

factory to factory. Every workers council, or Basic Organization of Associated Labor (BOAL), determines its own criteria for payments, such as working conditions, worker qualification, seniority, responsibility, experience, quantity, and quality of labor. An "internal commission," composed of members of the BOAL, meets with an "external commission" of local government officials to determine the number of points each worker receives.

Official pronouncements on the new plan hail it as the realization of "democratic self-managing pluralism of interests" and "liberating self-management." Yet, particularly in the context of the increasing decentralization of Yugoslavia's economy, the result will be to institutionalize heteronomy and incompetence.

In an article worthy of publication by the 19th century British Fabian Society, a member of the Central Committee of the Yugoslav Presidency, Mika Spiljak, discussed the new system in the Serbian weekly *Nin* Dec. 11, 1977: "Each BOAL must find its own criteria, its own elements...if an ideal system is sought, it will not be found...." He rejected any centrally formulated criteria for determining wages: "A shoe factory needs its own system of criteria, a hat factory another, while a ship-building factory yet another, and so forth...." He advanced the "revolutionary conception" that there are "no ready solutions," but criteria which develop spontaneously, "in the actual process of working them out."

#### *British Overtones*

The "Yugo-box" program is a concrete example of the new "self-managing pluralism" advocated by Vice-President Edward Kardelj, and published as a political platform for the upcoming 11th Party Congress under the title *Directions for Development of the Political System of Socialist Self-Management*. Kardelj is the original theoretician of the decentralized "Yugoslav road to socialism." According to inside sources, whenever Kardelj is in London he stays with Sir Fitzroy Maclean, a top British intelligence operative in Yugoslavia during World War II.

The entirety of Yugoslav postwar economic thought has been shaped under British influence. A generation of the country's economists were trained by the Belgrade Institute for International Politics and Economics, whose former director, Leo Mates, is a member of the semi-official London International Institute for Strategic

Studies, the leading conduit for British intelligence policies.

The brownie-point system itself is similar to schemes introduced to the coal mines of Britain and the United States by Dr. Eric Trist, formerly of the Tavistock Institute in London, to involve workers in maintaining high levels of speedup to compensate for a lack of capital investment.

#### *Gimmickry in Chaos*

It is precisely Yugoslavia's severe economic difficulties that have led even well-meaning economists and officials to consider gimmicks like the brownie-point system. With a half-billion dollars in foreign debt due in 1978, unemployment as high as 25 percent in areas like Macedonia, and continuing difficulties with its foreign balance of payments, the country has found it increasingly difficult to devise a workable plan for capital-intensive growth and development. This has led some officials to blame "lazy workers" for the low productivity of labor — such as Mika Spiljak, in the article cited above, who called the old fixed salary system "an Eldorado for bad workers...no longer do we ask if someone is black or white, a nice guy or not, but whether he works or not. Now we can fight laziness, the lazy ones, and unwillingness to work." This twisted caricature of the Yugoslav worker as a "lazy Balkan" is a *British* colonialist conception of the "native" who must be patted on the head and rewarded for his every effort!

Under the new system, the very foundation of professional and skilled competence will be undermined, since workers' educational background will no longer automatically signify a higher pay rate. In the past, a worker or employee could expect a salary commensurate with his or her educational status. Now decision-making will be "democratically" placed in the hands of those who lack an understanding of the economy as a whole and its relationship to world economic and political processes, and are thus incompetent to make effective judgments.

Underlying this is a thinly veiled plan to triage the state-supported educational system, which was advocated last year by Finance Minister Dr. Boris Sefer, who suggested that Yugoslavia has "too many universities."

— Mira Petrovic

## How Cuccia Created Italy's Anarchists

Giulio Andreotti's months-long effort to form a new government in Italy has been characterized by numerous instances of public and private sabotage, political maneuvers, and counter-maneuvers. As much a part of that sabotage has been an unprecedented wave of terrorist violence, anarchy, and chaos in the streets of Italian cities.

