos has released four *Tomb Raider* titles, the most recent, *The Last Revelation*, debuted at Christmas. With the fifth installment in the works, Lara has other projects on her agenda, including a toy line, a candy bar, and clothes. Perhaps the most anticipated project is Paramount Pictures' *Tomb Raider* movie, scheduled to begin filming this summer. For months, Internet chat rooms and web sites crackled with speculation over who would play the flesh and blood Lara. When Paramount announced it had signed Oscar-winning actress Angelina Jolie for the part, many fans expressed their displeasure. In Luis

Cunha's opinion, "A British actress should portray Lara." But he concedes, "The movie will give Lara a worldwide profile."

An increased profile should help sell more copies of the *Tomb Raider* games, which account for more than half of Eidos's revenues. The four titles in the series have sold more than 20 million units over the last four years. Last year, Eidos, Europe's biggest computer game publisher, reported a profit of \$39 million on \$360 million in sales, which were up 59 percent from 1998. In February, however, the company announced a nine-month operating loss, sending jitters through the investment community. Since December, the value of Eidos's shares has declined more than 80 percent. The shaky financial performance prompted the Belgian newspaper *De Standaard* to wonder if Eidos was ripe for a takeover by a digital or entertainment

behemoth such as America Online, Disney, or Microsoft.

Currently, the computer game industry is undergoing another major evolution as Sony, Sega, and Nintendo all introduce a new generation of game hardware. The powerful new systems support near life-like animation and the ability to play games over the Internet. Microsoft also plans to start selling its own advanced game system, the X-Box, sometime next year.

The market for entertainment software is expected to exceed a staggering \$7 billion in 2000. With such a large market, Eidos chairman Ian Livingstone believes that his company will weather the current storm. "Although the overall market is in a period of transformation as new platforms are introduced," he said in a company statement, "Eidos currently has a strong product lineup for release over the fourth quarter of the current year and next year."

As for Lara Croft's creators, Adrian Smith sees a comparison with another British celebrity. "Look at James Bond, born at the end of the sixties," he says, "eighteen films later he's as fresh as the first time. We've created such an icon, and now we have to give the consumers what they want." ☺

Peter Gwin is EUROPE's managing editor.

EU

Enlargement

Continent
could be
unified by
the end
of the
decade

By Bruce Barnard

The Europe Union's historic enlargement to the former communist nations on its eastern flank is picking up speed and paving the way for the unification of the continent by the end of the current decade.

After the successful launch of the single currency, the euro, enlargement is the major challenge facing the European Union. Moreover, EU leaders raised the stakes at their Helsinki summit last December by agreeing to allow five additional applicants to start accession negotiations alongside the five frontrunners that began talks more than a year ago.

The talks with the "first wave" applicants—Poland, Hungary, Czech Republic, Estonia, and Slovenia as well as Cyprus—are moving onto extremely sensitive issues, such as farm subsidies and the free movement of labor. These prickly issues are testing the tempers of the negotiators, slowing progress, and prompting speculation that the EU's enthusiasm for enlargement is waning.

The negotiators knew the going

would get tough when the controversial farm and labor dossiers were put on the table because of the wide gap in their respective positions. Brussels doesn't want the applicants, some of whom like Poland have extremely large farm sectors, to have full access to its farm subsidy program, the Common Agricultural Policy (CAP), because it would bankrupt the EU budget. Agriculture already accounts for more than half of EU's \$90 billion annual spending. The applicants, however, are pushing for full benefits from the CAP.

The two sides are also deeply divided over labor rights. The EU, fearing a flood of cheap labor from the East, wants a long transition period before freedom of movement of labor while the applicants say their citizens should be allowed to work anywhere in the EU once they are members.

The standoff soured relations between the EU and some applicant countries, whose officials were already annoyed by European Commission President Romano Prodi's remarks that Brussels must take a tough line in the

Ireland

Portugal

Spain



GERMANY'S JITTERS ON EU ENLARGEMENT

IF Germans are apprehensive about Poland and other Central European countries joining the EU, they can be forgiven. Still grappling with the effects of German unification, people here are somewhat weary of change. Unemployment and taxes have risen since the fall of the Berlin Wall. The federal budget has been strained, and the gap between rich and poor has widened. Now Germans find themselves on the front line of a political expansion project that could produce more of the same—at least in the short term.

A recent study by economists at the University of Saarland suggests that while Germany will profit from the EU's eastern expansion, its full advantages will not be felt "for some time." More significantly, the winners in this process are likely to be those Germans who already control most of the country's capital wealth. Using sophisticated economic modeling, the researchers conclude that "distribution of gains and losses across generations... tends to be quite uneven, favoring currently old and future generations while young workers born at the date of the policy change bene-

fit the least." In other words, assuming the Central European states eventually succeed in joining the EU, not everyone in Germany will benefit equally.

Most working people in this country, however, do not need an economist to tell them that EU expansion holds risks as well as opportunities. In Berlin (a city with 16 percent unemployment), construction sites are teeming with legal and illegal Polish laborers who are willing to work for a fraction of what their German counterparts demand. With the Polish border just an hour's drive from the German capital, the city's "gray economy" supports a large number of Polish commuters.

The free movement of labor across the Polish-German border is a key element in the ongoing accession negotiations. Poland is fighting to have an open-border policy implemented as soon as possible. German labor representatives would rather that step be delayed. Meanwhile, until economic equilibrium is achieved, the market for Polish craftsmen and cleaning people in Berlin will continue to be robust. **E**

Terry Martin is a journalist based in Berlin.

negotiations. Poland's president, Aleksander Kwasniewski, warned enlargement could be threatened by a growing "virus of selfishness." Jerzy Buzek, Poland's prime minister, cautioned that delay in enlargement could cause disillusionment in the applicant countries. Support for EU membership in Poland has fallen to around 50 percent from a peak of 80 percent. Hungary has accused the EU of employing delaying tactics.

The remarks are aimed at domestic audiences on both sides and do not accurately reflect the state of the negotiations. However, the Austrian government's inclusion of the far-right, xenophobic Freedom Party, which

with their memberships in 1985. The entry of even poorer East European countries, which have large farming sectors and are in the throes of painful transitions to market economies, were expected from the outset to be much more complicated.

However, even as the negotiations with the frontrunners stumble (the talks with the second wave applicants are only just getting underway), there have been developments on both sides. The EU will hold a constitutional conference this year to reform its treaties and working practices, particularly voting systems, so that policymaking will not grind to a halt when membership expands

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has expressed concern about enlargement, has stirred unease in the applicant countries.

Even without these outside pressures, the negotiations are facing enormous difficulties as they confront an EU rulebook that runs to more than 30,000 pages, spanning everything from environmental standards and antitrust policy to farming and monetary union. The previous enlargement, involving Austria, Sweden, and Finland, which were all richer than the average EU member country when they joined, involved three years of sometimes difficult and acrimonious negotiations, while the accession of Spain and Portugal, both poorer than the EU average, lasted seven years before culminating

from fifteen countries at present to twenty and then twenty-five and more.

The negotiations have been complicated by the uneven rate of economic reform among the applicants, with Poland and the Czech Republic falling behind Hungary, Estonia, and Slovenia.

The Czech Republic, in particular, is skidding. The Commission said government reforms were "unsatisfactory" in its latest evaluation of the country's suitability for EU membership. Liberalization of the telecommunication industry has been postponed for three years; most utilities remain state-owned; and antitrust and other business legislation remains on the drawing board.

The EU is also expanding

into the Mediterranean. Cyprus is negotiating with the first wave, and Malta began talks alongside the second tier of East European and Baltic applicants—Bulgaria, Romania, Slovakia, Latvia, and Lithuania.

The applicant countries also are changing rapidly as they strive to complete the transition to a market economy with sweeping privatization and deregulation programs and refocusing trade to the West, especially the EU, which now accounts for more than half of their imports and exports. Change is everywhere: Poland floated its currency, the zloty, in April. Bulgaria is selling 51 percent of state-owned Bulgaria Telecommunications to a Dutch-Greek group. Germany's Deutsche Telekom paid \$565 million for a controlling stake in Radiomobil, the Czech mobile phone operator. MOL, the Hungarian oil and gas company, is paying \$262 million for Slovnaft, a Slovakian oil company, and US Steel is investing \$700 million to transform VSZ, the Slovakian high-quality steel maker it recently bought for \$160 million, into an export launch pad into the European Union.

American, European, and Asian investors are bullish about the region. Foreign direct investment in Poland hit a record \$8 billion last year, boosting the total to \$39 billion, or 40 percent of flows into the former Soviet Bloc. Estonia and Hungary also are favorites for outside investors, while the Czech Republic, the former hot spot, is losing its attraction.

Despite this progress, the EU's earlier talk of the first new members joining in 2002 or 2003 has given way to a vaguer horizon, with 2005 regarded as the most realistic date. The EU is also grappling with a difficult problem: what to do if smaller countries are ready to join before Poland, the largest and most strategically important applicant country. Poland's progress has slowed, and Slovenia and Hungary are favorites to qualify first for membership. However, letting them in first could trigger a backlash in Poland, undermining the EU's enlargement strategy. Should the EU allow Poland in whether it is ready or not or should it delay letting other countries in until Poland is ready?

The smart money is betting that enlargement might not take place until 2006, allowing the first countries to join the EU on its fiftieth birthday. ☺

European Commissioner for Enlargement Günter Verheugen



Günter Verheugen, European commissioner for enlargement, spoke with EUROPE editor-in-chief Robert J. Guttman in Washington, DC. He discusses the status of the enlargement process, the applications of Turkey and Cyprus, and EU reforms.

Why is the EU enlarging eastward and why have you stated "this is the biggest challenge the Union is facing" in the new century?

As far as enlargement is concerned, I think that the American administration and the political circles in the United States, and business circles, understand very well what we are doing. And they share the two basic strategic objectives. The first objective is to create a Europe that guarantees peace and stability by guaranteeing democracy, rule of law, respect of human rights, and protection of minorities. That is, I would say, the lesson that we have learned from our history. The second objective is to create a market that is open and competitive and gives us a possibility to let the Eastern European countries, which are still suf-

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fering from the communist heritage, time to catch up and provide their people with bet-

ter opportunities to make at least a decent living. So these are the two objectives. And we have absolutely no problems here with the United States.

I would like to add one point. We can already see that the process of enlargement is instrumental for solving minority problems and border disputes and is instrumental for the solution of conflicts between neighboring countries. I could give you a lot of examples for that. My impression is that the best way to make Europe a safer place and make Europe a place where the nightmares of the past will really disappear is to go ahead with full integration of the European continent.

When do you realistically think enlargement will take place?

We are now negotiating with twelve countries, and we are preparing a thir-



crucial role, the strategic importance of Turkey for the security of Europe and the security of the Western alliance. It is in our interest to make sure that Turkey is firmly anchored in the family of Western democracies and nations. Therefore, we have to do it. But it needs patience, and it will need some time. I must say that after my visits in Turkey and my meetings with the Turkish government in Brussels, I am basically optimistic that we will succeed and that the process of political and economic reform has really been jump-started in Turkey.

Can Cyprus join if it remains divided?

I think that the accession process facilitates the solution of the political con-

“Three questions persist: the size and Commission, the question of majority voting in of the balance of the voting power

teenth country for negotiations. I think that we will conclude the negotiations with the majority of the countries in a couple of years. I am very sure that the majority of the candidates will be a full member before the end of the term of the present Commission, around 2005. So today, I cannot speculate when the first accession will take place, and I cannot speculate which country will be the first or which group will be the first. I hope that we can present an accession scenario that answers the questions of who, when, and how by the end of this year, but we need to know more about the state of play. The negotiations are not yet developed far enough to make a decision regarding how much time we will still need. I must say that we are now entering the more difficult areas and the troubled waters, and the issues of the negotiations are becoming more and more complex. Certainly, we will need more time to solve these problems.

You mentioned the thirteenth country, that's Turkey, I assume. What are the problems with Turkey joining the European Union?

Turkey does not meet the political conditions for membership nor does it meet the conditions for beginning membership negotiations. We can only negotiate with a country that has a function-

ing and stable democracy, that has the rule of law, that is respecting human rights and protecting minorities. Everybody knows that there are problems in Turkey, and therefore, for Turkey to begin the accession process, fundamental changes must take place in Turkey. In my view, we have to do that step by step. We cannot ask the Turkish government too much. Otherwise, it will not deliver, and the process fails.

I would like to say that the European Union did not decide to grant Turkey its candidate status out of charity. It is not a matter of charity. Europe is following a strategy that envisages the

flict. We tell both sides that it would be much easier and much better to have the political conflict settled and then to conclude the accession negotiations. We have a well-coordinated policy here. The European Union, the United Nations, the United States, the United Kingdom are cooperating in a very close manner and a very successful manner, I must say, and there is a lot of trust and confidence there. It's not always the case, and therefore, it's worth mentioning. My recent visit to Cyprus showed me that on the Turkish side they are starting to move. [Turkish Cypriot leader Rauf] Denk-



tash clearly understands that his options are now quite limited. Greece is already a member; Turkey is preparing for membership; and the Greek Cypriots are already negotiating. That will leave the Turkish Cypriots completely isolated, and that's not in their interest.

Can the Greek part of Cyprus join the EU by itself?

Yes, it is an option, but there is no rule nor guarantee. The possibility is not excluded, and of course, that is an incentive for both sides. I was in a position that I could pressure both sides. I told the Greek Cypriots that they have no guarantee that the European Union would accept Cyprus as a

Basically, three questions persist: the size and composition of the Commission, the question of majority voting in the Council, and the question of the balance of the voting power in the Council.

Why did you recently reassure the leaders of Poland?

The problem is that there was a certain nervousness in Poland that there might be a change of strategy inside of the European Union in order to delay, or slow down, the negotiations with Poland and finally the accession of Poland. I reassured Polish officials that is not the case. I told them that the process is irreversible and that, in my view, it's not only desirable but neces-

sary to have Poland join in the first wave. But again there is no guarantee because we have the principle of merits. A country will be judged on the basis of its merits. And therefore, it depends on Poland and the preparation in Poland how soon we can conclude the negotiation. I do what I can to support it. Poland is certainly the key country in the region.

What about NATO? Poland, the Czech Republic, and Hungary have already joined NATO. Why haven't they joined the EU? What's the difference?

It is much easier to join NATO. The European Union has a completely different nature. The EU is the only existing international authority that exercises civilian rights. We are not a trade union. We are not a defense alliance. We are a much more developed structure. For example, to join the European Union, a country must adopt 20,000 single pieces of legislation—20,000 pieces! ☹

composition of the the Council, and the question in the Council.”

member if the political conflict is not solved. And I told the Turkish Cypriots that they cannot be sure that we will not accept Cyprus as it is if the conflict should not be solved. I must say that for the first time in decades, I now see a realistic opportunity to find the solution because all the elements are now in place. We have a cooperative and supportive Greek government. We have a supportive Turkish government. We have very good relations now between Greece and Turkey. And we have the UN initiative.

Doesn't the EU have to reform its own institutions to be ready to handle enlargement?

Yes, it's clear. There is no doubt that the current European institutions will not function with twenty-seven members. Originally they were designed for six members, and now with fifteen, they are already under a lot of stress. And I won't say that the functioning of the European institutions is efficient. So we have to change that. An intergovernmental conference has already started. It shall be concluded by the end of this year. And we must have the institutional reforms in place before the first accessions can start. We must have the reforms in place before the end of 2002.

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The Future of European Defense

NATO remains key element as EU shapes its Common Foreign and Security Policy

By Lionel Barber

Europeans have long talked about the need to build a defense capability, but their actions have not always matched their rhetoric. Now a combination of events appears to be strengthening the resolve behind the military aspirations of the European Union.

Europe's experience in the Kosovo war was perhaps the most decisive. Although the EU played a useful diplomatic role, the conflict highlighted Europe's dependence on the United States' military prowess. Almost 90 percent of the munitions delivered by NATO were American. None of the European countries was able to offer US-style high-tech weaponry or intelligence, and nothing could obscure the uncomfortable fact that Kosovo was a European war directed by Americans.

Coincidentally, even before the outbreak of the conflict in Kosovo, the EU



NATO, headquartered in Brussels (above), remains the cornerstone for European security.



Last October, European Commission President Romano Prodi introduced Javier Solana (right) as the EU's high representative for common foreign and security policy.

was considering measures to allow the Union to modify its civilian nature in order to deploy force. The prime mover was British Prime Minister Tony Blair, who, shortly after coming to power in 1997, dropped his country's long-standing opposition to institutionalizing a common defense role for the EU and made overtures to the French government. Because the United Kingdom—along with France—possesses the most

credible defense force in Western Europe, the shift in British policy offers genuine opportunities.

EU countries spend 60 percent of what the US does on defense, but they waste a good deal of the money on bloated standing armies and on military arsenals that are ill-equipped for modern warfare. In addition to economic logic, there is a strategic argument in favor of Europe assuming more respon-

sibilities for defense as a quasi-insurance policy against American disengagement.

Charles Grant, director of the London-based Center for European Reform, explains, "The essence of the new thinking in Europe about building a 'defense identity' is this: If there is a crisis which requires a military mission and the Americans do not want to dispatch troops, the Europeans should be able to

use NATO to manage a task force on their own behalf. The Anglo-French plans also allow for the possibility that the EU could run 'autonomous' military missions that do not involve NATO."

