

tuned for the event. He wanted the audience to hear the changes in vocal color and the registral passage, which occur when the orchestra raises its concert pitch by half a tone.

Bring morality back to music

In Milan, Kathy Wolfe was joined by Maestro Arturo Sacchetti, an organist, choral director, and former artistic director of Vatican Radio. The numerous singing students present in the Puccini Hall (many of whom were students of Prof. Wilma Vernocchi, who sponsored the conference), were not able to reproduce the experiment because both pianos in the hall were tuned to the higher pitch, even though the conservatory's director, Claudio Abbado, had authorized having one of them tuned to the Verdi A.

Mrs. Wolfe and Maestro Sacchetti therefore presented the ideas of the *Manual* by letting the audience hear recordings which had been made of the same piece in two tunings. To show that the modern pitch not only harms voices and makes works like Verdi's harder and harder to perform, but "also betrays creativity and interpretation in Mozart," Maestro Sacchetti had two different recordings of Mozart's Symphony K. 550 played, one with period instruments tuned to A=423, where he pointed out the "difference in color both in the low and high notes." To show the contrast to the soft timbre of this performance with the "Mozart A," he then played a recording of Mozart's Requiem at today's ultra-high tuning, which made it sound more like the Verdi Requiem.

The speakers then explained what "serious damage in terms of placement, registration, and poetic interpretation" is caused by the half-tone shift to all Classical pieces—damage which is documented by the hundreds of musical examples printed in the Schiller Institute's *Manual*. A basic premise of the *Manual* is that the human voice is the first and foremost of all musical instruments, and that the laws which govern it—appropriate to the geometry of living forms—cannot be violated except at the cost of destroying music itself. This moral premise lay behind LaRouche's insistence on the fight to restore the traditional tuning fork, as the key to rescuing Classical music from its present decline.

"This very interesting publication is unique in its genre," Maestro Sacchetti declared, "insofar as it is the first to take up the complex question of tuning and registration by comparing hundreds of examples." He went on, "It is indicative that the initiative to make the tuning fork a moral issue did not come from the music world," but from the Schiller Institute. The music world—and the political one, too, which changed the bill to make Verdi's A law again in Italy which had been promoted by the Schiller Institute, and supported by thousands of musicians around the world—"does not even pay attention to the judgment of Verdi, a judgment which ought to count for something, at least for us Italians."

To draw more of the music world's attention to this problem, it was announced that an Italian edition of the *Manual* will be published.

Greenpeace accused of bribery, terrorism

by Marjorie Mazel Hecht

The author is the managing editor of 21st Century magazine.

After years of commanding top billing in the international press as good guys defending the environment, Greenpeace is now getting some bad press. Allegations of financial misconduct, support for the terrorist group Earth First! and bribery of the International Whaling Commission hit Greenpeace in a one-hour documentary by Danish television network TV-2 that aired Nov. 14, 1993.

News of the broadcast spread rapidly throughout the Wise Use networks in the United States—ranchers, miners, farmers, fishermen, loggers, and other grassroots groups that believe people come first in decisions about natural resources. *21st Century Science & Technology* magazine circulated a news release on the film Nov. 15, prefaced by a note that urged citizen pressure to bear to get the film shown nationally on U.S. television and to have the serious charges investigated.

The news broke into the daily U.S. press when the *Washington Times* reported on the *21st Century* news release Jan. 10 in its widely read "Inside the Beltway" column. At the same time, investigative reporters began filling out the story. For example, "Green Fleece" is the title of a special report Jan. 9 that appeared in the Vancouver newspaper *The Province*. To quote columnist Brian Kieran, "Greenpeace International has a new cause—fighting allegations it engages in sabotage and secretly hoards millions of donated dollars." Kieran discusses one of the most serious charges in the Danish TV-2 documentary, that Greenpeace has direct links with Earth First!, the group that specializes in "ecotage," tree spiking and sabotage of logging and other equipment.

Columnist Kieran interviews Barry Clausen, an investigator hired by logging and ranching groups to infiltrate the Earth First! group. Clausen joined Earth First! for a year undercover, and based on this experience he tells Kieran, "Earth First is nothing more than a terrorist organization hiding under the environmental flag. . . . In the Seattle area, half the people I worked with in Earth First were also part of Greenpeace."

As for Greenpeace's participation in terrorist acts, Clausen said, "In some cases an action, like sabotage of logging equipment, would be advertised as an Earth First action, but the members involved were Greenpeace."

Greenpeace has denied the charges made by the Danish

Greenpeace protesting the use of Icelandic fish at Burger King in Washington in 1989. Inset: a Greenpeace whaler-harassment vessel, docked in Stockholm harbor. The organization's disguise as self-sacrificing do-gooders has collapsed.



TV-2 film. Director of communications for Greenpeace International in London, according to Kieran, called the film “a potpourri of innuendo and unsubstantiated charges by a collection of disaffected former members.” But U.S. activists are pushing to have the film shown nationally in the United States so that viewers could judge for themselves.

The Danish documentary, called “The Man in the Rainbow,” was produced by a team from TV-2 with the assistance of internationally known Icelandic filmmaker Magnus Gudmundsson, who has made two previous film documentaries showing the unsavory money-making activities of Greenpeace.

The most explosive revelations in the film were provided by Frans Kotte, former chief accountant of Greenpeace in the Netherlands. Based in Amsterdam, Kotte worked closely with the accounting offices of Greenpeace International and was able to track the movement of money raised by Greenpeace in several nations. Kotte exposed the existence of secret bank accounts with tens of millions of dollars that had been skimmed from contributions to Greenpeace campaigns.

These accounts were for “shell” holding companies, accessible only to top Greenpeace leaders, including former Greenpeace chairman David McTaggart, who is now the honorary president of Greenpeace International. According to Kotte, the money was skimmed from contributions to

various Greenpeace campaigns, including the Save the Whales, Save the Rainforests, and Save the Ozone Layer campaigns.

Greenpeace was given the opportunity by Danish TV-2 to refute the charges that the group supported Earth First! and terrorism. After much stalling, the new chairman of Greenpeace, Uta Bellion, agreed to an interview. She firmly denies any Greenpeace contact with Earth First! until presented on camera with documentation to the contrary. Bellion then becomes very nervous and finally acknowledges that, indeed, under certain circumstances, Greenpeace and Earth First! work together.

Another major allegation in the Danish film is that Greenpeace (along with other green groups) bribed officials of several small nations in order to pack the International Whaling Commission with member nations that would be willing to support the controversial ban on commercial whaling.

The Danish documentary also highlights the role of David McTaggart in transforming Greenpeace from a small environmental action group into a multinational multimillion-dollar business corporation, which he ran as his own private empire. In the last scene of the documentary, Greenpeace founder Bennett Metcalfe states, “I have created a Frankenstein monster.” The interviewer asks, “Who is this monster?” and Metcalfe answers, “David McTaggart.”