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## 'AIDS Benefit' Canceled

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# Satan's little helpers bomb in Turin

by Muriel Mirak

Place: The Stadium, Turin, Italy. Time: Sept. 9, noon to midnight. It was to be the concert of the year, if not the century. The organizers had promised, "If the 70,000 seats are not sufficient, we'll let them sit in the field." Pre-sales of tickets at \$30 apiece, were said to be booming. Starring in the megaconcert were rock stars Eugenio Bennato, Wayne Tooker, Animal Nightlife, Status Quo, Sting, and Rod Stewart, the latter making his long-awaited debut in Italy. Mick Jagger and even Prince Charles of England, a close friend of Stewart's, were expected to arrive in a pre-announced "surprise." The proceeds of the concert, whose success was projected to make the Rolling Stones' mass concerts pale in comparison, were to go to the National Association for the Fight against AIDS (ANLAIDS).

When the hour of the concert arrived, 1,500 youth, who had traveled from as far away as Palermo, Sicily, or France, stood anxiously outside the gates, tickets in hand, and waited. First, they were told the concert would be delayed until 3:00, then 4:00, then 5:00. At 5:00, the voice on the microphone (speaking from within a guarded booth) announced the entire show had been canceled, but that tickets would be reimbursed the following Monday. As the dejected youth started to make their way back to the train station, the concert organizers hopped in nearby cars and sped away, destination unknown.

What had happened? Far more than an umpteenth example of petty fraud perpetrated by sleazy show-biz types, the megafiasco in Turin tells the story of cultural warfare, fought out at the highest level. The forces defeated in the Turin stadium were the satanic rock-culture creatures of Liz Taylor's Hollywood. And the political repercussions are sure to be felt, all the way down into Hell.

### Liz Taylor and Company

First, the facts and personalities of the case: Rod Stewart,

who had performed in an "AIDS benefit" concert in Los Angeles, organized by movie actress Elizabeth Taylor, agreed three months ago to kick off an Italian tournee with the marathon event in Turin. Other concerts planned included a mass rock orgy in nearby Milan, in the context of the Italian Communist Party's Unità festival. Stewart agreed to bring his gigantic stage and electronic equipment, in 5 trucks, with 60 technicians, and perform for the modest sum of 250 million lire. Antonio Romano, organizer of the concert, and member of ANLAIDS, had won the support of ANLAIDS president De Lorenzo, who is also Italian environment minister. Through this political connection, Romano obtained the sponsorship of the prime minister's office, of the Piedmont regional government, and the City Council of Turin. With the sponsorship, at least a billion liras were promised to finance the concert.

A crucial component of the extravaganza, was Liz Taylor, whose personal endorsement and promised satellite hook-up from London, was to assure record attendance. Then, there was the entity known as "Sting," a rock performer of music with satanic ritual content. Sting's manager, the son of ex-CIA operative Miles Copeland, appeared on Italian national television together with his satanic protégé, to discuss the ritual content of the lyrics which he himself had composed.

Enter the Schiller Institute. Beginning two weeks before the concert, the Schiller Institute launched a European-wide campaign to stop the concert on multiple grounds: that it was a fraud, whose projected income, by the organizers' own calculations, could never match the required expenditures, much less provide "funds for AIDS research"; that public financing of such spectacles constituted an illicit divergence of public monies into activities which could not stem the spread of the AIDS pandemic; that mass rock concerts, by gathering crowds of drug-abusers and homosexuals, would constitute a danger to public health; and that the entire Liz Taylor-led road-show was a political operation, aimed at defusing the efforts of the Schiller Institute and those of the PANIC initiative in California, to implement public health measures and massive research to stop AIDS.

Leaflets detailing the charges, and the backgrounds of the seedy group of Satan-worshippers, flooded the city of Turin. The Catholic Church, which had begun a campaign against witchcraft and sorcery in Turin, one of Europe's five centers of occult practice, joined the mobilization; thousands of leaflets were reproduced and distributed throughout the city's parishes. Catholic radio and television networks in the area featured interviews with Schiller Institute speakers, and with Ted Andromidas, of the California PANIC initiative, on tour in Europe. Phone calls poured into the government offices, both in Rome and Turin, to demand that political sponsorship be withdrawn.