These so-called 'Petersberg' tasks were set out in the 1997 Treaty of Amsterdam, which defined them as "humanitarian and rescue tasks, peacekeeping tasks, and tasks of combat forces in crisis management, including peacemaking." For example, they could be along the lines of Operation Alba, which involved an Italian-led force of Europeans entering Albania in 1997 and restoring a measure of civil order. Another example would be the NATO peacekeeping force in Bosnia.

A second innovation in the Treaty of Amsterdam involved the creation of a new diplomat-in-chief for Europe. The post went to Javier Solana, who previously had served as NATO secretary-general and before that as Spanish foreign minister. He is known as the 'high representative' for the EU's putative common foreign and security policy; in more down-to-earth terms, his role is equivalent to a US-style national security adviser, putting forward ideas and analyses to guide EU leaders in the foreign policy arena. One of his first proposals was to warn of the growing difficulties in coordinating the EU's policies and programs in the Balkans.

Solana's more ambitious goal is to galvanize the Europeans into making more efficient use of defense spending. Last December, at the Helsinki summit, EU leaders agreed to support "convergence criteria," which are common targets designed to bring their spending levels and foreign policy priorities into better balance. One idea is to use peer pressure to raise defense spending on equipment and research and development above its current level of 30

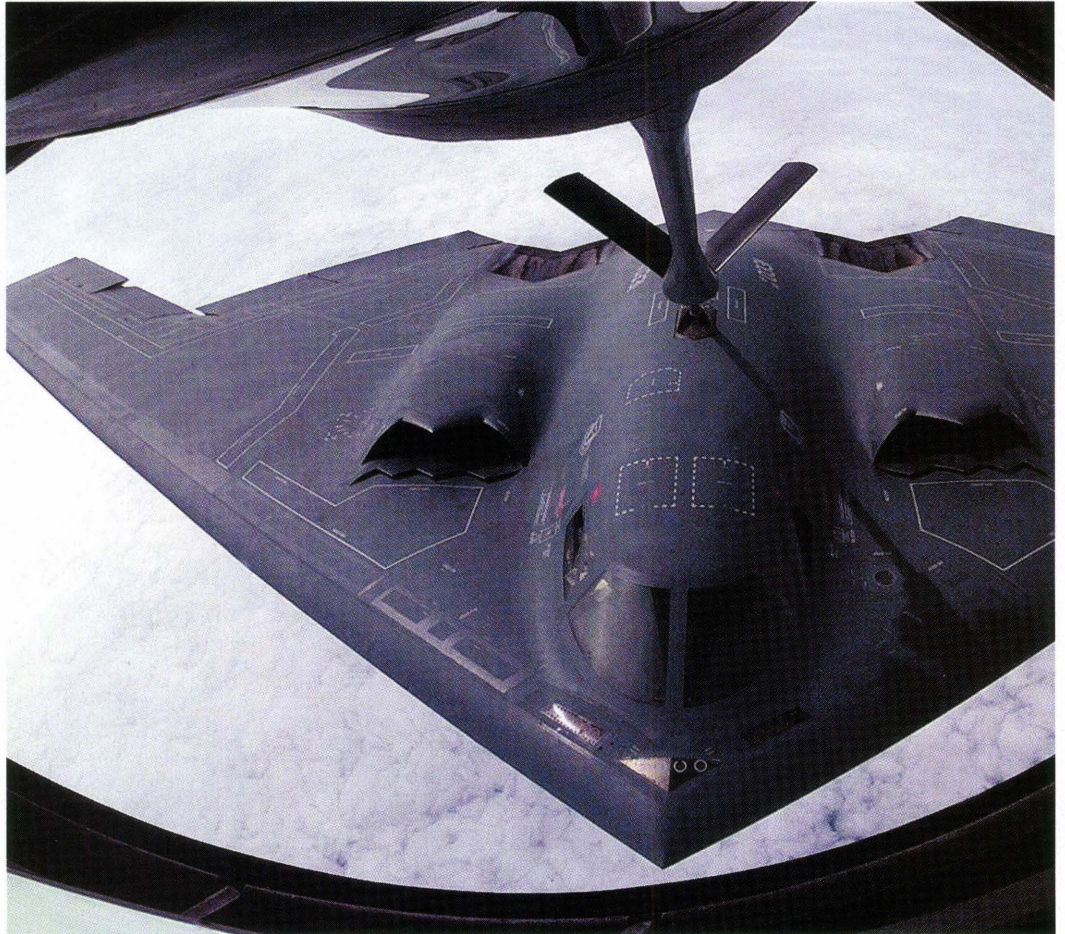
percent of the defense budget; another is to persuade countries to abandon conscription and move toward a fully professional army.

Ideally, European governments should move toward greater specialization. Thus, Grant argues, the British should focus on special forces, nuclear-powered submarines, and fighter squadrons. The Germans could stick to tanks, engineers, and diesel submarines, and the French could special-

ize on space warfare, attack helicopters, and aircraft carriers.

Europe's progress toward a common defense identity lead to a weakening of the NATO alliance, still the cornerstone of security on the European continent. Europe's defense structures will also have to be flexible enough to accommodate neutral EU countries, such as Austria and Ireland, and the concerns of NATO countries that are non-EU members, such as Turkey.

Above all, the EU countries themselves will have to spend more money



A US Air Force B-2 stealth bomber refuels during an air strike mission last April in support of NATO's Operation Allied Force in Yugoslavia.

ize on space warfare, attack helicopters, and aircraft carriers.

Of course, national sensitivities still carry much weight in Europe, but specialization would help to accelerate the restructuring of the European defense industry. The process is already underway with mergers, such as DASA of Germany and Aerospatiale of France, and the creation of the European Aerospace and Defense grouping (EADS) alongside Airbus Industrie, the rival to Boeing.

None of the above implies a common European army; nor need Eu-

on strengthening basic military requirements before they can lay claim to a true defense capability. This is especially true of Germany, whose size and population make it central to Europe's aspirations. But, compared to ten years ago, when Europeans began talking seriously about building a defense capability at the end of the cold war, the political will seems to be there. ☹

Lionel Barber is a EUROPE contributing editor and the news editor of London's Financial Times.

EUROPE

update

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WHAT THEY SAID: Fraser Cameron on CFSP, ESDP & THE BALKANS

Fraser Cameron, head of political and academic affairs for the European Commission's Washington Delegation, spoke with EUROPE editor-in-chief Robert J. Guttman about the EU's Common Foreign and Security Policy, NATO, the EU's European Security and Defense Policy, and the Balkans. Cameron is the author of two recent books, The Foreign and Security Policy of the European Union: Past, Present, and Future and The Enlargement of the European Union with Graham Avery.

In Foreign and Security Policy of the European Union: Past, Present and Future, you write, "The European Union has steadily grown as an actor in international affairs, but its power and influence are predominantly of soft security." What do you mean by "soft security"?

"Soft security" is basically looking at security in its widest context, that is, trying to promote democracy and the rule of law, protect minorities, and sustain economic development. All these factors help make a society a reasonably functioning political and economic entity so that we don't have what we call "failed states" anymore. That's been the focus of EU external policy over the last several years. And now we have to move on from soft security to take part in hard security.

You also say in the book that CFSP is "a process" that is moving in the right direction. Could you give a brief description of CFSP, what it stands for, why it was conceived, and what is the right direction you mention in your book?

It stands for Common Foreign and Security Policy and that is important to distinguish from the word "single." We're not trying to establish a single European foreign policy covering all parts of the world. We're trying to see where the fifteen member states of the European Union have interests in common and then trying to work together to achieve our policy aims. Let's take Russia as an example. We have a common strategy, a common approach of all fifteen member states toward Russia to try and improve its economy, to get that country back on its feet, and to help it make the institutional changes both in terms of democracy and rule of law. That's an aim we all share. We have a common policy toward Russia and, similarly, to Ukraine, on the Middle East, on North Korea, and many other areas of the world. That's what we mean by a common policy. Basically, pooling all our resources to be more effective operating together than trying to do things on our own. I said it's a process because it builds up over the years. The more things you do in common, the more you

realize how effective you are operating at the European Union level. And this is why gradually over the years we've come to adopt more and more common policies toward different parts of the world and toward issues ranging from non-proliferation to dealing with land mines, to human rights, even to global warming because again we see the advantages of working together as an entity of fifteen member states.

Is Russia today an enemy, ally, or friend of the European Union?

We all want to see Russia as a friend. It is a direct neighbor of the European Union. It's the largest country in the world. It still has 30,000 nuclear weapons on its territory. We have a shared interest with the United States in ensuring the safe control of these nuclear weapons. We have a shared interest with the United States in trying to engage Russia and bring it into the international community, be a respected member of that international community, and uphold the principles that Europe and America stand for, basically democracy, the rule of law, and a market economy. We see Russia as a potential friend. At the moment we have an uncertain situation, partly because of Chechnya and partly because of the recent election of Putin. We have to wait and see what policies he develops now.

What is the EU position regarding Chechnya?

First, we recognize Chechnya as part of Russia's territory, so it's not a question of being for or against independence for Chechnya. It's a question of whether the force used to deal with an acknowledged terrorist problem was really responsible. And in our view, the use of force was simply overwhelming, and so you have today a picture of Grozny which is completely razed to the ground and yet the Russians still try to tell us that this was simply an anti-terrorist operation. We think that was an excessive use of force there. We think that ultimately there can only be a political solution and so the EU policy has been to try and first criticize Russia for excessive use of force and second to try and get both sides to the negotiating table. We realize that this is very, very difficult to do, but it is a policy aim that we cannot give up simply because it's difficult.

What is ESDP and why is it needed?

ESDP stands for European Security and Defense Policy. The 'D' has been missing before. We tried to establish a defense community nearly fifty years ago in 1954, when it failed. Even then, it was enthusiastically supported by the United States government at the time. Our efforts now are also supported by the United States administration because they see the value of the Euro-

WHAT THEY SAID (CONTINUED)

peans taking on a greater share of the burden in dealing with European security issues and also regional and global security issues. It's a better rebalancing of the transatlantic relationship that we should see, not any threat to it. There will be a strengthening of transatlantic relations.

Are American troops still needed in Europe in the twenty-first century? Why can't Europe protect itself?

That's a decision partly for the United States itself and partly for NATO to decide. There is certainly no massive threat facing Europe as there was during the Soviet era. But there are still a number of reasons for an American military presence. First, Europe still hasn't got its act together on the defense front, so it's important that American troops remain in Europe. And even when Europe does get its act together, it's important that Europe and the United States share burdens, whether it's working together in Kosovo or perhaps operating in the Middle East as we did in the Gulf War. It is important for transatlantic relations that the Europeans and the Americans are seen to be working together on the military front. I see no reason for the United States to withdraw its troops from Europe in the foreseeable future.

Europe's talked about developing a rapid deployment force. How is that developing?

This is going quite fast. We have the institutional structures now established in Brussels and Javier Solana is our Mr. CFSP. He's Mr. Europe, if you like. The idea is to establish a 60,000 strong rapid reaction force which could engage in humanitarian missions, conflict prevention missions, peacekeeping missions, and essentially do the kinds of tasks that NATO and the KFOR mission have been doing in Kosovo until now. And this doesn't mean simply 60,000 men and women. It means 180,000 when

you actually take the rotation into account. It's quite a sizable undertaking but one in which all European leaders are committed.

What do the wars in Bosnia and Kosovo show European nations? Does it show that they have to rely too much on the US military?

Yes. I think that's a conclusion drawn by all European governments. First, there's a technology gap in terms of high performance equipment, particularly night flying aircraft but also satellite intelligence and in other areas where the United States is far ahead of the Europeans. It is important that this gap does not grow but is closed so that the European nations and the Americans can operate together in these types of operations in the future.

What do you think is going to be happening in Bosnia and Kosovo? How do you think things are playing out today?

It's still rather early to judge whether these missions can be called successful. Certainly in Bosnia we have established a functioning Federation Council, but at the same time, there's very little autonomous economic development. Most of the salaries paid to those in employment there—and that's only about 20 percent of the population—come from the international community. There's a long way to go on the economic front. It's the same in Kosovo. There are many unresolved problems there, particularly relating to the future status of Kosovo. There is also the question of whether one can really re-create a multiethnic community there after what's happened between the Serbs and the Albanian population.

Romano Prodi, the president of the European Commission, says he wants to put a European roof over the Balkans. Is the EU taking the lead in humani-

tarian assistance in this region?

Yes. Not just in humanitarian efforts, where the EU picks up about 80 percent of the bill, but also in terms of the military troops on the ground, engaged in the KFOR operation. Eighty percent of all the troops there are European, which would surprise many Americans. The long-term aim is to integrate the countries of the Balkans into the European Union, but this needs a strict road map. It needs stages along which these countries can progress. This is what the European Union is working on now, both in terms of legal agreements with these countries, in terms of trade relations and financial assistance to these countries, because they are all at different stages. There are some bright spots. For example, the recent elections in Croatia and the progress in the Former Yugoslav Republic of Macedonia, which is far better than any of its neighbors. We hope that the achievements of these two countries in particular will be a spur to other countries in the region.

Some people have suggested that the Balkans are not part of Europe. Do you think the Balkans are part of Europe and could some of these nations be part of the EU someday?

Yes. There's no reason why not. Greece is a Balkan country and is already a member of the European Union. Bulgaria and Romania are negotiating membership of the European Union. Slovenia is well advanced in its negotiations. There's no reason why other countries, once they've made the necessary reforms, could not also be part of that ship moving toward the European Union.

What exactly is Javier Solana's job and does it overlap with Commissioner Christopher Patten? Who is in charge of EU foreign policy?

Javier Solana has three job titles. First, he is the secre-

tary general of the European Council, which is the principal decision making body in the European Union. Secondly, he's the secretary general of the Western European Union, which is the quasi defense arm of the European Union. And thirdly, he is the high representative for the Common Foreign and Security Policy. So, with these three jobs, he is quite a busy man. He essentially has to deal with the political and military aspects of ESDP. In other words, he's got to integrate as much of the Western European Union into the EU as is possible, set up the structures, and make sure the member states are meeting their targets on capabilities.

The difference between him and Christopher Patten, the external affairs commissioner, is that Patten concentrates very much on financial and economic assistance, particularly for the Balkans, which is his number one priority at the moment. Patten, if you like, calls himself the quartermaster of the European Union, and Solana is a kind of general. It's a good combination. The two men know, respect, and like each other. They often travel together. They often produce joint reports to the Council. It's a very good tandem working together.

Looking to the future, will there ever be a single EU seat on the United Nations Security Council, or a single army for that matter? Or more importantly, a serious question, will there ever be a single European soccer team?

Possibly the soccer team is already there. If you look at a team like Chelsea in England, it recently played in a European match with ten European players coming from seven different countries and only one Englishman on it. So, you have European teams existing at the club level. I don't think that a 'European' team as such would really capture the imagination of the soccer fans in Europe. Not for

WHAT THEY SAID (CONTINUED)

a very long time. More realistic is whether we have a European army. And we're not going to have a total European army. We're going to

have regional formations like the Eurocorps or the Nordic Battalion or the Franco-Spanish-Italian Air Maritime Brigade in the Mediterranean.

And you may even have a single European seat at the UN in the next twenty to twenty-five years. People may laugh at the present time. But peo-

ple would also have laughed twenty years ago if you had asked about the prospect of having a single European currency. We now have it.

REPORTER'S NOTEBOOK

MERGING MARKETS

The historic merger between the London and Frankfurt stock markets has paved the way for a single pan-continental exchange to top up Europe's single market and its single currency.

The long-awaited alliance between the London Stock Exchange and Frankfurt's Deutsche Borse creating a new exchange to be called iX, immediately triggered a new wave of consolidation with the Milan and Madrid bourses signing a letter of intent to join early next year when Zurich also will probably come onboard.

"It's the first major step toward an integrated pan-European market," said Dan Cruickshank, the British securities regulator who will serve as iX's first chairman.

The Anglo-German venture also gained a global dimension by forging an alliance with NASDAQ, the screen-based US stock market, to create a separate European exchange specializing in high growth shares. The new exchange, together with NASDAQ Japan, which began trading in Osaka in late June, will be at the center of NASDAQ's plan to create a twenty-four-hour global stock market. The deal with iX marks "one step in an evolution . . . toward creating a marketing place for the twenty-first century," said NASDAQ CEO Frank Zarb.

The creation of iX accelerates the trend toward a single European exchange that got underway in March with the announcement that the Paris, Amsterdam, and Brussels exchanges are to merge into Euronext, Europe's second-largest market. This surprise

alliance forced London and Frankfurt to revive their stalled merger talks, but Euronext must now decide whether to remain independent or to link with iX where trading volumes are three times larger than at the Paris-led alliance. Moreover, NASDAQ's deal with iX will consolidate Europe's fragmented high-tech market and squeeze rivals such as Paris's Nouveau Marche and the Brussels-based EASDAQ.

London and Frankfurt tried to create a single European trading platform with six other exchanges two years ago, but negotiations collapsed in acrimony. But the growing threat posed by on-line trading systems like London-based Tradepoint and the announcement of the Euronext merger forced a rapid renewal of contacts. "What belongs together, finally comes together," said Werner Seifert, CEO of Deutsche Borse, who will hold the same position in iX.

The consolidation process has spread to the outer edges of Europe, with the stock exchanges of Estonia, Latvia, and Lithuania joining Norex, the Nordic alliance linking exchanges in Stockholm, Copenhagen, Oslo, and Reykjavik.

The establishment of iX is good news for corporate Europe because it will result in greater liquidity and transparency in the continent's capital markets, lowering the cost of capital and promoting a more efficient allocation of resources.

iX will tower over its rivals, accounting for 53 percent of trading in European stocks, including top British and German blue chips, and 91 per-

cent of trading in European growth shares. Their combined \$4.4 trillion market capitalization, including 45 percent of Europe's top 300 firms, is roughly equal to Tokyo but trails the New York Stock Exchange's \$10.2 trillion capitalization and NASDAQ.