There has been nothing "spontaneous" in any of this, just as there has been nothing spontaneous in the

emergence of the youthful anarchist organization, "Autonomia Operaia" ("Workers' Autonomy"), which is at the center of the terror.

Since 1972, the Autonomi have been created and expanded by British intelligence networks and financial networks, to function as just such a destabilizing force "on call" in Italy. In that sense, the number one "autonomo" is Enrico Cuccia, the head of Mediobanca and the personal agent of Eugene Meyer's London-based

banking group, called Lazard Brothers in England, Lazard Freres in the U.S., and LF, Inc. in France. Cuccia is the financial and "black operations" administrator of the British-owned intelligence networks that created the Autonomi.

In what follows, we shall identify and describe this "black operations" machinery on three levels.

First, Umberto Eco, the archetype of the sociologist, linguist, and similar species of academic-celebrity intelligence operatives who manufactured the "autonomi" anarchists, and now explain them as a "legitimate sociological phenomenon."

Second, Carlo Ripa di Meana, the *eminence grise* of Italian journalism, who ensured sufficient press coverage, in the right doses, at the right time, of an appropriate lying character, to provide the Autonomi with recognition and the appearance of radical political legitimacy.

Finally, the gutter-scum Marco Sigiani, a kind of Italian Leroi Jones. Sigiani is the street organizer and on-the-spot theoretician for the gaggles of teenage autonomi potheads whom he deploys for Cuccia, for the interests of what must be characterized as a foreign power.

## Cuccia's Eco

The scenario for the Autonomi may have been drawn up in London. But the "belief structure" imposed on the mass of youth from which the Autonomi were distilled, originated in Italy — more precisely, in Bologna. The man responsible was one Umberto Eco, one of the nation's more celebrated academic careerists, with a "radical" image proximate to that of Herbert Marcuse in the United States.

Umberto Eco, for purposes of formal identification, is the chairman of the Department of Music, Art, and Drama ("Spectacles") at the University of Bologna. But privately, in his own imagination, Eco is the Italian Sydney Webb, overcome with the prospect of manipulating the masses. Eco imported and popularized the theory of "linguistics" in Italy, and is famous primarily because he is Italy's foremost "linguistician." One must first understand "linguistics" to understand the Autonomi.

There is no legitimate scientific field called "linguistics." Linguistics as it is associated with Noam Chomsky of the Massachusetts Institute of Technology, the Institute for Policy Studies, and the Rand Corporation, is based on models of grammatical structures which allegedly simulate belief structures of actual people — that is, a reality-belief "transform" formula that is absurd from the standpoint of human development and the development of human language. Chomskyan models impute a "deep logic" to human mental life, utterly false, yet applicable for the case of a mind from which everything has been abstracted but neuroses, as in brainwashing. The Chomsky model gives "linguistic structure" as a map for the assumed formal-neurotic belief structure of the victim, permitting new logically derivable beliefs to be grafted onto the neurotic prejudices and beliefs of the victim of such linguistics applications of intelligence agencies.

Eco introduced and propagandized Chomskyan belief structure doctrine through his "63 Group" (1963) of structural sociologists and other idiot-academic celebrities. He used such linguistics to proffer the radical belief structure which emerged with Italy's extraparliamentary, agent-led New Left in the following period. Eco likewise became promo man for the British crown's Rolling Stones and Brigitte Bardot contributions to Italian cultural life. All such features of "linguistics" were brought to bear in the synthetic belief structure given to the new creation of the 1970s, Autonomia Operaia.

For some time, Eco has authored a regular column in the weekly *L'Espresso*. Apart from explaining terrorism and anarchism as "legitimate sociological phenomena," his writings range over a broad field, reflecting his belief that he who controls what is "fashionable" — in dress, art, music, everything — controls the nation by controlling the fantasies and ego-ideals of the population.