The new exchange will be based in London, which will trade in British and German blue-chip stocks, while Frankfurt will focus on growth stocks in an exchange jointly owned with NASDAQ that will absorb London's new Techmark and Germany's Neuer Markt. The new exchange, to be launched next year, will have between 300 and 400 stocks, including some listings from the NASDAQ 100 like Microsoft and Cisco Systems.

Stocks that don't fall into either blue chip or growth category—which include hundreds of small and medium-sized German and British firms—will continue to be subject to national regulatory regimes.

iX will give companies the choice of denominating their stocks in euros or pounds, but it says that subject to market conditions and consultations "the aim is for all European equity trading ultimately to be undertaken in euros."

The merger isn't a done deal yet as the London exchange needs to convince 75 percent of its 298 member shareholders that sacrificing 200 years of independence will benefit the smaller brokers as well as the big investment banks and securities houses that have been pushing for the alliance with Frankfurt. Both Cruickshank and Seifert say they expect

the merger to be fully completed by the fall.

Promoted as a merger of equals, iX, in fact, represents a coup for Frankfurt at the expense of London, which until a few years ago was Europe's premier financial center. London insisted that Frankfurt's Clearstream clearing and settlement system had to be excluded from the deal to engineer a fifty-fifty venture. But London is dropping its Sets trading system introduced just two years ago for Deutsche Borse's Xetra technology, which promises to become the European standard. Moreover, the fact that Seifert will become chief executive of iX and the new venture with NASDAQ will be run out of Frankfurt further underscores German dominance. Frankfurt also dominates global futures trading through Eurex, an electronic trading system run with the Swiss exchange.

London, however, is not only Europe's premier stock exchange but also the most international with half of its trading volume in non-British companies compared to Frankfurt's 16 percent foreign turnover.

It is a good fit that has dramatically shortened the odds—and timetable—for a single European stock market.

EUROPE
update

Correspondent
Bruce Barnard in London

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EU NEWS

EU-CHINA AGREEMENT ON WTO

European Trade Commissioner Pascal Lamy signed an agreement with China on May 19 that concluded bilateral negotiations on China's accession to the World Trade Organization (WTO).

"We do have a deal," Lamy stated at a press conference in Beijing. "And I am particularly delighted to tell you that I think it is a first-class agreement." He added, "This is a giant step forward."

FRANCE TO KEEP EU SANCTIONS ON AUSTRIA DURING PRESIDENCY

France's European affairs minister, Pierre Moscovici, said that during its upcoming term as president of the European Union, France will maintain EU sanctions against Austria because of the far right's role

in the Austrian government. The other fourteen EU nations froze political contacts with Austria when its new government coalition, which included the Freedom Party, was sworn in on February 4. Many in the EU have expressed concern over the Freedom Party's commitment to democracy and human rights and outrage over statements made by the party's former leader, Jörg Haider. Moscovici stated that EU countries could not tolerate antisemitism, racism, and national hatred. France's EU presidency runs from July 1 through the end of the year.

COMMISSIONER SAYS ENLARGEMENT DATE UNLIKELY THIS YEAR

European Commissioner for Enlargement Günter Verheugen said the European Union is not likely to set a date for its enlargement at the end of the French

presidency in December in Nice. "We are not reckoning that it will be possible to give dates," Verheugen told a European Parliament committee. Verheugen mentioned that the French government had asked the EU executive to draw up what he described as a scoreboard of candidate countries' progress before the Nice summit. He said the scoreboard would allow the EU to assess the state of negotiations with each candidate country.

EU CLEARS DRUG FIRM TAKEOVER

Last month, the European Commission stated that it had conditionally cleared plans for the US drug firm Pfizer to buy fellow American drug company Warner-Lambert. The takeover will create the biggest pharmaceutical firm in the US and the second largest in the world.

NORWEGIANS FAVOR EU MEMBERSHIP

In a recent poll, Norwegians for the first time said they favored membership in the European Union by a margin of 46.5 percent to 43 percent. Twice Norwegians have voted against joining the EU, in 1972 and 1994. The current prime minister Jens Stoltenberg, says his country wants closer ties with the EU in coming years, stopping short of membership.

LONDON CHOOSES MAYOR

Londoners voted in Ken Livingstone, a populist candidate, to become the first elected mayor in the city's history. The colorful new mayor, who was asked to leave the Labor Party after he decided to run as an independent, has a highly visible new position but still has to answer to a new twenty-five member London Assembly.

BUSINESS BRIEFS

The reclusive Quandt family, which controls nearly half of **BMW**, put a "Not for Sale" sign on the prestigious German luxury car maker, squashing, at least for the moment, speculation that it will be sold following its costly disengagement from a disastrous six-year ownership of the UK's **Rover Cars**.

BMW gave the British group, **Phoenix**, a \$700 million interest-free loan to take over Rover, which has cost it more than \$6 billion on top of a restructuring charge of \$2.85 billion. These huge losses prompted industry talk that the company would seek a buyer, with **Ford** and **Volkswagen** the most hotly tipped suitors.

But the Quandt family, which controls 48 percent of BMW's shares, said it had "not the slightest interest in

selling" and was "100 percent committed to BMW."

The management was equally bullish about BMW's ability to remain independent. "BMW will continue to grow in the future under its own power, without requiring any mergers or diversification," said Joachim Milberg, chairman of the management board.

Freed of Rover, BMW is expected to return to its position as one of Europe's most profitable carmakers. It expects this year's net earnings to be significantly higher than last year's \$570 million profit (before a \$2.7 billion write-off for the disposal of the British firm). It plans to build 800,000 BMWs versus 750,000 last year. The bulk of its sales are in the fiercely competitive large car market, but the company is planning to launch a smaller car in

2003. And a year later, it will assume control of the **Rolls Royce** marque from its current owner, VW.

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Merger mania is still sweeping across Europe as almost every industry, from telecommunications and banking to cement and food, consolidates in a bid to compete with bigger US and Japanese rivals in global markets.

The value of European mergers and acquisitions reached \$414 billion in the first quarter of the year, the second-highest ever, beaten only by the previous quarter's \$528 billion, according to figures from **J.P. Morgan**.

The M&A rush was triggered by the launch of the euro and the acceleration of globalization in key sectors like telecoms and pharmaceuticals. While there have been

some large cross-border deals like **Vodafone-AirTouch's** \$190 billion plus takeover of Germany's **Mannesmann**, the Franco-German life sciences merger of **Rhone Poulenc** and **Hoechst** and British-based **HSBC's** acquisition of France's **CCF**, most activity is still domestic, suggesting companies are shoring up their home defenses before moving abroad.

Domestic M&As reached a record in the first quarter, up 65 percent on the previous three months, including the three biggest deals. The UK's drug giant **Glaxo Wellcome** merged with its domestic rival **SmithKlineBeecham**, its two top insurers **Norwich Union** and **CGU** joined forces, and Italy's mobile phone business was reshaped by the alliance between **Tin.it** and **Seat Pagine Gialle**.

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Bergen

Born

Bred by
the Sea

By Ester Laushway

Among Europe's nine cultural muses for the year 2000, the port of Bergen (pop. 230,000), gateway to the fjords of western Norway, is one of three cities to be chosen from outside the European Union. (Prague and Reykjavik are the other two.) The sea which surrounds it has both insulated it from outside dangers and linked it to the world at large.

Without water, Bergen would be unthinkable. It works and plays in it, relies on it for food and transport, and feels as much at home in it as any mermaid would. Bergen even has its own particularly aggressive brand of rain, which delivers stinging lashes of icy water to all exposed body parts. Driven by a cold wind, it whips across town with such ferocious regularity that the annual music festival has been deliberately scheduled for the last two weeks in May, one of the traditional dry spells between torrential downpours. The locals shun umbrellas (a sure sign of a tourist), and go about their lives dressed in oil slicks and fishermen's hats.

Ever since Olaf the Debonair, Norway's first literate king, founded Bergen in 1070, the sea has been its benign dictator. The town owes its very existence to the fjord on which it lies. Slightly



Bergen's daily fish market is popular with locals and tourists alike.

SUMMER SEASON HIGHLIGHTS

(June 8–September 3)

- On May 20, the Bergen Museum of Art's new exhibition space in the town's former power plant will be inaugurated with the exhibition *Old Masters and Norwegian Classics*, running all year long. Works will include Greek and Russian religious icons, Dutch, Italian, and French masterpieces, as well as a wide selection of Norwegian romantic painters.

- From May 24–December 31, *Ibsen in Bergen*, an exhibition in the Bergen Museum, covers the period from 1851–1857, when Henrik Ibsen worked as a theater apprentice in Bergen. It traces the influence of those years on Ibsen's work.

- *Traditional Market Days in Bergen*, from June 3–6, will recreate the markets of bygone days when fishermen and farmers came to sell their products. Also on the program are guided tours of the harbor, demonstrations of old fishing techniques, and outdoor entertainment.

- *The Steamer*, a nautical musical set in the 1950s, will be performed June 20–30 on Bergen's harbor front.

- *The Bergensiaden* is a big band gathering from June 22–25. There will be street concerts, parades, and gala performances.

- *Summer Bergen* is a summer-long program of street entertainment in the town center, including festivals devoted to juggling, games, and (only conceivable in Bergen) rain!

wider than most of the narrow, deep inlets that lace Norway's western coast, and ending in a natural amphitheater encircled by seven hills, the fjord caught King Olaf's eye as an ideal site for his country's first capital. With the mountains at its back, Bergen turned to face the sea, trading more readily with Scotland and the wide world beyond than with the rest of Norway.

Even when King Haakon decided to move the capital to Oslo in 1299, the little fishing town shrugged off the lost national prestige and focused on wider horizons. It became a major trading port and the largest city in Norway until the twentieth century. German merchants settled in Bryggen, the inner harbor front, and established Bergen as one of the four major overseas bases of the Hanseatic League, an elite group of European and Baltic cities with shared trading agreements, which dominated regional commerce in the Middle Ages. Fabric from London and Bruges, furs and wax from Novgorod, and dried cod from Bergen itself were among the goods traded by the "Hansa" members.

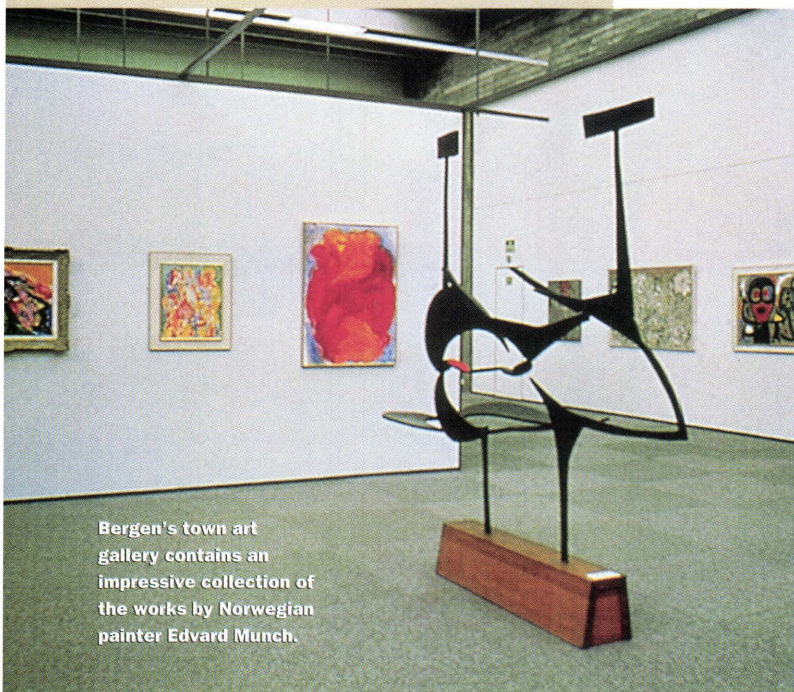
With the decline of the Hanseatic League in the eighteenth century, the Germans left Bergen, but the town continued to thrive through its partnership with the sea. Besides fishing and shipping, the ocean provided a new, liquid source of economic wealth that keeps it prospering today: the North Sea oil industry.

Down by the wharf, where the merchants once lived, a few of the high-gabled wooden buildings still stand, classified by UNESCO as one of the world's best preserved medieval settlements. From there, the town soon filled the narrow confines of the

plain and flooded up into the surrounding hills, with farmers building cliffhanging homesteads to which no roads lead. Bergen's hill farmers often had to tie their children to a rope to keep them from plunging down the rock face. They built rope and pulley systems and ladders to facilitate the climb up from the fjord, where they kept their boats anchored. Even today, some of these farms can still only be reached by boat, followed by a steep climb up to the narrow ledge where the house, barn, a few racks of hay, and some surefooted livestock cluster together.

Today, half of Bergen's population lives beyond the hilltop farms, on the far side of the surrounding hills, and has to take a toll road to reach downtown. But wherever they live, everyone in Bergen is conscious of the great debt the town owes to the sea. Should they need reminding, an enormous bronze cube stands at the entrance to Torgelmenningen, a pedestrian avenue near the harbor front. The four figures on it symbolize four different periods of Norwegian Sea expeditions, covering ten centuries, from the Viking period in the tenth century to the oil explorations of the last decades.

In spite of its relatively isolated location—a six-hour train ride away from Oslo—Bergen is a surprisingly multiracial and multicultural place, thanks once again to the sea. It not only brought the world to its quayside, but also many cultural treasures, transported in the holds of its merchant ships. One rich businessman from the last century donated his private collection of Edvard Munch paintings to the town's art museum, which also displays a fine collection of works by famous modern artists such as Pablo Pi-



Bergen's town art gallery contains an impressive collection of the works by Norwegian painter Edvard Munch.



Norway's fjord country offers some of the world's most spectacular scenery.

casso, Joan Miro, and Paul Klee. There was no dearth of performing arts talent in Bergen either, with the likes of Henrik Ibsen, Norway's most illustrious playwright, and Edvard Grieg, the composer, who together immortalized the character of Peer Gynt in words and music. Bergen also prides itself on having the oldest philharmonic orchestra in Europe, founded in 1765, and Norway's first permanent theater, Den Nationale Scene, founded in 1850.

For its year as a European City of Culture, another first for Norway, Bergen was assigned the main theme of "Art, Work and Leisure," which it has subdivided into three cultural seasons, each with its own subject. "Dreams" takes place this spring (February 17–June 4), "Roamings" kicks off in the summer (June 8–September 3) followed by "Spaces" in autumn (September 7–December 3). In the spring and fall seasons, the focus stays on Bergen itself, while the summer program branches out to include the spectacular scenery of the western fjord region. Bergen's mayor, Anne-Grete Strøm-Erichsen, describes the planned events as a blend of "the small, the large, the distinctive, the unusual, the new, the old—something to suit all tastes!"

Bergen's joint project with the other eight European Culture Capitals concentrates, as one would expect, on its relationship with the sea. Entitled "Coast and Waterways," it consists of three separate events: ArtNaust, a cooperative fine arts project; an international exhibition on the working lives of people in the North Atlantic (which Bergen is organizing together with Reykjavik and Santiago de Compostela); and a two-year study of marine ecology, including a sailing cruise for more than 100 young people from all nine of this year's Culture Capitals.

For the many visitors Bergen is looking forward to welcoming this year, the city has created an all-in-one "Bergen Card," which offers free bus travel within city limits, free parking, free admission to most museums and attractions, and discounts on many cultural and sightseeing attractions. The "twenty-four-hour card" costs \$17, the forty-eight-hour version runs \$26.

Complete information on the year's cultural program is available on the Internet (www.bergen2000.no). ☎

Ester Laushway, EUROPE's Paris correspondent, profiled Santiago de Compostela in the May issue.

VISITORS' GUIDE TO FISH AND FJORDS

Bergen Aquarium

One of the most extensive collections of marine fauna in Europe, with more than sixty tanks; three outdoor pools for seals, penguins, and carp; and a new nesting cliff.

Fish Market

Every day, Bergen's picturesque fish market sells its freshly caught namesake, but also fruit, vegetables, flowers, crafts, and souvenirs.

Fresco Hall

Inside the Old Bergen Exchange, built in 1862, the magnificent murals of the Fresco Hall were painted by Axel Revold in 1921–23 and depict the town's relationship with the sea.

Norwegian Museum of Fisheries

The various aspects of Norway's fishing industry are presented, from the sea and its natural resources to the definition of territorial waters, whaling and sealing, fish farming, maritime management and research, and also boats and equipment through the ages.

Fjord Tours

From Bergen, a wide choice of day-tours explore the breathtaking fjord country, onboard ferries, express boats, and catamarans. Among the fjords not to miss:

Sognefjord, the world's longest fjord, also known as the king of Norway's fjords. Almost dividing the country in two, it carves its way inland for about 125 miles, past mountains, fertile fields, meadows, and waterfalls.

Hardangerfjord, known as the queen of fjords, is a close runner-up in length, stretching 110 miles inland past equally spectacular scenery.

Geirangerfjord is so narrow and steep at its mouth that there is not even room for a path. On its northern side, the "Veil" and "Seven Sisters" waterfalls dance down the mountain face.

Osterfjord, with mountain walls looming nearly 3,300 feet and waters that are almost 2,300 feet deep, features Osterøy Island, the largest inland island in Northern Europe, several large fish farms and the world's largest floating bridge without side anchors.

The Allure of the Algarve

By Robert J. Guttman

Playing golf on the cliffs overlooking the Atlantic is an adventure at the luxurious Sheraton Algarve Pine Cliffs resort. (Opposite) The lighthouse on Cape St. Vincent stands guard on the windswept cliffs marking the continent's official southwesternmost point.

"The weather is perfect.

The sunshine is great. And our children love the beach and the ocean," commented a gentleman from Belfast I met on the beach in the Algarve. But you don't have to be from the rainy climates of Belfast, London, or Seattle to enjoy the 3,000 hours of sunshine a year that help make the Algarve region the most visited area in Portugal.

While the Algarve is best known to tourists for its gorgeous beaches, golf courses, outdoor sports, and its nightlife, the region has made its mark in the history of Portugal throughout the ages.

The Arab influence is quite strong across the Algarve, which is quite natural since the Moors gave the region its name, *El Gharb*, which means "the land to the west." The Moors dominated the kingdom of the Algarve from the eighth to the thirteenth centuries.

Even with all the wonderful outdoor activities and the beach, it is very worthwhile to take some time to go sightseeing in this historic region. My favorite place was the southwesternmost tip of Europe, Cape St. Vincent. The end of the road, or the end of the world, as locals call it in Portugal, is Cabo de Sao Vincente, which is named after a Spanish priest martyred during the fourth century. The Cape St. Vincent lighthouse marks the continent's official southwestern extremity. When it was built in the middle of the nineteenth century, a battery of paraffin lamps alerted shipping traffic; electricity took over in 1906. The 3,000-watt bulbs flash their warning sixty miles out to sea. Climbing the lighthouse is dramatic as you look over this very windy and desolate area of high cliffs and rocks where very brave sailors ventured forth to discover new worlds hundreds of years ago.

Watching ships today making their turn around this windswept area makes you appreciate the strength and daring of the early Portuguese discoverers, who did not know what lay across the immense Atlantic Ocean and points beyond before they took off on their adventures to unknown destinations.

The nearby village of Sagres features a rebuilt fortress that contains exhibits featuring Prince Henry the Navigator. While locals claim the fortress as the original site of Prince Henry's home in the fifteenth century, many ex-

perts think it was more likely located at Cape St. Vincent. Whatever is true, the view from the fortress is spectacular with the waves pounding the rocks below.

According to the local legend, Prince Henry made sacred Sagres the capital of the Age of Discovery. He is credited with recruiting the best talent—mapmakers, astronomers, boat-builders, and seamen—to launch Portugal's maritime adventure. Algarve shipwrights devised the light, fast Portuguese caravel that could exploit any wind and sailed rings around all other fifteenth century craft.

Our guides at the fortress noted that Prince Henry very seldom traveled anywhere. He was, in their words, a "land-lubber prince who changed the map of the world." By the time Prince Henry died in 1460, Portuguese sailors had triumphed over the mysteries of the Atlantic." The Golden Age of Discoveries all started here. It is an impressive yet desolate location to visit. Visions of the great Portuguese explorers like Magellan and Vasco da Gama cross through your mind as you imagine them venturing forth from below these bleak cliffs into a new and uncharted world.

Not all the attractions of the Algarve are on the sea. There are many beautiful areas located inland. One of the most visited spots is Silves, once the Moorish capital of the Algarve. Silves Castle is the main attraction here, and it is worth stopping and walking around the gigantic walls. Within the walls of the main fortress is a modern bronze statue of King Sancho I, who, aided by Crusaders, first conquered the town from the Arabs in 1189. According to the guide at the castle, "The fortress is the most beautiful military monument to the Islamic period in Portugal." Although it is located in the hills away from the sea, our guide said, "the first voyage of reconnaissance to the islands of the Azores was made by a certain Diogo of Silves."

The capital of Faro is the cultural heart of the Algarve with museums depicting the various stages of life in the region; Lagos has beautiful beaches with odd-shaped rocks and coves one can explore by boats or on foot or for the more adventuresome by swimming in the underground caves. Albufeira, known for its sandy beaches, is one of the livelier nightspots in the Algarve.

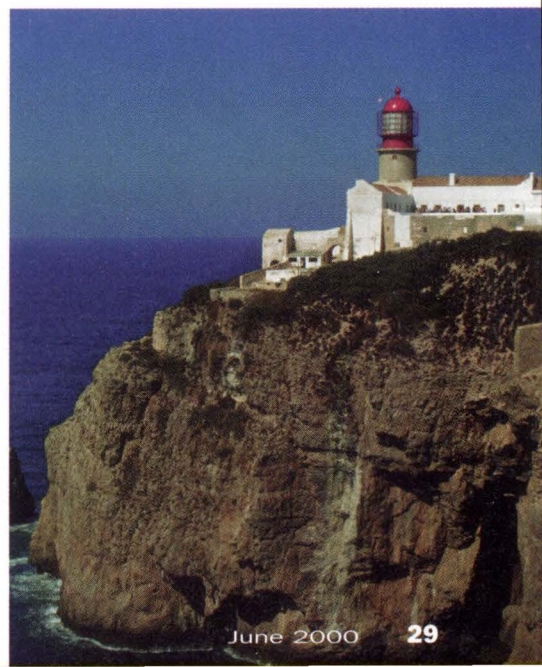
But, after sampling the museums, castles, and other historic sites the visitor returns to the beaches and ocean, for that is what the Algarve is known for today. Although many visitors mistakenly think that they are in the Mediterranean, the water is not that warm. The Algarve is on the Atlantic Ocean, so the water is chilly but quite refreshing.

One of the more popular resorts in the Algarve is the Sheraton Algarve Pine Cliffs perched above the majestic red cliffs overlooking the Atlantic. It is truly a stunning location on the ocean near Albufeira. Guests take a dramatic elevator ride down the cliffs to the ocean to a variety of water sports or to soak in the sun. This area, according to Teresa Rodrigues, an employee of the hotel, "is surrounded by pine trees overlooking miles of unspoiled beaches which edge the clear blue sky." A golf course on the grounds is exciting and difficult as it skirts the cliffs. Golf balls can often be seen flying into the Atlantic rather than onto the fairways.

The Algarve is visited mainly by Germans, Scandinavians, and the British. More and more Americans are discovering that the Algarve provides weather that is sunny most of the year in a quiet and safe area.

After a few days in this sunny part of Portugal, a visitor can see why Prince Henry the Navigator was a landlubber. He had everything he needed in the Algarve. ☺

Robert J. Guttman is EUROPE's editor-in-chief.



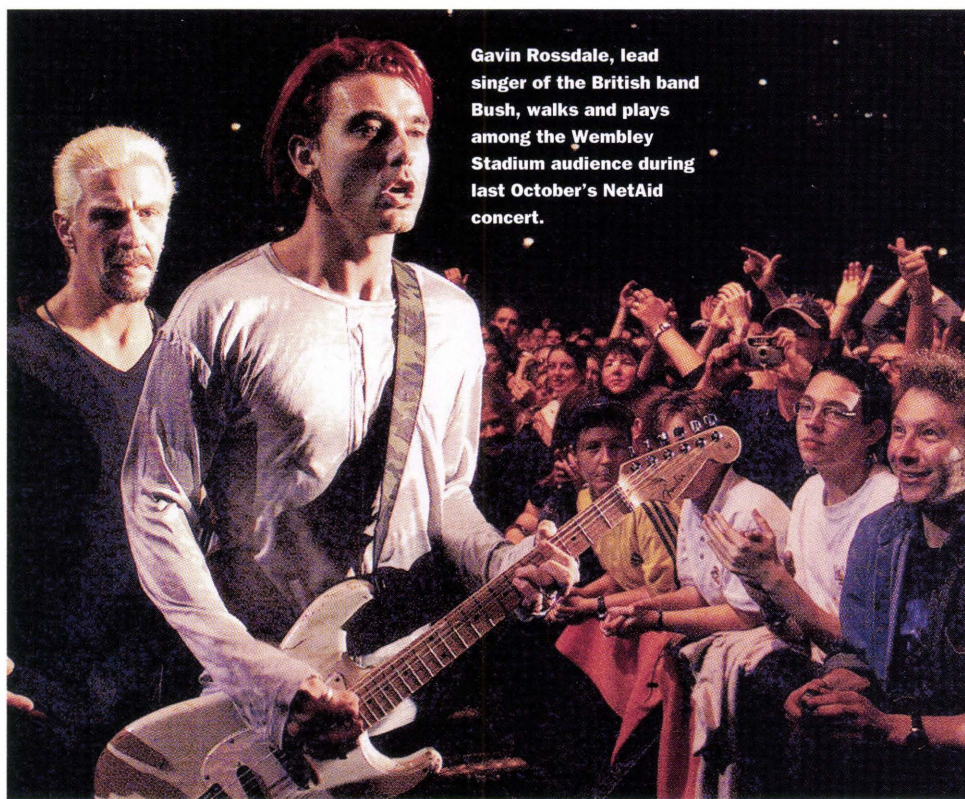
The Sounds of London

City's international music scene knows no bounds

A trip through London's music scene is in many ways akin to a world music tour. Nowhere is the city's multiculturalism more apparent than in the diversity of musical styles represented in London's clubs, pubs, coffeehouses, concert halls, tube stations, and street corners, not to mention its radio stations. Beyond the din of traffic and the other less mellifluous sounds, the careful listener can identify the rhythms of rock, pop, jazz, show tunes, reggae, dance, Latino, Asian, rap, and countless others emanating from a variety of sources across the city. Depending upon the neighborhood, it is sometimes possible to hear them all within the space of one or two streets, and on any given night, one can find each one of them performed live somewhere in the city.

London played the willing host to a rich musical heritage throughout the twentieth century, and at the beginning of the new millennium, an air of exuberant eclecticism assures that London will remain one of Europe's musical hotbeds. Certainly in terms of rock and pop bands, artists gravitate to the United Kingdom's capital from all over Europe, ensuring a continual regeneration of the city's musical scenes. London's musical prowess has plenty to do with a deep well of homegrown talent, but the influx of styles, cultures, and people from around the world explains its freshness.

A good starting point for those on a



Gavin Rossdale, lead singer of the British band Bush, walks and plays among the Wembley Stadium audience during last October's NetAid concert.

pilgrimage would be Camden, a lively borough situated north of Regent's Park. The area features dozens of bars and clubs within a square mile, making it a regular attraction for both tourists and locals. Situated opposite Camden tube station is one of London's premier venues, the Jazz Cafe, which has won awards (notably from the going out bible, *Time Out*) for its ability to attract the hottest names and biggest legends

in jazz, blues, and soul. Recent headliners have included Herbie Hancock and Gil Scott Heron. Musicians like the upbeat and appreciative crowds the Jazz Cafe attracts, and the fans come for the club's cozy surroundings, good food, and intimate atmosphere.

Camden, for the last decade, has been the place to which virtually every new band in Europe comes to pay its dues. Local venues, such as the

By Stuart Egan

London

Stadium (which is soon to be demolished and replaced by a new national soccer stadium) and Wembley Arena next-door are two of the largest in the country. Tickets to these shows, however, are expensive (prices generally start at \$40 for the worst seats), and their facilities could be better. Earl's Court features shows from the biggest pop bands interspersed among its regular expositions, and areas west of Kensington,

such as Shepherd's Bush and Hammer-smith, also have large capacity concert halls.

While most live music is to be found near London's center, trips to the outlying areas can be extremely rewarding. For example, the picturesque village of Blackheath, located on the city's southeast periphery, has its locally famed Concert Halls, which in the last year have seen performances by internationally respected artists such as Jimmy Webb, Roger McGuinn (formerly of the Byrds), and Randy Newman. The Concert Halls' wonderful acoustics also make it an enticing place for renowned classical acts, such as the Brodsky Quartet.

London in the summer means festivals and outdoor concerts aplenty. Highlights in recent years have catered to a wide range of tastes, including the Three Tenors in Hyde Park (which also hosts the huge pop bonanza Party in the Park in August) to the Sex Pistols in Finsbury Park. One of the highlights in the coming

months will be former Walker Brother Scott Walker's handpicked lineup for the Meltdown Arts Festival, which takes place in the South Bank area of the Thames. Summer traditionally finishes with the Proms, a series of classical concerts that ends with the Last Night of the Proms, a party evening of mass singing, dancing, and flag waving.

Musicals still provide some of London's major musical draws, with current hits such as *Fosse* and *Chicago* playing against old favorites like *Cats* and *Phantom of the Opera*. The West End is awash with theaters large and small, and those seeking tickets are served well by a multitude of agencies. The area between the theater district and Soho offers its own selection of jazz bars and blues clubs, such as the legendary Ronnie Scott's and newer additions like the Rolling Stones-owned Voodoo Lounge.

For those who want a more active music experience, London reigns among the best dance club cities in the world. An abiding club culture has made many disk jockeys into superstars who can earn more money spin-

Monarch, the Underworld, the Falcon, and others, feature live music (usually alternative rock) nightly, commonly from young bands looking for their first record deal. Back in the 1960s, these pubs and bars helped hone the talents of London groups such as the Who, the Kinks, and the Rolling Stones. Nowadays Camden features much more quantity than quality, but part of the fun for many music lovers is searching through the howlers in the hope of spotting the next Beatles. Speaking of which, Camden is a place where the rich and famous have been known to drop in—late 1999 saw an unannounced acoustic performance in a small pub by Sir Paul McCartney.

Camden's other great offering is its market, among the best in London. The weekends attract London's weird and wonderful, who come mainly for the specialist record stores that line both the streets and the historic Camden Locks. There are few other places in the city where one could purchase Nigerian, Jamaican, Cuban, and Japanese music within a space of five yards.

Fashionable neighboring areas such as Kentish Town and Islington have mopped up some of Camden's musical overspill. Here music pilgrims will find many small to mid-sized venues offering microphones to the famous and infamous. In April, all three areas hosted a festival of independent label bands from the US, Sweden, Iceland, Germany, and Australia.

Of course, the rest of London is scattered with big rock venues. Wembley



The lively London borough of Camden features dozens of bars and clubs and serves as the proving ground for young bands.

ning records than many live music acts. So-called super clubs sprout weekly and venues rapidly move in and out of fashion. Many dance clubs offer spacious, well-designed surroundings and ear-splitting sound systems, such as Home in Leicester Square. Much of the UK's youth has been in the feverish grip of dance culture since the mid-1980s, and the various styles and sub-styles are too numerous to go into. The newest trends, however, can be found away from central London. Serious clubbers treks to grittier urban areas, such as Brixton or Elephant and Castle in the southern part of the city, although these areas can be somewhat unsafe to venture into alone at night. Dance club cover charges range between about \$6 and \$20.

Beyond the actual music, London holds many historic musical landmarks.



EMI's Abbey Road studios, where the Beatles recorded, is one of London's many music landmarks.

True rock-and-roll fans, for example, will check out Jimi Hendrix's former house or visit the various London backdrops memorialized on album covers—the most visited being Abbey Road.

Regardless of your musical orientation, London contains something that will strike a chord with every musical taste. Whether you are inclined toward Debussy or disco, you can find a major venue, a festival, a hole-in-the-wall club, or a lonesome street musician playing your song. Event listings magazines are the best places to check out what is happening on any given night or, better yet, just follow your ears because it is all booming across the rooftops. ☺

Stuart Egan is a music critic based in London.

A New Generation of

Italian

Musicians Sings Its Way into America's Heart

By Saskia Reilly

Tu vuoi far l'Americano,
(You act like you are an American)

Ma sei nato in Italy
(But you were born in Italy)

—Caruso

This refrain from an old Neapolitan song pokes fun at Italians who tried to walk the American walk and talk the American talk while, as the lyrics go on to say, drinking “whiskey soda” and dancing to “rock-and-roll.” For years, Italians have been influenced by the United States in fashion, culture, and music. Now, however, it seems the tables are finally turning. A new generation of Italian musical artists is taking America by storm. Led by tenor Andrea Bocelli, these musicians are finally making inroads into “Fortress America” after years of success in Europe and Latin America.

Until recently, the only Italian song that most Americans could recognize was “O sole mio.” Lately, however, Americans have begun to appreciate new Italian tunes. After all, Italy is hot. Italian fashion has reigned in the US for years, as has Italian cuisine, but these days, as more Americans than ever

choose Italy as a vacation destination, Italian musicians are crooning their ways into American hearts.

Italians have always known that they had a good musical thing going. In stark comparison with France, where musicians feel threatened by the American cultural hegemony, in Italy domestic artists account for nearly 60 percent of album sales. Although in the past, Italian musicians tended to modify the traditional *canzone* sound with international influences, recently they have begun leaving their own imprint on world music and sounds. A new generation of musicians is taking international genres like rap, reggae and jazz, mixing them with regional folk and even opera, and subsequently producing music with a unique feel.

While the great Italian tenor Luciano Pavarotti has been a household name in the US for nearly twenty years, lawyer turned tenor, Andrea Bocelli

made his American debut just three years ago, in the fall of 1997. In the United States, Bocelli was just another European artist, until PBS aired a 1997 concert entitled *A Night in Tuscany* as part of its 1998 winter fundraising drive. *Romanza*, his debut album in the US which featured the hit single "Con te partiro," went gold (the Recording Industry Association of America's designation for a record that has shipped 500,000 copies) two weeks later and later went platinum (representing 1 million copies shipped) across the globe.

Following the release of *Romanza*, Bocelli's popularity in the US exploded. In the last months of 1994, four of his albums were featured simultaneously on the official US Top 40 Billboard, an unprecedented accomplishment for a musician who does not sing in English. In recent history, only two other English-speaking performers or groups can make the same claim: Garth Brooks in the early 1990s and U2 in the mid 1980s. Since 1997, Bocelli, has sold 9.6 million albums in the United States, out of more than 34 million albums worldwide.