In the 1960s, Eco was the editor of a journal, *Quidici*, whose object was to make the New Left protest movement's agent-leaders fashionable. Among other activities for which he is known was an unsuccessful 1968 effort to create a cross-party coalition led by Communist Pietro Ingrao, the Christian Democrat Donat-Catin, and the Socialist Riccardo Lombardi. It was to be called the "Instantaneous Party," and its program was to be zero economic growth and local community control — the typical pro-London "Center-Left" configuration with a typically "Fabian" fascist program.

But his biggest project has been the Autonomi, who, like so much else that is degraded in what is "fashionable" in Italy today, originated in Eco's lecture hall at Bologna University. There the famous professor addresses a thousand students at a time, on "language" — and "communication" — the "key to social change."

Out of these classes, factions of protégés dedicated to spreading his ideas emerged and deployed into the promotion of what Marshall McLuhan would call "media." They began publishing journals in incredible variety, organizing street theater, film, or such old-fashioned forms of "tactile communication" as orgies.

In the words of one of Autonomia Operaia's leaders, Bifo Berardi, the object of the Autonomi tendencies spun out of Bologna University was to use language "to paint red the shape of life, to transform the color of the metropolis and the language of all relations in order to make unbearable capitalist slavery." The movement was designed to fight for "human rights" like...the right to oversleep.

The movement that emerged from Eco's lecture hall in the early 1970s sought to create a "new language," as Berardi explained in an interview. They sought "a new model of communication" which included wall-writing, guerrilla theater, and the many journals — for instance, *Foemenix*, published by the "Organized Union of Satanic Vampires" — which fill their pages with "poetry" written in the style that one who has studied the deleterious mental effects of heavy drug use will readily recognize. Also included in this proliferation of "communications media" was a proliferation of "free" or "pirate" radio stations. The most prominent of them today is "Radio Alice"; it is run by Eco's creature Bifo Berardi.

Radio Alice styles itself an “underground resistance” station, broadcasting reports, communiqués, and marching orders to Italy’s youthful “resistance fighters” whenever a terrorist act or other notable incident occurs. This gives some insight into the fantastic details of the “belief structure” Eco developed for the Autonomi. They are not psychotic lumpenized anarchists in modern democratic Italy — they are the reborn partisans of the 1940s, fighting against a new Nazi occupation army. They are courageous and romantic “guerrilla fighters.”

Maintaining and deepening such fantasy is the job of “pirate” or “free” radio stations such as Umberto Eco and his protégés created. And all Radio Alice broadcasts invariably reflect the latest prescriptions for propaganda and “communication” given in Umberto Eco’s lecture room.

#### ALSA Studio

In the early period of the 1970s, a kind of coordinating agency for the spread of such “media” by Eco’s creatures already existed in what is called the ALSA Studio, Inc. Created in 1968, this institution was to provide the main impetus to the spread of the counter-culture throughout Italy. It became a meeting place for each of the types of agent-professionals required for such a project as the Autonomi. Associated with Eco and his protégés through ALSA, for example, have been Carlo Ripa di Meana; Felice Accame and Marco Pannella, leading Radical Party advocates of drug proliferation and polymorphous perversity; and Marco Sigiani, field agent and cofounder of *Autonomia Operaia*.

At the time of ALSA’s founding, the so-called Situationist International, a British intelligence project originally based in Paris, was the vanguard of anarchism and counterculture in Italy. Its leader was Gianfranco Sanguinetti, of the noble Sanguinetti British intelligence family, and a close friend of Enrico Cuccia’s own mentor, Banca Commerciale chief Mattioli. Sanguinetti is an associate of Eco, of Accame and Pannella, of Carlo Ripa di Meana, and even the lowly Marco Sigiani.

Not coincidentally, the first thing that the ALSA Studio did was to publish a book, and then another book, on Sanguinetti’s “Situationist International.” The books, like that alleged organization itself, were mere pretexts for popularizing the Situationists’ Chomsky-Eco countercultural belief-structure, which was to be imposed on radical youth generally.