The publicity department at Universal, Bocelli's American label attributes the forty-three year-old tenor's success to the purity and angelic quality of his voice and claim that many people were

moved by the PBS concerts. Lisa Altman at Phillip's Music Group (who handled Bocelli's US debut) says that "because Andrea sings in Italian, people have the sense that they are getting a little bit of culture. It's culture for the masses. It's culture that makes you feel good."

Whatever the reason, Bocelli has certainly paved the way for a host of other Italian musicians. One of those is Paolo Conte. With sixteen albums to his name and a cult following throughout Europe, Conte has finally made inroads into the American market. The sixty-two-year-old (like Bocelli, he is also a former lawyer) first appeared on the American radar screen in 1996 when "Via con me" came out on the soundtrack to the movie *French Kiss*. And although he had performed several times in New York clubs, it was not until last October when the larger US market began to take notice. Conte's first American tour, which hit four US cities on both coasts, came shortly after *Rolling Stone* included his American debut, *The Best of Paolo Conte* on a list of "not to be missed" albums of the year.



Although critics in the US have referred to him as an Italian Tom Waits, Conte's jazzy-bluesy sound defies easy description. He captivates audiences with his gruff, cigarette-cured voice and a piano style that ranges from tango to French *chanson*. He jams on the accordion and has even been known to throw in the occasional kazoo solo.

Although it includes elements from many cultures, Conte's eclectic style evolved from a passion for American music. As he was growing up, in the Asti region of Italy, Conte's parents defied Mussolini and the fascists by continuing to play Benny Goodman and Duke Ellington records, despite a government ban on jazz. He grew up on a steady musical diet of Jelly Roll Morton, Fats Waller, Earl Hines, and Louis Armstrong.

When asked about the music that most influenced him, he replies without hesitation, "The most powerful spirit of this century was at the beginning: the new ideas, the artistic revolutions. The United States has been my guide, musically speaking." This underlying theme in Conte's music may explain why, al-

Singer Andrea Bocelli has pioneered the way into the mainstream US market for Italian musicians. (top) Americans discovered Paolo Conte's rich vocals in the 1996 movie *French Kiss*.



though he sings in Italian, English-speaking fans seem little troubled by any sense of a language barrier.

Other musicians have found their own niches over the past few years. Italian stars like heartthrob Eros Ramazzotti, rapper Jovanotti, and Zucchero have found the American market more welcoming than in the past. More often than not, they have found that the best admission tickets have been joint efforts with a host of American stars, who may also be looking to capitalize on a sense of Italian chic.

Ramazzotti's *Cose della Vita* duet with Tina Turner (BMG Ricordi) went on to sell more than a million copies. Zuc-

chero (a.k.a. Zucchero "Sugar" Fornaciari), who may possibly deserve the credit for the unique Italian sound that evolved out of bringing together classical and pop musicians, co-produced *Miserere* (Polygram) with Luciano Pavarotti and Bono of U2 and has gone on to collaborate with Sting and Michael Bolton, among others.

Most recently, Luciano Pavarotti brought together many of these new Italian voices with other international stars to raise funds for children as victims of conflict. *Pavarotti and Friends 1999 for Guatemala and Kosovo*—captures an outdoor performance in Modena, Italy, that included Zucchero, Jo-

vanotti, Gianni Morandi, and Renato Zero singing with American stars like Ricky Martin, Mariah Carey, Gloria Estefan, and Lionel Richie. The concert, which joined these stars with the children of the Guatemalan National Choir so inspired American director Spike Lee that he plans to release a video of the concert in the United States. Who can say, given the heightened American interest in Italian musicians, perhaps PBS will use it in their next fundraising campaign. ☺

Saskia Reilly profiled Rome's holy year preparations in EUROPE's October issue.

Rap, Funk and Politics Italian-Style

Lorenzo Cherubini, also known as Jovanotti, has been one of Italy's most popular musicians for more than a decade, but recently he's been making his way onto the international music scene.

The thirty-three-year-old Italian "rapper" began his career in 1987 at the age of twenty, mixing music on the air for one of Italy's hippest radio stations, Radio DeeJay. As an American-style deejay, who regaled listeners with fast-talking banter, contests, and humor, his radio programs were a huge success.

Drawing from American musical influences, in 1988 he released his first album, *Jovanotti for President* filled with a new version of Italian-style rap, sung in English, with songs whose titles included "Go Jovanotti Go," "Party President," and "Gimme Five." He toured Italy to promote the album and then took an unconventional step in his career, and headed off to perform Italy's mandatory twelve months of military service.

In the barracks, he spent his free time preparing for his first appearance at the San Remo Festival, which led to

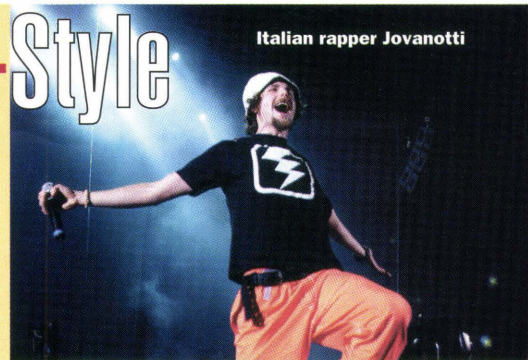
the release of his groundbreaking album *Lorenzo 1992*. It contained the hits "Una Tribu che Balla" (The Tribe That Dances) and "Radio Rap" and featured Jovanotti on the cover sporting a Raiders' baseball cap, further reinforcing his international identity. The songs drew on funk and rap influences and featured a strong beat. The record electrified the Italian music scene and brought him critical acclaim.

From that moment on, Jovanotti began to use his fame to draw the public's attention to a number of difficult and, at times unpopular, international causes. He has collaborated frequently with world-famous tenor, Luciano Pavarotti in his efforts to help children who are victims of armed conflict. In the summer of 1999, however, shortly after the release of his latest album, *Capo Horn*, he worked together with two other Italian pop stars, Ligabue and Piero Pelu to produce the single "Il Mio Nome E' Mai Piu" (My Name Is Never Again). A powerful, graphic piece with a haunting melody, "Mai Piu" criticized NATO for the bombing of Kosovo, a painful topic for many Italians who witnessed

the launching of the war from their homeland.

The proceeds from the single, which was honored as Song of the Year in Italy, were used to raise funds for Emergency, an Italian non-governmental organization, that works to provide humanitarian assistance for civilian victims of war and land mines. In the ten months since its release more than 500,000 copies were sold, raising nearly \$300,000 for Emergency.

Most recently, Jovanotti joined forces with U2 lead singer Bono to push Italy's former prime minister, Massimo D'Alema, to endorse a program of debt relief to developing world countries. At San Remo 2000, he released another single, "Cancella Il Debito" (Cancel the Debt). The song's lyrics called on D'Alema, the parliament, and the president to cancel much of the debt Italy holds and to use Italy's role in the International Monetary Fund and the G8 to encourage other developed countries to do the same. In a well-publicized meeting with Bono and Jovan-



Italian rapper Jovanotti

otti earlier this year, D'Alema announced that Italy would indeed cancel nearly \$3 billion dollars of Italy's debt held by a number of African countries.

Jovanotti's use of music to advance difficult causes and encourage reflection has won him popular success and international acclaim. *Capo Horn* has been near the top of the Italian charts since its release and most of his albums are now widely available in the United States as well as the rest of Europe. His work on behalf of the world's disadvantaged, however, has won him an even more unusual kind of recognition. Recently, the Vatican, which has worked quite closely with Jovanotti on debt-relief issues, gave its stamp of approval to his music, saying his albums were "suitable listening material for young people" and include "many positive messages."

—Saskia Reilly

CAPITALS

AN OVERVIEW OF
CURRENT AFFAIRS
IN EUROPE'S
CAPITALS

Europe Rocks

June is when Europe's music festivals and outdoor concerts get into full swing. In honor of this musical month, we asked our Capitals correspondents to profile musicians from their respective countries. From Sweden's top bluesman and a Spanish bagpiper to Luxembourg's experimental oboist and a French rocker's \$10 million concert, Europe's music scene offers something for every taste. These dispatches provide a preview of some of the acts appearing at festivals and concerts across the European Union this summer.

London music fans will soon say goodbye to Wembley Stadium, which will be demolished and replaced by a new national soccer stadium. Over the years, the venerable venue has hosted virtually every major European and American rock-and-roll act.



BRUSSELS

TOOTS STILL BLOWING STRONG

Toots Thielemans has been an American citizen since 1957 and lives on 68th Street in New York, but he remains a Brussels-er at heart and still maintains a *pied-à-terre* in the city of his birth. Now aged seventy-eight, he remains the world's most famous harmonica player and is also a mean hand with the electric guitar.

Born Jean Thielemans in the Marolles, the gritty, working-class district in central Brussels, he started to amaze customers at his parents' pub with his accordion playing from the age of three or four. Inspired by the music of Django Reinhardt and Charlie Parker, he soon taught himself to play a range of other instruments and by his teens was a popular performer at dancehalls and bars throughout Brussels.

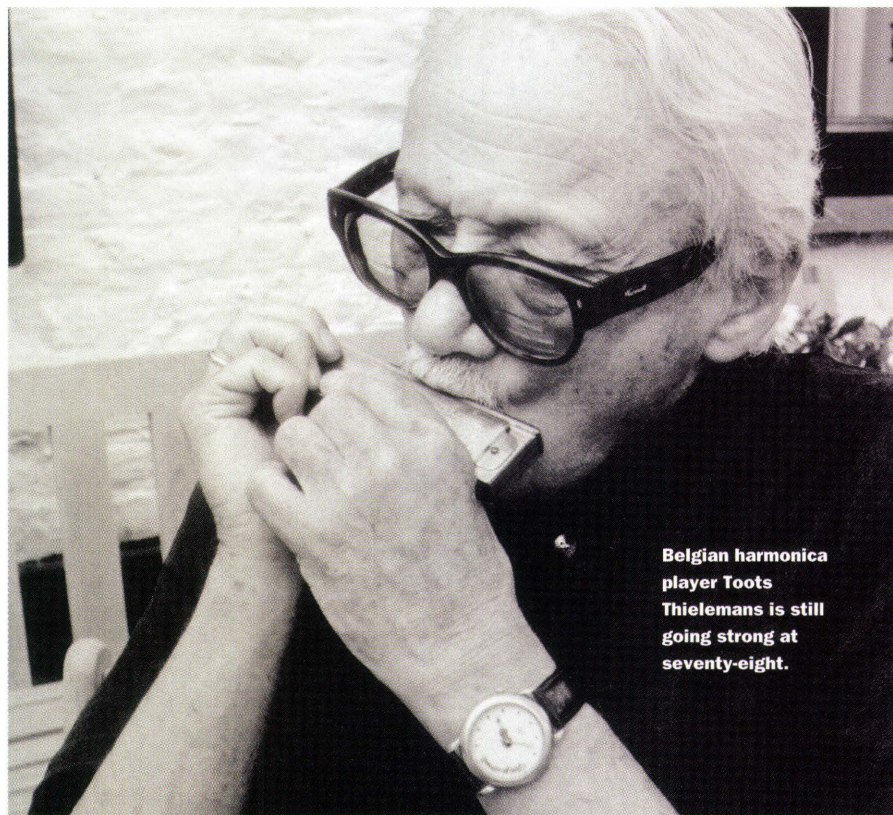
After Brussels was liberated in 1944, he was soon engaged to play in American military clubs. His big break came in 1947 when Benny Goodman hired him to play with his band during the first of several European tours. Goodman urged him to come to New York, but when he arrived in 1952, the immigration authorities told him he would have to wait six months before he could apply for a work

permit as a professional musician.

"I had to eat," he later told a journalist, "so for six months I got a job with Sabena airlines. It didn't pay very much, but then I didn't do very much either, sorting mail, delivering messages, that was all." Toots remains loyal to Sabena and still prefers to fly their planes on his frequent transatlantic trips.

In 1953, Toots joined George Shearing's quintet as a guitarist and remained with him for six years before forming his own swing and bebop quartets. He also worked with major jazz stars, including Ella Fitzgerald, Quincy Jones, Roy Eldridge, Dizzy Gillespie, Stephane Grapelli, and Oscar Peterson. His harmonica playing was featured on the sound tracks of films such as *Midnight Cowboy*, *The Getaway*, and *Sugarland Express*, and the children's television show, *Sesame Street*.

He recorded his own compositions on a series of albums and compact discs, the most famous of which, *Bluesette*, first recorded in 1961 has become a jazz classic, and Toots refers to it as his "pension fund." Despite suffering a stroke when he was sixty, Toots has kept up a daunting worldwide schedule of concerts and recording sessions, appearing most recently in Brussels as the star turn at the ball given for the marriage of Prince Philippe in December.



Belgian harmonica player Toots Thielemans is still going strong at seventy-eight.

Recently he has added French classical songs to his repertoire, and a new CD, *Chez Toots* recorded in Paris, has been a big hit throughout Western Europe. Few eyes remained dry when their owners listen to the nostalgic strains of "La Vie en Rose" or "Ne me quitte pas" of fellow Belgian, Jacques Brel. One day, he may slow down, but for now, Toots Thielemans is still going strong.

—Dick Leonard

STOCKHOLM

SWEDEN'S BLUES MASTER

Rolf Wikström will never be ABBA. And that suits him just fine.

"Blues is my life," says the fifty-year-old Swedish blues singer, best known by his nickname, Roffe. While he has a dedicated following in Sweden, Wikström's music is not the sort to find favor on American FM radio, nor is he ever likely to earn the kind of money ABBA did with such mega-hits as "Waterloo."

"I write about what I know, and I haven't exactly lived a glamorous life," he says. Wikström grew up in a small apartment in a working-class part of Stockholm. His father died when he was twelve.

When he sings, Wikström is not pretty. He is often in small, crowded venues, sweat pouring, face contorted with the effort of playing his guitar and belting out lyrics. However, fans are not there for a beauty contest. Many know the words to all his songs; they sing along and make requests. And they head backstage after a performance to chat, unfazed by Wikström mopping his face, gulping ice-cold beer and dragging on a cigarette simultaneously.

While he regularly does concerts in Stockholm and some of Sweden's other big cities, Wikström likes playing small places in smaller towns. "I love playing when it's so close and intense," he says.

Blues and Swedish are probably not the first combination that comes to mind when you think of music, and what is often startling for Americans the first time they hear Wikström is that he sings almost exclusively in Swedish. During the 1970s, when he was protesting what he saw as American imperialism, Wikström did write in English. But ultimately he decided that the language of his blues was Swedish. "You hear when something is for real and comfortable in its skin," he says. "Better genuine

Swedish than affected English.”

Wikström pays homage to the blues greats who have influenced his music, including Howling Wolf. But some of his fans' favorite music includes Wikström's own songs. One of his most popular albums is a blues interpretation of Nils Ferlin, one of Sweden's best-loved poets, whose broad style encompassed everything from social injustice to romance.

Wikström started playing music when he was thirteen, borrowing an acoustic guitar from his mother's brother. For him, music was a way to compensate for a severe, embarrassing stutter that kept him self-consciously outside the pale of teenage social life. When he was not playing guitar, he was playing soccer, in another effort to compensate.

However, it took a television repairman, who had come to fix the family's set, to point out to Wikström that his instrument was completely out of tune. Once tuned, Wikström started learning to play from scratch.

Although he loved music and the guitar immediately, Wikström put aside all thoughts of starting his own band because he was convinced he would stutter so badly on stage he would not be able to sing.

Instead, he studied economics and got a job as regional economist with a county administrative board. It was, he says, “much worse than being unemployed. I woke in a sweat every morning at four o'clock. It was meaningless pseudo-work.”

Fear of stuttering or no, Wikström went professional with his music in 1972. Calling himself Cool Hambone, he released the single “Starka Band” (Close Ties). Since then, he has made more than twenty albums and, perhaps fortunately, has gone back to using his own name.

Like all bluesmen, Wikström sings about trouble, despair, and lost love. But his music also has a strong social conscience and not a few of his songs are filled with humor. There is, for instance, “Gud på Tunnelbanan” (God on the Subway), in which Wikström spots the All Mighty in a Stockholm subway station, engrossed in the music playing on his portable tape player. When Wikström tries to say thanks for being given a good life, he's rewarded with a whack on the head from a rolled-up newspaper and a muttered “why can't I be left in peace and quiet.”

While he says that he takes much of

his tone from American blues, especially when it comes to love and money, Wikström adds that a good bit of what he sings comes from his own experience.

Wikström is the first to admit that not everything he tries works. But, he says, “sometimes everything just falls into place. I don't need to think. It's not me playing. It's just there, and there isn't a chance in the world to play it wrong.”

—Ariane Sains

BERLIN

GERMANY'S COUNTER TENOR

Jochen Kowalski, forty-six, is Germany's most famous counter tenor, an adult male who can sing in the high alto range. His voice, clear as a bell, has steadily won acclaim in Europe, the United States, and Japan. He also appears regularly at major festivals in Europe and overseas as a soloist with orchestras and as a *Lieder* singer in recitals.

Born to a butcher in a small village of Wachow in Brandenburg, then part of East Germany, his unusual career began at a Nativity play. “I sang there for the first time and discovered my voice,” he says, “and now I also sing at the Met. This is crazy.” He does not wish to be treated as a phenomenon. He has retained his heavenly boy's voice beyond puberty because of a case of meningitis, which he suffered when he was eleven. The illness prevented the growth of his larynx so that his vocal cords vibrate only at their edges. “It's a kind of deficiency,” he says.

He shuns the description that he sings with a female voice. “It's my voice. I don't try to be a woman nor is my voice artificially produced as in the castrates of the old Oriental harems,” he insists. The artist calls his voice “altus,” but perhaps the best description is a specific Kowalski voice.

At sixteen, he still sang pure alto and studied for six years to become a tenor. Finally, in 1981, at Berlin's Comic Opera, where Kowalski is still based, his talent was discovered. The following spring, he was invited to sign at the Händel Festival in Halle, in East Germany. His performance was “a sensation,” enthused *Neues Deutschland*, the Communist-controlled daily newspaper. In 1985, the East German regime allowed him to sing at the Hamburg Opera and keep 10 percent of his fee. Consequently, he was able to

afford such luxuries as real coffee and jeans, which he knew only from commercials on West German television. Word of his unusual voice spread quickly, and “suddenly the choir candidate in the province became the wonder singer,” muses Kowalski.

In 1987, he was the first man to sing the role of Orlofsky in *Die Fledermaus* (The Bat). This proved a sensation in Vienna as critic Sigrid Löffler enthused in the Austrian magazine *Profil*.

“It was the first interview which caused me lots of trouble at home in East Germany,” Kowalski recalls with satisfaction and amusement.

He has sung with Joan Sutherland and Luciano Pavarotti at London's Covent Garden, and in 1994, he made his debut at New York's Metropolitan Opera in the role of Orlofsky. He is particularly grateful for the warm reception at the Met. “Apart from me, only one other artist from Brandenburg made it at the Met, Lotte Lehmann, from Perleberg. When I'm at the Met, I can see her portrait in oil on the wall. I turn to her and say, ‘Lotte help me,’ and Lotte never fails me.”

—Wanda Menke-Glückert

DUBLIN

THE VOICE OF THE CRUSADER

It could be the cool Irish air that turns Dublin rock stars into new-style international crusaders on behalf of the developing world. It could also be something deeply buried in the Irish psyche, the folk memory of the horrendous Irish famine of the 1840s in which hundreds of thousands of people died or were forced to emigrate.

First came Dubliner Bob Geldof and his 1985 global *Live Aid* benefit concerts, which raised \$200 million for African famine relief. Geldof had tapped a worldwide show biz response—including the rock band U2, led by fellow Dubliner Bono (real name Paul Hewson).

But simply playing music to provide financial support for those in desperate need was not enough for Bono and his wife, Ali (who is also involved in helping children still suffering the effects of the Chernobyl nuclear disaster).

The couple took a month out to work in Ethiopia in the famine relief camps. The stint that graphically brought home the horrors of hunger, deprivation, and death and, as importantly, the realization



U2's Bono met Pope John Paul II when the singer was lobbying for debt relief for developing countries.

that however much aid could help to ease the immediate famine fallout, the continuing \$350 billion long-term debt facing developing countries was the real bugbear.

That realization made the Irish rock star a ripe candidate to head an international campaign to persuade the world's wealthy industrial nations to write-off debt payments from the poorer countries.

It was a daunting task, particularly in the United States. But Jamie Drummond, who recruited the singer, says Bono turned out to be a skilled political lobbyist displaying dramatic powers of persuasion at the highest level.

Two weeks after Bono's November visit to Washington, Congress backed a pledge by President Clinton to write-off all developing world debt. The United Kingdom and Canada made similar commitments. France said it would cancel \$7 billion in debt owed by the poorest countries. Furthermore, the Group of Eight industrial nations, has pledged to forego more than \$100 billion in debt.

Bono probably holds some kind of international record for touching those at the top. He met with a who's who of US leaders, including President Clinton; both the former and current Treasury secretaries, Robert Rubin and Larry Summers; National Security Adviser Sandy Berger; Federal Reserve Chair-

man Alan Greenspan, and former Fed chief Paul Volcker. His international contact list features British Prime Minister Tony Blair; German Chancellor Gerhard Schröder; World Bank President James Wolfensohn; and Pope John Paul II, to whom he lost his large sunglasses.

Eighteen months later, more than \$100 billion—almost a third of developing world debt—has been written-off.

Now Bono, a father of three, is back at the day job, writing and singing his way through a new U2 album due for release in the fall, followed by yet another world tour starting in spring 2001. He is also celebrating his first film, *The Million Dollar Hotel*, based on his own original story, adapted by Nicholas Klein, directed by Wim Wenders, and starring Mel Gibson, Jeremy Davies, Milla Jovovich, Peter Stormare, Amanda Plummer, and Buddy Cort. Although it has received a mixed response, it won the Silver Bear prize at the fiftieth Berlin Film Festival.

Not that Bono is mightily concerned. His achievements as well as those of U2, plus those of the band's manager, Paul McGuinness, have been recognized in the most illustrious form by their native city. In March, Dublin granted them the treasured freedom of the city, conferring on them a series of ancient rights, which, among other things, allow them to graze sheep in the city-controlled public parks.

Paul McGuinness, the guiding light and father figure behind the Irish group's success, admits that Bono's timeout from rock duties has dramatically altered the Irish group's performing schedule. But he says it is now back to business and confesses that it is still "so exhilarating to manage U2."

He proclaims, "They have been getting better and better since they started, and their new record is the best they've ever made. Danny Lanois and Brian Eno are producing the band again, and now that Bono is back, as you say, to his day-job, the record should be finished in time for release this September."

Which possibly goes to prove that rock-n-roll and compassion for those in need, whether people or countries, can go hand in hand.

—Mike Burns

THE HAGUE

DOE MAAR STILL SINGING IN DUTCH

It took almost a generation to get the most popular Dutch rock band back onstage, but this summer Doe Maar has finally given in to the pressure of its fans and planned a reunion tour. The group is as popular as ever, and with its new album, the concerts promise to be the biggest popular music events in the Netherlands this year.

Doe Maar (which is Dutch for "go ahead") pioneered singing rock-n-roll songs in Dutch. Back in the sixties and seventies, local bands generally shunned Dutch in favor of English, which was considered pop music's international language. Yet Doe Maar rejected this thinking and created something completely new—in Dutch. The group inspired a whole generation of new Dutch musicians to sing a variety of popular music—from rock-n-roll to ballads—in their native language.

Keyboardist Ernst Jansz founded the group in 1978 with guitarist Jan Hendriks, bassist Piet Dekker, and drummer Carel Copier. At the time, they were all in their late twenties, relatively old by industry standards to be embarking on a pop music career. Shortly after forming, Dekker was replaced by Henny Vrienten, who played bass and sang. Vrienten and Jansz turned out to be a perfect match of music geniuses. They composed and wrote one hit after another.

The typical Doe Maar sound—a mix of punk, ska, and reggae—became immensely popular in the Netherlands. Between 1979 and 1983, the group produced six albums.

In many ways, their hits, including “Sinds een dag of twee” (Since About Two Days), “De bom” (The Bomb), “Eén nacht alleen” (One Night on My Own), “Smoorverliefd” (Madly in Love), and “Is dit alles” (Is This All), set the standard for Dutch pop music in the early eighties. With Doe Maar blazing the trail, increasingly Dutch popular music groups began writing their lyrics in Dutch.

The fans adored it. Teenage girls desperately fell in love with the band members. By the mid-1980s, Doe Maar concerts were surrounded with increasing hysteria, and the musicians had no privacy whatsoever. Feeling the weight of their own popularity, the band members (which by then featured a new drummer,

Jan van Pijnenburg) abruptly decided to stop their performances. After two emotional farewell concerts in April, 1984, Doe Maar ceased to exist. Ernst Jansz tried a solo career, and Henny Vrienten found individual success composing music for television programs and movies.

Last year, the band members were convinced they should get back together once more when a collection of young Dutch and Belgian bands released a compact disc in tribute to the pioneering group. Vrienten and Jansz, now both fifty-one, wrote songs for the new CD, entitled *Klaar* (Ready), and the four band members appeared together to promote the reunion record on several television shows. When tickets went on sale for a few Doe Maar performances at a stadium in Rotterdam, fans immediately snapped them up. Subsequently, the band increased the number of concerts

to sixteen. Like the band members, the fans have grown older, but the group has not lost anything of its old magical appeal.

—Roel Janssen

HELSINKI

THE ‘LULU’ OF FINNISH CHOIRS

Finland can boast, and indeed does, of an extremely vigorous choral tradition. It is estimated that there are at least 1,000 choirs nationally and probably 100 in the Helsinki metropolitan area. Of the national total, some 200 are considered “concert standard,” and each can have anything between 30 and 100 members.

Why are there so many choirs in a country of a mere 5 million people? In the nineteenth century, the Finns latched onto German ideas about singing as an aesthetic experience. As stirrings

FROM BEETHOVEN TO THE BEATLES

If all the talk of Britpop and Boyzone is just a touch too modern for you, then think back to an earlier era when Europe flourished the first time around as a center of musical creativity.

Although music from as early as the Middle Ages can still be heard today, in the form of Gregorian chants, so-named after Pope Gregory I, it is from the seventeenth century that European classical music really came into its own. The Baroque Age, which lasted until the middle 1700s, saw composers such as Johann Sebastian Bach create the first concertos for both keyboard instruments and strings. His *Brandenburg Concerto* is heralded as one of his finest pieces. The first operas also appeared at this time in Florence and the German-born composer George Frederic Handel wowed the English royal court with his *Messiah* and *Music for the Royal Fireworks*.

The second half of the eighteenth century saw Vienna ascend as Europe’s foremost city of music. The city became a center for study and training and the Viennese style dominated for the rest of the period. The concept of orchestra gradually developed into a fully-fledged entity thus encouraging new works in the form of symphonies and sonatas. Wolfgang Amadeus Mozart and Ludwig van Beethoven are the most well known composers of the period. A child prodigy, Mozart was playing the clavier at the age of five and wrote his first symphony aged eight. In Vienna he wrote most of his acclaimed masterpieces for the court of Emperor Joseph II, including the opera *The Marriage of Figaro*, which was followed by *Don Juan* and *The Magic Flute*. His influence on later composers such as Richard Wagner and Peter Tchaikovsky is undisputed. Beethoven too excelled in

Vienna, although he was not the Mozart-like prodigy that his father had hoped. With his earlier compositions, he followed the classic Viennese school, he was soon filling them with a hitherto unheard of emotion. By the age of thirty, he was already showing signs of deafness, a disability that only lent more emotion to his work, and although he stopped playing he still continued to compose, albeit in a completely new style. He added more weight to his symphonies, including more instruments and more drama. The opening of his *Piano Concerto No. 5 in E-flat* is perhaps the most famous opening of all time. In its day too it was considered just as bold, since it was one of the first symphonies to include the piano as one of the first instruments to be heard in a work, as opposed to the traditional orchestral start, thus leading the way for future concert pianists. Some 10,000 people mourned his

death in Vienna, and he has since been remembered as the composer who forever changed the classical Viennese style.

The Romantic era followed the Classical period, starting in the early 1800s. Following Beethoven’s style, new emotion was given to the traditional form. Composers from this age include the pianists Frédéric Chopin and Franz Liszt as well as Berlioz, Mendelssohn, and Schumann. Opera, too, bloomed with Giuseppe Verdi and Richard Wagner dominating the Italian and German fields respectively.

The twentieth century bid farewell to the Romantic era and within fifty years European music would be facing new influences from a new continent. American rock-and-roll was on its way and was to change music forever. Chuck Berry sang *Roll Over Beethoven* and inspired a new generation in England and what a short hop it was from Beethoven to the Beatles.

—Claire Bose

for independence from Russia swelled in the thirty years before it was declared in 1917, singing became an assertive, romantic expression of unity that was beyond the reach of the Russian authorities. In that period, singing was almost a national duty. Finnish composer Jean Sibelius (1865–1957) himself was preeminently a part of these musical longings for independence. After independence, the nation's uncertain geopolitical position did nothing to dampen atavistic emotions through music and song, and that remains the case.

One of the most famous choirs this year celebrates its first century. Suomen Laulu (which is Finnish for “Song of Finland”) was founded expressly to project, preferably overseas, an idea of Finnish culture. Under its founder, Heikki Klemetti, who became the country's first professional choral conductor, the choir did not take long to establish a reputation that still glows today. Since 1921, with an interval for the Second World War, Suomen Laulu has traditionally been the choir to perform at the opening ceremony for the Eduskunta, Finland's parliament.

In addition to having its own Singing Academy, ‘SL’ is also a notable publisher of choral music for mixed, male, and women's choirs. Although it is renowned for its rendering of Bach's *St. Matthew's Passion*, performed annually, the choir's repertoire emphasizes works that are loved for their ‘Finnishness’.

SL's current artistic director is Timo Nuoranne, formerly the nation's Choral Conductor of the Year, and under whose baton the choir has recorded four CDs, including one to mark the one hundredth anniversary suitably entitled *Unceasing Song*. It includes such songs as “If Only Evening Came,” “Sadness,” “Rock My Child to Tuonela,” and, inevitably, “Finland's Song.”

The city of Helsinki's EU representative, Matti Kohva, who was a choir member for seven years, has a fund of stories about SL's mishaps overseas including a three-nation, ten-concert European tour during which the specially built choir platform never once managed to be where the performances took place.

“I especially remember our performances in Gothenburg to celebrate Handel's 350th jubilee. We were joined by other choirs to make a total of 2,000 singers,” he says. “Also, we filled the Albert Hall in London for a royal concert conducted by Sir Charles Farncombe in 1986.”

The traditional post-concert *karonkka*, which is a private party exclusively for choir members and their supporters, has its attractions. Some legendary *karonkka* have been known to last days. However, when traveling abroad, the most usual hazard is in foreigners being foxed by the Finnish language. During a Benelux tour ten years ago, the local agent in Luxembourg had the program printed up as “Suomen Lulu—the Lulu of Finland.” Since then, this title has remained the members' nickname for this proud and distinguished body.

—David Haworth

PARIS

ROCKER OF AGES

Jean-Philippe Smet was born in Paris on June 15, 1943, to Huguette and Léon. With a name like that, there is only one thing to do—change it. He did when he recorded his first single at seventeen, transforming himself into Johnny Hallyday, an American-sounding stage name that he chose because the United States has always been his personal promised land.

Celebrating his fifty-seventh birthday this month, he is France's most durable, popular, and ageless rock icon—a living and much-loved legend. Somewhere in an attic there must be a hideously wrinkled, stooped, and broken portrait of Johnny, because he himself survives car and motorcycle crashes, hip replacements, alcohol, depressions, serial relationships, and marriages without losing any of the raw energy and rugged good looks that have seen him through a forty-year career.

For the record, he has released 900 songs, which have earned him a glittering collection of forty-two gold and twenty platinum discs. He is also a veritable *bête de scène*—stage animal—who goes on marathon tours with a frequency that would kill a lesser man. A total of 15 million spectators have seen him perform in the 100 road shows he has given. In the 1960s, his concerts often ended in full-blown riots; in the 1980s, he turned them into mammoth spectacles, loaded with special effects; and in recent years, he has been playing to ever-bigger crowds, in giant sports stadiums like the Stade de France in Paris.

In 1998, he worked out with a personal trainer in Santa Monica every day for nearly two months to get himself in top physical form for the grueling work-

out he puts himself through each time he goes on stage. He then filled the 80,000-seat Stade de France three times, after having had to cancel the first concert because a relentless downpour had soaked all the equipment. The following nights he put on a three-hour show that held nothing back, with an eighty-five-member symphonic orchestra, a choir of 400, an entrance by helicopter, a special duet with Lionel Richie, fireworks, a giant video screen, and a stage with 1,000 technicians working behind it—in short, a mega-show that cost \$10 million.

He shows no signs of slowing down. His latest album *Sang pour sang* (Blood for Blood), is his biggest selling ever, with more than a million and a half copies sold so far. His record company Universal realized that this was perfect timing for a new edition of his complete works: a series of four sets of ten CD's each. Anyone who buys the complete set of forty before July 31, will receive a free preview copy of *Olympia 2000*, this year's concert series in the legendary Paris music hall where Johnny has not performed since 1967. He will be there for thirty-seven nights this summer, starting June 17 and ending on August 25, when the curtain will come down on his career for a year. Johnny intends to take a sabbatical to devote more time to making movies and perhaps a baby.

He already has two children: a sixteen-year-old daughter, Laura, and a thirty-three-year-old son, David, who is a successful singer-songwriter in his own right and who composed all the songs for the *Sang pour Sang* album.

Johnny has also been appearing in movies ever since the age of ten, when he had a bit part in Clouzot's *Les Diaboliques* (re-made in recent years with Sharon Stone and Isabelle Adjani). On the whole, the twenty-five films in which he played some part, large or small, are best forgotten, with a few exceptions like the starring role in Jean-Luc Godard's *Détective* (1984) and quirky characterizations like a retired bullfighter who discovers that his daughter is a lesbian, in the 1998 *Pourquoi pas moi?* (Why Not Me?). His latest role, in the not-yet-released French production *Only You* is a dream part for Johnny. He gets to play an Elvis impersonator and sing five of the King's hits.

His love life has been nearly as prolific as his recording career. Johnny has lost his eternally vulnerable heart to countless women and has made it to the



British violinist Nigel Kennedy began studying with Sir Yehudi Menuhin at the age of six.

altar five times. In 1965, his wedding to the singer Sylvie Vartan attracted 3,000 fans. They became the golden couple of French rock-and-roll, stayed together for fifteen years, and are still on affectionate terms, both involved in the career of their son David. The next wife, Babeth, lasted only six months, then Johnny had a four-year relationship and a daughter with the actress Nathalie Baye. He next exchanged vows—twice—with a sultry young brunette, Adeline, before meeting what he claims to be the woman of his life, Laetitia. Barely out of her teens when she became Mrs. Hallyday in 1996, the child-bride has grown into a young woman who seems to stabilize him and understand his frequently tortured artist's soul.