The quality of political world-view being imposed would have been evident to any unsuspecting tourist who happened to walk through the Piazza Duomo in the center of Milan, on some pleasant afternoon in the summer of 1968. There could be seen a small gaggle of “Situationist” theatrical guerrillas exhibiting on placards their protest against the United States’ Southeast Asian war: “Bourgeois! Tonight You Will Have a Nice Supper of Roast Vietnamese Baby!” This is a small sample of the “language” which “transforms all relations” to make “capitalist slavery unbearable.”

It was the same blood-curdling schizophrenia transmuted from “politics” to “art and culture” that the ALSA Studio sent flooding out through Italian media. ALSA produced a series of television ads for children

with an accent on “super-violence.” It produced a pornographic version of Snow White and the Seven Dwarfs, and other such animated cartoonery.

It is responsible for the meteoric rise of Paola Pitagora, who starred as the archetypical “madonna”, in a 1972 television series based on the 19th century novel, *The Betrothed*, which had an impact in Italy comparable to the “Roots” series in the United States. Immediately afterwards, Paola posed for pornographic pictures featured on front pages throughout Italy — something whose significance can only be appreciated in terms of the “madonna-whore” complex characteristic of the Italian cultural profile. ALSA created, more recently, Franco Battiato, Italy’s first “ecological singer,” and the Area rock-and-roll group with what it accurately called “mind-destroying” rhythms.

And then came drugs. The ALSA Studio sponsored publication of *Il Re Nudo* (The King With No Clothes), whose sole theme is to popularize, legitimize, and spread the use of “mind-destroying” drugs. Reportedly, it was Marco Sigiani, in the context of the 1967-68 student upsurges, who recommended to Eco the selection of Andrea Valcarengi, son of a Communist Party functionary, as the man to become the drug-proliferation celebrity of Italy. In any case, Valcarengi was arrested for drug use during a 1968 student demonstration, spent time in prison, and upon release was turned over to the ALSA Studio, where in 1972, he took over the editorship of *Il Re Nudo*. *Il Re Nudo* has since organized contests for drugs, concerts for drugs, festivals for drugs, and has been so successful in pushing and dealing to the nation in this way that parts of even the pro-drug “ultraleft” have accused ALSA and *Il Re Nudo* of being “exploiters.”

To legitimize the spreading “counterculture,” the respectable media had to be employed, and for this, we turn from Eco to another Cuccia creature.

#### Ripa di Meana

“Count” Carlo Ripa di Meana — Ripa for short — is widely respected as a senior newsman and symbol of “culture” in Italy. A writer, a reporter, a publisher, he is linked to the Einaudi Foundation, of the Einaudi British intelligence family. He is a member of the Italian Socialist Party, of the faction led by Allen Dulles’s old Action Party head, Cuccia’s Ricardo Lombardi. He maintains the so-called Turati Circle, a Lombardi-Socialist Party think tank. He publishes or has published several literary and sociological reviews featuring linguistics and structural sociology, including the latest works of the London Tavistock Institute. And he is known to numerous prominent publishers, advising them on what might best be published about the Autonomi, for example.

Ripa has private talks with Agnelli and his editors at *La Stampa*, with Prince Caracciolo and his editors at *L’Espresso*. He also often meets with one of the committee of sponsors of *L’Espresso*, Adolfo Tino, another old Action Party man whose more important job currently is as president of Cuccia’s Mediobanca. Perhaps Ripa meets with Cuccia himself, for Ripa, like Eco who authors a column in *L’Espresso*, has a great deal to do with just what kind of false portrait is

presented to the public of autonomi and related terrorist violence.

Ripa di Meana is best known as the director of the culture festival, the Venice Biennial, which is in turn best known for the way the festival was used in 1976 to blow up a détente-oriented foreign policy of the new Andreotti government by focusing on the objets d'arts of Soviet "dissidents."