It is largely for her sake and the baby that she dreams of having that Johnny has agreed to wind down for a year but not without making an exit that his fans will not forget easily. Besides his Olympia marathon, he planned to give a free concert on June 10 on the Champs Elysées in Paris, using a stage more than a mile long, stretching all the way from

the Arc de Triomphe to the Place de la Concorde. Several orchestras were to be set up on what was billed as the world's biggest stage, ranging from a symphony to a brass band to a sixties group, with Johnny singing his way from one to the other. The project was a traffic and security nightmare and had to be abandoned in favor of a more conventional concert at the foot of the Eiffel Tower, a site already used several times by Jean-Michel Jarre for his grandiose concerts. It is still free, certain to draw record crowds, and no one who has ever seen him perform is in any doubt that Johnny, as always, will be good!

—Ester Laushway

LONDON

THE UK'S CONTROVERSIAL VIOLIN VIRTUOSO

Boxer Cassius Clay changed his name to Muhammad Ali, violinist Nigel Kennedy changed is his name to Kennedy, dropping his first name, which

he said he had always hated. This is not the only similarity between these two great performers. Muhammad Ali was the most colorful, and perhaps the greatest, boxer of the last century; Kennedy is the most colorful, and certainly the greatest, British violinist of modern times.

“For nearly twenty years, Kennedy has been acknowledged as one of the world's leading violin virtuosos and is, without doubt, one of the most important violinists Britain has ever produced,” claims his recording company EMI. “His unique talent, staggering technique, and popular appeal have brought fresh perspectives to both the classical and contemporary repertoire.”

In this case, one is forced to agree with what in another context could be considered public relations hyperbole. Kennedy is unique: controversial and irritating at one level, uplifting and inspiring at another.

A child prodigy, Kennedy was Sir Yehudi Menuhin's most famous protege, studying from the age of six at the Menuhin School in the United Kingdom

before moving to the Juilliard School of Music in New York. It was not long before his talent emerged onto the public stage, making his London debut at the Festival Hall in 1977 with the Philharmonic under legendary conductor Riccardo Muti. His 1980s recording of Sir Edward Elgar's *Violin Concerto* was critically acclaimed and compared to the recording made by Menuhin as a child with the composer.

Kennedy's landmark recording of Vivaldi's *Four Seasons* was the best selling work of all time. More than 2 million copies were sold, and the album remained atop the UK classical charts for an unprecedented six months.

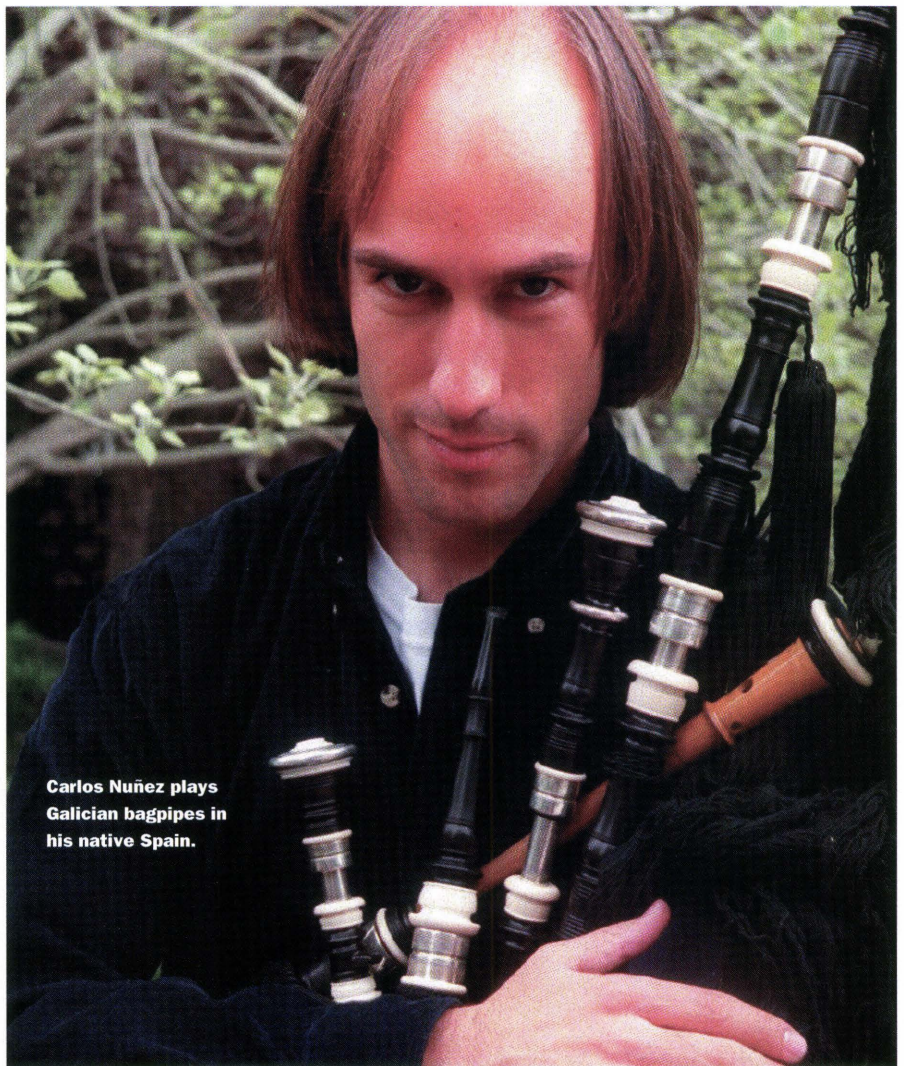
It was his transformation, however, from a conventional performer in the staid manner of classical musicians to a spiky-haired punk rocker wearing anything but the traditional black suit and bow tie that rocketed him into the consciousness of the wider public.

"Whose idea it was for Kennedy to dress like an adolescent and adopt a thrashy (London) estuary accent is not known," writes the *Penguin Encyclopedia of Popular Music*, "but media hype of a classical 'punk' meant that some high-toned elements turned up their noses, while honest critics had to admit that with all his mannerisms Kennedy had what it took." Some suspect it may have had something to do with the fact that his manager at the time was the former manager of the successful rock group the Bay City Rollers.

Then, in 1992 he suddenly quit playing live concerts, saying, "It has bugged the [expletive] out of me for a long time that the subscription concerts I do are mainly for rich, upper-class people." However, time heals, and he made a triumphal return to the public platform in 1997. Since then he has toured all over the world, including a highly acclaimed American tour in 1998, another late last year, and yet another American tour this March and April.

What happens next? Well that is anybody's guess. As a slightly frustrated recording executive put it, "He is forever changing his plans." Kennedy began composing in his teens and has recorded his own work, which, according to the Penguin encyclopedia, "was said to be full of insidious, lyrical tunes by those who liked it, but some critics used words like 'bizarrely unpleasant' and 'appalling'."

Unlike Muhammad Ali, he has not



Carlos Nuñez plays Galician bagpipes in his native Spain.

publicly proclaimed "I am the greatest," but his admirers around the world who look forward to more virtuoso performances and new compositions believe that Kennedy truly is the greatest.

—David Lennon

MADRID

SPANISH BAGPIPER LEADS CELTIC MUSIC CRAZE

In the land of flamenco, a softer and more harmonious music, homegrown but with roots in other parts of Europe, has been growing in popularity. It is the music of Galicia, the northwest corner of Spain, which is green and wet and wild and very Celtic. Along with the spread of Irish pubs, which have been popping up across the country like shamrocks, Celtic music—whether Galician, Irish, Scottish, or Breton—is suddenly everywhere.

One of Galicia's foremost musicians and an exponent of this local version of

Celtic music is Carlos Nuñez, who plays the *gaita* or Galician bagpipes, a close relative of the same instrument found in the other Celtic lands.

"He's an impeccable and incredibly talented musician," says Manuel Carro, a professor of computer science who grew up in Galicia and has played the *gaita* since he was a child and now maintains a web site on the pipes.

There are three types of *gaita* (the name comes from the word for goat, which once provided the raw material for the bag), all of which differ in appearance to the Scottish bagpipes and the way they are fingered. "In Galicia, *gaitas* are played at all the village fiestas and are a very deep-rooted part of our culture," Carro explains.

Nuñez, now in his late twenties, has been playing the pipes since he was a child and began jamming with legendary Irish band The Chieftains in his early teens. By the time he was eighteen, he was a member of the band. Following a brief stint at the head of his own group,

he is now a solo act (usually accompanied by guitarist, percussionist, and violinist) and has toured Europe, Asia, and the United States.

He has released two best-selling albums on the BMG label, *A Irmandade das Estrelas* and *Os Amores Libres*, the latter of which went on sale in the United States this spring.

Both big sellers in Spain, the albums feature guest musicians like Derek Bell from The Chieftains, American world music guru and guitarist Ry Cooder, rocker Jackson Browne, and Portuguese fado star Dulce Pontes.

A flamenco guitarist from Andalusia, a Basque accordion player, and Spanish pop singers are also featured on the albums, proving that while Nuñez may be thoroughly Galician, he fully appreciates other Spanish musical influences.

—Benjamin Jones

LUXEMBOURG

THE EXPERIMENTAL OBOIST

Marcel Wengler has a short answer for journalists who ask him what his music is about: "There is no explanation. The music itself is the explanation."

Listening to his *Oboe Concerto*—one of his most acclaimed works—I see what the critics mean when they praise his orchestration. The single-movement concerto does not follow any classical form but is filled with warm, expressive sounds. "I search on the synthesizer, and I find sounds, chords. I hear the sounds in my head, and I try to realize them with the orchestra," he says.

Wengler, who besides composing music is artistic director of the Luxembourg Society for Contemporary Music and an internationally respected, award-winning conductor, is one of a surprisingly large number of Luxembourg classical composers to have made a name outside the tiny country of their birth. The society has released a series of six compact discs containing a selection of orchestral works from sixteen Luxembourg composers representing a wide range of symphonic writing created since the Second World War.

A century ago musicians were writing folk songs and operettas in the traditional European fashion in Luxembourg, but it was not until 1933 with the founding of the radio-television company's symphony orchestra that an outlet was provided for home-grown classical com-

posers. But let's be clear that there is no such thing as specific Luxembourg music.

"We've been influenced by expressive and impressionistic French music on the one part and powerful German music on the other," says Wengler. "I am not a Luxembourgish composer. I'm a composer who lives in Luxembourg."

A keen ear may find echoes in the second violin concerto by Jeannot Heinen of the famous oom-pah-pah march that accompanies the annual dancing procession in Echternach in Luxembourg, but generally, contemporary Luxembourg music comes with no clear national fingerprints on it.

Like Wengler and other celebrated modern Luxembourg composers, such as Alexander Mullenbach, Georges Lentz, and Victor Fenigstein, Heinen went abroad for his major musical studies. His music (he has written an extraordinary 446 works of all kinds) seems to fit comfortably into the mainstream of late twentieth century European music. Most of these composers made their advanced studies in cities like Brussels, Paris, Vienna, and Cologne.

For a country with a population of

barely 400,000, it is scarcely surprising that Luxembourg does not boast a music academy on the scale of those in neighboring countries. What is remarkable is the number of recognized composers it has produced in the postwar years and the volume and quality of their output.

Wengler himself has no time for intellectual posturing about music. "If you read a book, you don't find it necessary to use music as a commentary on it," he says. "Texts about music are not interesting. They are an alibi. The music must speak about itself," he says. "My symphony needs no explaining. It affects the listener immediately, exactly as intended and conceived. Music of expression, it can be experienced and appreciated the first time heard. If you heard my *Oboe Concerto* ten times, I'm sure you can discover melodies and harmonies that it's not possible to discover the first time."

There will be a unique opportunity to judge the value of this approach in the fall when Luxembourg stages the World Music Days 2000 festival of modern music in the first week of October. Luxembourg follows a long line of major capital cities to have hosted the annual event, which dates back to 1922.

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This year audiences in Luxembourg will hear a selection of some 120 pieces of modern music chosen by an international jury from 750 scores submitted by composers from all over the world and performed by such ensembles as the BBC symphony orchestra, the New York Piano Quintet, and the Prague Chamber Orchestra, among others. Wengler has been commissioned to write an orchestral work on the theme of "Lucifer" for an Expo 2000 festival in Germany this summer, and the work will then be featured at World Music Days 2000.

Contemporary music is a turnoff for many people, especially those who resent intellectual intrusions into the art. They should find Wengler worth listening to. His music is instinctive, flowing smoothly and directly from the composer's keyboard to the listener's ear. For him, it seems, sound is everything and nothing else matters much.

—Alan Osborn

ROME

GUCCINI'S SIXTIES SOUNDS REVERBERATE IN 2000

He was the idol of young Italians during the late sixties, a period of anti-imperialistic manifestos and scuffles with the police. Now he is sixty years old. Yet, incredibly, Francesco Guccini continues to be one of Italy's best-loved *cantautori*, half-musician, half-folk singer. Beloved not just by the young people of that bygone decade who are now gray-haired adults but also by today's new generation of teenagers. To such an extent that, just like thirty years ago, he is back at the top of the Italian hit parade. He never stopped making records, and he still gives at least one concert a year. His concerts become a national event, a not-to-be-missed appointment for thousands of young and not-so-young people who travel across Italy for the occasions. His musical style is similar to that of Willie Nelson, and his beard and shaggy look resemble him as well. The angry and socially involved texts of his songs call to mind Bob Dylan. A hammering and unmistakable voice accompanies Guccini's social proclamations. His guitar is always in hand, and his physique is unchanged in its massiveness. His bulk is that of "a man as tall as a tree," commented the newspaper *La Repubblica*.

Guccini has passed through seasons

and generations, maintaining his success "by mistake," as he says. His incredible energy carries him through exhausting three-hour concerts, and he has a very personal style. He mixes the past and the future with the irony and sarcasm that are his true winning ticket with young people. He prefers long texts that are "spoken" rather than sung. But what really sets Guccini apart is his unshakable left-wing political convictions and a passion for figures like Che Guevara. A passion, almost a faith, that hasn't dimmed over the years. It is with an almost anachronistic hymn to "Che" that he begins his latest album, *Stagioni* (Seasons), which almost immediately went to the top of the charts.

Young people who were not even born when his career began and whose generation certainly does not have the same rage in their hearts that their "flower children" parents did, sing his songs along with him at every concert.

Ultimately, one wonders, is Guccini an intellectual who is on loan to the musical world? "When I was young I wanted to be a writer" he admits. In fact, he has written two books with a third in the making. Or is he a mountain man, an old-fashion patriarch who has never felt the call of the big city and still lives in his small town high up in the Apennine Mountains? Or is he an "old street bandit," as he has been affectionately called? One concludes that, in fact, he is all this and more. Big and cumbersome, he sings his candid proclamations against power that are also serene admissions of his defeat and that of his generation. And the crowds run to applaud him.

—Niccolò d'Aquino

VIENNA

UP CLOSE AND PERSONAL WITH THE ARTIS QUARTET

When I came to Vienna five years ago, I thought classical music was nothing more than "boring stuff that old people listen to," and going to a concert sounded like a good way to cure insomnia.

So when my husband-to-be told me he had tickets to hear his brother perform, I was more than a little apprehensive—especially since his brother is a member of one of the top string quartets in the world.

This was not like throwing on your fa-

vorite pair of blue jeans and heading to a Santana concert. This was serious stuff. I was not sure how to dress, what to expect, or even when to applaud when I went to the venerable Musikverein to hear Artis Quartet perform for the first time.

Now celebrating its twentieth anniversary, Artis Quartet was formed by four young musicians who played together in the Austrian Youth Philharmonic Orchestra and studied together at the country's music high school.

The ensemble won a competition for the nation's best young string quartet in 1980, but over the next couple of years, the second violinist, cellist, and violist left to pursue other interests. Those who took their places have been together ever since.

My brother-in-law, first violinist Peter Schuhmayer, has been with the quartet since the start. He originally split his time, working as a permanent substitute for the Vienna Philharmonic Orchestra and playing with Artis Quartet.

"Then my interests changed," he said. "In an orchestra, you have to do what the conductor says. In a quartet, you have the freedom to play what you want. On the other hand, of course, you're responsible for how good it is."

In 1983, Artis Quartet won its first international competition in Evian, France, helping to propel Schuhmayer, second violinist Johannes Meissl, violist Herbert Kefer, and cellist Othmar Mueller along their career path.

The following year, the quartet received the Friedlander Fellowship and moved to Cincinnati, Ohio, to study at the College Conservatory of Music under the LaSalle Quartet.

The quartet quickly embarked on an international career, which has brought it to the United States, Japan, India, Argentina, and most of Europe over the years.

Artis Quartet also has recorded more than twenty CDs, which have received such accolades as *BBC Music Magazine's* "Pick of the Month" and *Gramophone's* "Editor's Choice."

This year's US tour included a performance at the Smithsonian Institution in Washington, DC and next year will include a performance at New York's Carnegie Hall.

"We love to tour the States because most people are very friendly," said Schuhmayer, "and it's kind of a nostalgic feeling," because the quartet studied there.

Usually, Artis Quartet spends two months on the road, often playing in a different city every night, then returns home to Vienna to relax and recharge their batteries. "It's good to have time off and have your private life, then it's good to come back together. We're much fresher," Schuhmayer said.

One thing the quartet has learned over the years is to limit the number of pieces it plays each season, so it doesn't become overtaxed. "You have to be very careful to keep your quality and develop even better quality," Schuhmayer said.

Sometimes, the quartet performs a series of pieces by a certain composer, such as Wolfgang Amadeus Mozart or Franz Schubert. "There is more and more specialized programming," Schuhmayer said. "The audience can become tired of hearing the same things all the time."

I still may not recognize the difference between a piece by Beethoven or Brahms, but I can say that classical music is not just for retirees.

—Susan Ladika

LISBON

PONTES REINVENTING PORTUGAL'S SONGS

One of the highlights of the events in Porto Seguro in northeastern Brazil to mark the 500th anniversary of the arrival of the Portuguese was a joint concert by young Portuguese singer Dulce Pontes and veteran Brazilian musician Caetano Veloso.

Veloso, one of his country's most enduringly popular performers, was an obvious choice for the occasion, but it was also no accident that the lesser-known Pontes was asked to join him. The two had performed together before, and the thirty-one-year-old Pontes has already begun building her reputation as one of the most national and one of the most universal singers Portugal has produced.

Her fifth and latest CD, *O Primeiro Canto* (The First Song) is evidence of that. This record embarks on a journey to the essence of harmony and is based on an intimate knowledge of the sources of popular Portuguese music, from the rhythm of the fandango to the stirring choruses of the rural choirs of the Alentejo, the country's least-developed region. However, it also displays Pontes's



Dulce Pontes sings fado, a Portuguese melancholic music.

fascination with traditional instruments from other cultures, from the Swedish bagpipe to the valiha of Madagascar. The thread linking these very diverse forms of music is the singer's own crystal clear voice, against a purely acoustic backing.

This is not the first time that Pontes has shown evidence of her musical eclecticism. In 1998, she made a recording with Italian classical singer Andrea Bocelli, and recently, she sang a song in Basque on a live album by Bilbao-based accordion player Kepa Junkera. Her other recording partners have included the Angolan musician Waldemar Bastos and Italy's Ennio Morricone, with whom she is scheduled to enter the studio again after her world tour to promote *O Primeiro Canto*.

Yet, this small-town girl from Montijo, across the Tagus River from Lisbon, has never betrayed her Portuguese roots in the eyes of her fervently loyal fans.

Even before the death last October of Amália Rodrigues, the great singer of fado, the melancholic music that, for many, captures the Portuguese soul, it had become almost a cliché in Portugal to say that Dulce Pontes was "the new Amália."

True, she has long been much more exotic and eclectic in her musical style than Rodrigues ever was. However, when she sings fado, as she consistently has since she recorded her hugely successful 1993 album *Lgrimas* (Tears), she is recognized as a great *fadista*. The many childhood hours spent listening to recordings of Rodrigues and other fado giants, such as Argentina Santos and Carlos do Carmo, as well as the great Portuguese folk singer Zeca Afonso, shone through.

Fado does not usually travel well. Yet, *Lgrimas* was the start of Pontes's career as an international artist. In effect, by singing beautiful pieces made famous by Rodrigues, she re-invented fado in a style of her own but as Portuguese as that of her childhood idol. The new formula, which was extended with her subsequent studio album, *Caminhos* (Paths), proved a big hit not only in Germany, Spain, and Italy but also in places as far afield as Taiwan, Japan, and the Netherlands.

Now, having signed with the Dutch-based label Universal Music Holland, Pontes is building on that success with an

ATHENS

album more ambitious than any she has made before while retaining the Portuguese roots that make her music so special.

—Alison Roberts

DENMARK

MUSICAL DANES MAKING HEADLINES

Thomas Helmig is a musician who changes with the times. When he first began singing he was a soul artist and his fans were mainly teenagers,” says Danish fan Charlotte Islev. “Over time, he has transformed his music to a more grown-up sound and is now the most popular singer in Denmark.”

By far, Helmig is the best-selling singer today in Denmark. Since he released his first album in 1985, he has sold 1 million records, a tremendous number for an artist from a country with a population of only 5 million people.

His latest album, which is entitled *Dream* and was released last year, has already sold 125,000 copies in Denmark.

“*Dream* is a great album,” says the twenty-seven-year-old Islev. “It is one of his best, but to be truthful I like all of his music and own all of his CDs.”

Helmig, who began his career singing only in Danish, now records only in English, which has greatly added to his appeal across Europe. Helmig, an exciting and lively stage performer, has toured Sweden, Norway, Finland, and Germany, and this year, he won Denmark’s version of a Grammy for best male vocalist.

This has also been a good year for Danes internationally in the entertainment world. *Dancer in the Dark*, Danish film director Lars von Trier’s musical tragedy about a Czech immigrant in the rural United States won the Golden Palm award at the Cannes Film Festival last month. Bjork, an Icelandic singer, won the Best Actress Award for the movie, which is set in rural Washington State in the 1960s. Although the film and plot are set in the United States, the Danish director admits he has never been to America.

The Danes continue to impress the world with their musical abilities as they captured the popular Eurovision song contest this year. The Brothers Olsen took the top prize with “Fly on the Wings of Love.” It marked the first time in thirty-seven years that a Danish act had won the award.

—Robert J. Guttman

COMPOSING THE SOUND OF MOVIES

Eleni Karaindrou grew up amid the sounds of a Greek mountain village: nightingales singing, the chimes of a church bell, the songs of women as they worked, and lively music played at weddings and festivals. Her elegiac film music evokes nostalgia for a world that disappeared as Greece modernized.

While the haunting melodies of Karaindrou’s film scores for director Theo Angelopoulos are inspired by traditional music, their impact comes from meticulous modern orchestration. From a jazz saxophone on *The Beekeeper*, the film that sealed her reputation at home; to the full range of woodwind, brass, and strings in *Ulysses’ Gaze*, a Golden Palm winner at the 1995 Cannes film festival; and *Eternity and a Day*, her latest film score, Karaindrou enjoys mixing sounds from past and present.

She started composing as a child. “We moved to Athens when I was six, and I discovered a piano in the basement of the old house we lived in. We weren’t well off, but I started taking lessons, and I couldn’t be prided away from it after school hours,” she said in an interview in her hilltop Athens apartment. Now she works at the piano in her seventh-floor study, with a view that stretches across the city to the sea and distant mountains.

Her schoolteacher father encouraged her to study music seriously, but “because he was afraid about my future,” he also insisted she qualify in something more practical. So, Karaindrou also took a degree in archaeology with a view to teaching if she failed to make a career in music.

Like many liberal young Greeks, she felt more comfortable studying in Paris than Athens during the Colonels’ dictatorship in the 1970s. She specialized in ethnomusicology, returning home with the restoration of democracy to use her skills at the state broadcasting service, creating an archive of Greek traditional music.

“Tradition is very important, and I keep the historical baggage of Greek and other countries’ music with me. But I’m

a person of my time, and I have to look ahead,” she said. Her music has an up-to-the-minute minimalism: the score for *Eternity and a Day* is based on a single theme for solo viola, with variations scored for clarinet, cello, horns, and string orchestra, as well as the accordion. She’s been compared with Aarvo Part and even called “New Agey,” but she doesn’t like being labeled. “They’re put on by the critics, but the music is my own,” she says.

Karaindrou first met Angelopoulos at Greece’s Thessaloniki film festival when he presented one of the first prizes she received for film music. Over the past fifteen years, their collaboration has grown so close that she often composes music before he shoots a scene. “There’s an intellectual affinity between us. I can share his vision,” she said. “Because the music is inspired by ideas rather than im-

ages, I can start composing beforehand.”

But Karaindrou has never worked exclusively with Angelopoulos. She enjoys composing for the theater and makes a point of providing the music for plays directed by her husband, Antonis Antipas, ranging from Aristophanes and Shakespeare to Arthur Miller and Harold Pinter. Occasionally, she performs live at open-air summer concerts, playing the piano with backing from a chamber orchestra. Such performances are eagerly awaited by Greek music-lovers: both the soundtracks from *Ulysses’ Gaze* and *Eternity and a Day* are classical bestsellers in Greece.

She is working on a new Angelopoulos film project “that covers the whole of the twentieth century through a love story that takes place in different cities and different countries. It’s a big and difficult project, and it hasn’t got past the pre-production stage. It’s going to be a serious challenge.”

However, she has another project of her own, “a kind of oratorio” based on an eighteenth-century Greek religious poem that will have its premiere in Athens next Easter. It is her first work commissioned for the Megaro Mousikis, the Athens concert hall that has transformed Greece’s musical life. “This is a new kind of work for me, but the idea, and some of the themes, have been in my head for almost twenty years.”

—Kerin Hope

“I keep the historical baggage of Greek and other countries’ music with me. But I’m a person of my time, and I have to look ahead.”

ARTS & LEISURE

EXHIBITS

VIKINGS: THE NORTH ATLANTIC SAGA

National Museum of Natural History; Washington, DC; through August 13.

"Raiding and trading was the story of the day," sums up Elisabeth Ward, exhibit coordinator of *Vikings—The North Atlantic Saga*, in discussing life during the Viking era, which spans from 793 AD (the date of the first recorded Viking raid) to the 1200s.

"Vikings are enjoying a renaissance because of the 1,000-year anniversary of their arrival in North America. People are ready to take old Viking myths and find new information and put meat on the bones," says Ward. The exhibit's goal, she declares, is to "show that this was a time of movement and change. There were transatlantic trips that were very dangerous."

The true story of the Vikings comes alive in this informative blockbuster show, which details Leif Eriksson's journey to North America almost 500 years before Christopher Columbus ventured to the New World. *Vikings* features replicas of the famous Viking ships and a trove of artifacts (many on public view for the first time) discovered in Newfoundland and offering evidence of a Vikings presence in the area Leif Eriksson called

"Vinland." The exhibit, which cost some \$4 million and is sponsored by the Nordic Council, Volvo, and the White House Millennium Council, includes a "Saga Theater" where visitors can watch a multimedia production that traces Leif Eriksson's journey to North America.

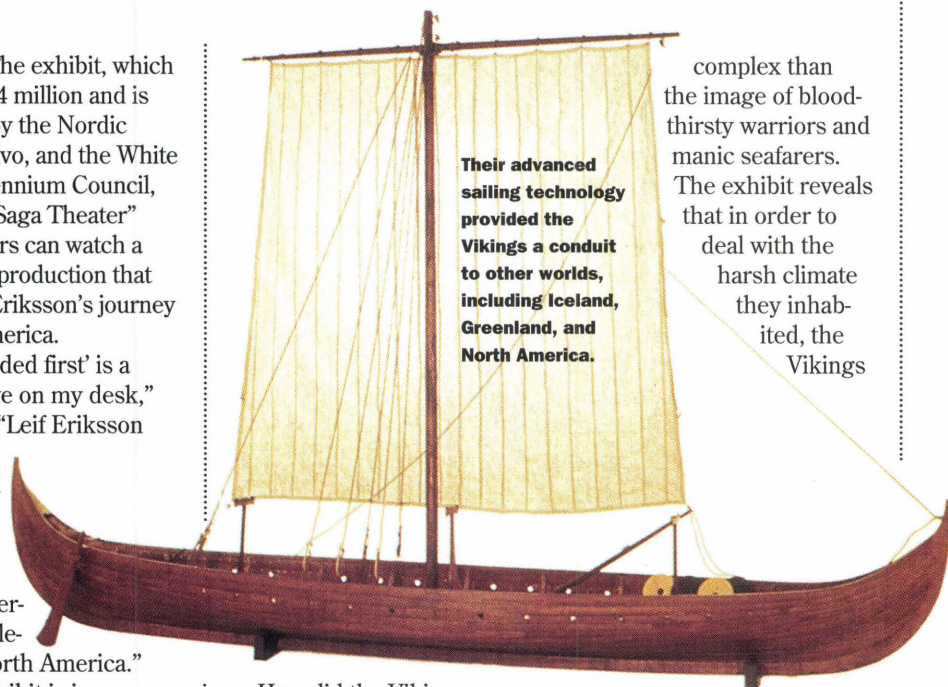
"'Leif landed first' is a button I have on my desk," says Ward. "Leif Eriksson has been disregarded by history since the Vikings did not set up permanent settlements in North America."

"This exhibit is important," she explains, "because it gives Americans a longer perspective of history. Scandinavians were not isolated.

The Vikings opened up the North American world to Europeans. They were curious people who loved exploration and innovation."

The exhibition focuses on the transitional point in history that was the

Viking world at the beginning of the last millennium. "The year 1000 AD was the beginning of globalization that we see today," explains Ward. "Europeans and Indians in North America met for the first time." In fact, she says, "Christopher Columbus may have known about Leif Eriksson's journey to North America because of Columbus' trips to Iceland before he made his sailing to North America."



Their advanced sailing technology provided the Vikings a conduit to other worlds, including Iceland, Greenland, and North America.

complex than the image of blood-thirsty warriors and manic seafarers. The exhibit reveals that in order to deal with the harsh climate they inhabited, the Vikings

How did the Viking age of expansion begin?

"There would have been no Viking age without the Viking ship," says Ward. "The ship was a conduit to other worlds. It allowed them to raid and get away quickly. The invention of sails made the world accessible for them." High-ranking Vikings were buried on land, often along with their ships. Some of these large burial sites have been preserved and are re-created as part of the exhibit.

The Vikings launched expeditions to explore lands around them and to pillage and plunder. It all began with the raid on the monastery in Lindisfarne on the north coast of England in 793 AD. The monks living there recorded being attacked and robbed by "the harrying heathens" that were killing people and stealing their valuables.

However, the true picture of the Vikings is much more

possessed great ingenuity and resourcefulness as well as physical toughness. In addition to their sailing and fishing achievements, they also distinguished themselves as accomplished farmers and blacksmiths. Ward says that among the numerous myths built around the Vikings, they never wore the "horned helmets." This myth, she says, "may have been started by winged helmets in Wagnerian operas."

Icelandic sagas and legends from the thirteenth and fourteenth centuries provide historians with the main sources of information about the Vikings and their travels. Sagas were not written down by eyewitnesses, rather they took the form of poems passed on, one to another, by skilled seafarers. It is highly unlikely that the sagas are fully accurate since they were passed down through the generations by word-of-

"Vikings are enjoying a renaissance because of the 1,000-year anniversary of their arrival in North America."

mouth. However, without the sagas there would have been no reason to try to find ruins of Viking settlements in Newfoundland in the first place.

Greenlanders' Saga and *Erik the Red's Saga* are the innovative epics that describe the first voyages to North America. The sagas include several mentions of Vinland, but evidence proving the Vikings actually visited North America 1,000 years ago was not discovered until 1961. Using a sixteenth century Icelandic map detailing North America, Dr. Helge Ingstad and his archeologist wife, Anne Stine Ingstad, discovered the remains of a small eleventh-century Norse community on the northern peninsula of Newfoundland. The excavated ruins, which are located near the Canadian fishing village of L'Anse aux Meadows, resemble the type of housing that the Vikings were known to have used in Greenland and Iceland. Scientists have used radiocarbon analysis to date artifacts found there back to the early eleventh century. Experts who have studied the site believe that the Vikings only inhabited the settlement for about twenty to thirty years.

How did the story about discovering Vinland emerge in the first place? According to the *Greenlanders' Saga*, Erik the Red was an ill-tempered Viking who was expelled from Norway after having killed some men. He settled in Iceland, married, and had three sons and a daughter. However, he was soon in trouble again and was expelled from Iceland for three years. During this time he decided to sail west and discovered Greenland.

Three years later, Erik returned to Iceland to gather ships and companions and returned to Greenland to set up the first Norse inhabitation. Of the twenty-four boats that

Scientists have re-created the Viking settlement near the Canadian village of L'Anse aux Meadows, where Viking artifacts were discovered in 1961.



departed for Greenland, fourteen made it and established the first Greenland settlement. As time went on, Erik's son Leif became intrigued by stories that a fellow Greenland settler named Bjarni told. On his way to Greenland, Bjarni said that he had been blown off course and that further west he had seen a land filled with forests. Leif sailed westward to find out about this mysterious land. He ended up in L'Anse aux Meadows in Newfoundland, where he decided to stay for the winter. It became his base for exploring the lands toward the east and south. Leif's brother, Thorvald, also journeyed to Newfoundland and, according to the sagas, confronted the local inhabitants, whom the Vikings called Skraelings. Thorvald was wounded and later died. Some years later, a Norwegian named Karlsefni sailed to Newfoundland and initiated trade with the Skraelings. While there, Karlsefni's wife, Gudrid, gave birth to Snorri, the first North American of European descent. Leif

Eriksson's first steps on the Northern American soil in the area of L'Anse aux Meadows marked the beginning of a cultural exchange between Europe and the New World some 500 years ahead of Columbus.

The Viking exhibit, which travels to the American Museum of Natural History in New York City from October 20 through January 2001, will also stop at Houston, Los Angeles, and Ottawa. On June 30–July 2, according to Danish Embassy press counselor Lis Frederiksen, artisans from Denmark's Viking ship museum will demonstrate the minting process of Viking era coins and Viking shipbuilding outside the Natural History Museum in Washington, DC.

If visiting *Vikings* makes you want to call your elected officials to set up a Leif Eriksson Day to rival Columbus Day, don't bother because, according to Elisabeth Ward, "October 9th is Leif Eriksson Day. It was proclaimed by the Clinton Administration."

—Robert J. Guttman and Terhi Kiviranta

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