Ripa was qualified to use the festival in this way because, until 1956, he had himself been a Communist, in the sense that Giorgio Amendola of the British intelligence Amendola family is today a Communist — a British agent in the Italian Communist Party. Ripa functioned as an official of the International Student Union. He was even the editor of the *Young Communist*. He was actually a contact-man for Anglo-American intelligence networks in the Soviet Union and, in particular, Czechoslovakia. In 1956-57, around the events in Hungary, he left the party, at the same time that many agents, including Antonio Giolitti, also left. Giolitti is today a Ripa di Meana associate in the Socialist Party's Lombardi faction. Ripa's old connections to Czech and other "dissidents" reappear from time to time in the form of "dissident" books smuggled into the West with his help, and so forth. And those connections reappeared in 1976 at the Biennial Fair in Venice.

Ripa recently authored a book, *The Audiovisual Government*, in which he credits himself with a significant role in the fall of the first Andreotti government in 1973. This involved a mass agitation that he developed around the long-time state radio-television monopoly RAI-TV. That monopoly prevented numerous independent stations from coming into being, and therefore prevented the counterculture filth which British intelligence was designing from receiving a wide airing.

So Ripa launched a campaign to change all that, and with the help of motions and censures against the Andreotti government by Ugo La Malfa in parliament, he did. The government monopoly of RAI-TV, and RAI-TV's monopoly of Italian television, was broken. Numerous "free" stations now proliferate, and ALSA's trash may be seen and heard daily by everyone everywhere.

Thus among the projects of Umberto Eco for which Ripa's agitation cleared the way was the scheme for the proliferation of "pirate" radio and television stations, like Radio Alice.

Among Ripa di Meana's own projects, with Giolitti and others, was a campaign for the radical goal of a "technocratic" society. Ripa was among the first to propose the theory of the "managerial revolution" which was popularized in the United States by ex-Trotskyists James Burnham and *National Review* editor, William "F. for Fabian" Buckley. Not evil, exploiting "capitalist owners," but "technocrats," "managers," should run the economy — for instance, Gianni Agnelli, Eugenio Cefis, and other Cuccia allies and satraps.

Interestingly, this "theory of a managerial revolution" was one of the first political positions adopted by a cofounder and current leader of *Autonomia Operaia*, Marco Sigiani. However otherwise illiterate, today's Autonomi love "technocrats."

## Sigiani

With Marco Sigiani, we have followed Cuccia's black operations apparatus from the heights down into the street. Marco Sigiani was a Situationist, a protégé of Sanguinetti. His spiritual inspiration was Umberto Eco. One of his funders is undoubtedly Count Carlo Ripa di Meana. Sigiani has known them all — he is the flunky that carries out their ideas.

The information on Sigiani in the possession of the European Labor Party is all direct, prima facie evidence. We know in the most direct and certain way what Marco Sigiani is.

Today, Marco Sigiani is the head of Gruppo Index, a "thinktank" operated by the proterrorist Lombardi-Craxi wing of the Italian Socialist Party in Milan. He cofounded *Autonomia Operaia*, and from this current position he still helps deploy it.

Sigiani, in the late 1960s, was an activist in Sanguinetti's Situationists, and a gad-fly about the rest of the extra-parliamentary "left." He presented himself to people as a haughty technocratic intellectual, and was known to lie about his father's southern Italian origins.

There was always one theme in Marco Sigiani's general agitation from the start. This was anarchist "action" politics, for which he always had the most elaborate and obtuse "theories" at his fingertips. By 1972, Sigiani was the leader of a small group of activists in Milan, which was devoted to Ripa di Meana's "managerial revolution." Our task, Sigiani told his followers, is to convince Agnelli of Fiat, Pirelli of the rubber industry, and Olivetti of business machines that they must takeover to create a technocratic-scientific capitalism, which can reduce the world to "perfect" controllability.

In that year, however, British intelligence put its international networks through a reorientation, in line with general Anglo-American redeployments, for a massive zero population growth and zero economic growth campaign. In that year, after a research project funded by Aurelio Peccei's Club of Rome, Jay Forrester at the Massachusetts Institute for Technology ordered his computer to prove that there were *Limits to Growth*. The publication of that pamphlet was the signal for reorganization.

Italy's "New Left" movement had undergone several phases by this time — student upsurges and organizing in the mid-1960s mutated from pure Maoism to a "workerist" phase in 1968, and most of the groups which emerged to the "left" of the huge Communist Party were given known police agents as leaders. The heyday of this phase was in 1969, when the working class exploded in mass strikes affecting all layers and industries. The "workerist" groups — especially *Potere Operaio* — attracted, and prominently displayed, some of the more backward workers, particularly the low-skill immigrants of southern Italian origin. Among their leaders, in addition to Bifo Berardi, were a number of agents who left the Communist Party in 1968, including Mario Tronti, Sergio Bologna, and Alberto Asor Rosa, all of whom are today prominent "intellectual" apologists and sup-

porters of the "Red Brigade" terrorists and the Autonomi. As the 1969 strike waves ebbed the students grew demoralized, the few workers who had been attracted to Potere Operaio and other groups left in disgust, and the agents were redeployed as the sects fell apart. By the early 1970s Potere Operaio dropped almost all claims to "leftism" and campaigned openly for street violence around the slogans "less work — more pay." PO's celebrities soon afterwards were found taking leadership in the suddenly burgeoning counterculture movement, inclusive of a proliferation of tiny "constituency" radicalisms — feminists, homosexuals, potheads, mental patients, etc. It was in this period that Bifo Berardi, Sigiani and others entered into their relationship with Umberto Eco.

#### *A New New Left*

In 1972, the identifiable point of an international shift in Anglo-American intelligence orientations, this variegated assortment of agent-controlled counterculture radicalisms was given a common basic program — zero population growth and other versions of adamant opposition to technologically vectored social and economic development.

Sigiani put his troops in line, but confided to them that the Orwellian goal had not changed. Zero growth, he told his followers, was a stratagem to the same objective of putting what he called the Technocratic International in power. Who was this Technocratic International? It included Antonio Giolitti and Carlo Ripa di Meana. It included Guido Carli. It also included Gianni Agnelli, Pirelli, and Olivetti — all of Cuccia's friends, in fact. It also included Aurelio Peccei and the royal Dutch hireling

Sicco Mansholt, former EEC Commission head.

The industrial capitalists, Sigiani explained, are "prehistoric." They were not interested in control, only in production, which pollutes the world. Their capitalism could not be controlled. They must be replaced.

Sigiani's group, behind these ideas, intervened into a 1972 sit-in by radicals at the Brion-Vega plant in Milan. In the lead of this action was an already existent anarchist group, Libertarian Action, which dubbed itself "Bakuninist." His group and theirs merged under that name, and oriented themselves toward organizing the "youth proletariat," that is, those self-lumpenizing elements of high school and other youth who were undergoing a rapid mental and moral deterioration, thanks to the intersection of the collapse of the society around them and their exposure to "counterculture."

For several years, there was such "organizing." In the late summer of 1976, Marco convened a meeting of his followers to explain something politically important to them. He rose and dramatically informed them: "Communism can only be anarchist, and anarchism can only be communist." He proved his point with a great show of erudition, featuring a quotation from Pannekoek, who was, appropriately, a British agent infiltrator into the Comintern during the 1920s. At another meeting not long after, "Libertarian Action" was attacked by Sigiani as not the proper name for an organization soon to grow much larger. He changed the organization's name to *Autonomia Operaia*. About one year later, "Autonomous Collectives" on Sigiani's model came to Bologna from every part of Italy to protest nuclear energy.

*—Prepared by the Security Division  
of the European Labor Party*