Once this campaign had reshaped the climate of public

opinion, the political elite responded, and preferred disappointing a few degenerate rock stars, to facing the electorate's wrath on a fundamentally moral issue. The promised monies suddenly were not there. The petty impresario Romano had to find some other resources. As the disgruntled Italian manager for Rod Stewart told the story, "We had agreed on 250 million for Rod's performance and the equipment. As a down-payment, I got two checks, one for 50 and another for 70 million, but in the bank, they told me the checks were no good." Rod's regular manager, Andy Phillips, was more explicit: "As far as I'm concerned . . . Romano should already be in jail. . . ." Romano himself could only offer the following explanation: "We were boycotted by a defamatory campaign," but preferred not to mention names.

The hapless Romano may very well end up behind bars. One day before the scheduled concert, two separate legal charges were presented to the Turin Tribunal against the organizers. One was lodged by Beppe Ferrero, a journalist representing the group commissioned to handle the press work for the concert, who charged that Romano had not covered payments for press conferences. The other was presented by Angelo Pezzana, member of the Piedmont regional council and leader of the homosexual organization FUORI, who commented, "It's about time to stop exploiting homosexuals and AIDS this way." Pezzana is suing Romano, for having failed to come across with the "one billion lire for AIDS" he had promised.

### **Schiller Institute's key role**

The political ramifications of this sordid tale go far beyond the local, albeit interesting clash. As the Turin daily *La Stampa* was quick to point out, the polemical attack against the concert came from the Schiller Institute. *La Stampa* linked the Schiller Institute to U.S. presidential candidate Lyndon LaRouche, and reported the Institute's charges that "the concert is a fraud 'inspired by Liz Taylor and the Hollywood mafia,' which, 'using the degenerate rock-drug culture,' wants to palm off lies about the illness" AIDS. The defeat of the concert in Italy parallels the victory of the PANIC initiative in California, which succeeded in collecting the required 700,000 signatures to put an AIDS referendum on the November ballot. Just as PANIC's success initiated the shift in the public mood regarding AIDS, and the rock-drug counter-culture of Hollywood, so the Italian success has signaled a turn in the popular mood in that country.

Over the last years, Italy has become a playground for the degenerates of Liz Taylor's ilk. Not only rock but the hard-drug culture has so proliferated in the country, that it now "boasts" the highest percentage of drug addicts in Europe. The homosexual population, supported by political parties like the Radical Party, the mass-based Communist Party, and a wing of the socialists, represents a strong minority, and has been growing steadily. Although available

statistics are fragmentary, the AIDS pandemic appears to be raging; collapsing living standards provoked by IMF austerity, have intersected the burgeoning "risk groups" of the population, to explode in an AIDS crisis. Riots and hunger strikes have broken out in Italy's prisons, as preliminary AIDS testing revealed at least 30% of all inmates seropositive. Prisoners are demanding quarantining, general screening, improved sanitary conditions, and medical treatment. As Rome microbiologist Dr. Franco Grazioli characterized the situation, "The AIDS bomb is ready to explode."

### **Turin, center of satanism**

A leading center of the economic, sanitary, and cultural breakdown is Turin, the city which was to host Liz Taylor's rock extravaganza. Turin, not coincidentally, is also the center of witchcraft cults in Italy. Therefore, the battle between the satanic rock-drug counterculture mafia and the Schiller Institute's campaign, in that city constituted a microcosm of the larger, international conflict between the culture of evil, and that of human striving for the Good.

One crucial test of the Italian population's capacity to beat back the evil rock-drug counterculture was made three years ago, in the historic center of the Italian Renaissance, Florence. There, a broad mobilization led by the Anti-Drug Coalition, also associated with LaRouche, succeeded in organizing political opposition to a megaconcert planned by the Rolling Stones. The concert, slated to draw up to 100,000 young people, was canceled, on the grounds that drug abuse would have been enhanced.

The success in Florence, like that more recently in Turin, was largely due to the readiness, on the part of Italy's Catholics, to draw the line regarding public morality. Despite decades-long efforts to undermine the moral authority and power of the Church, through terrorism, legalized abortion, divorce legislation, and degenerate, existentialist cultural manifestations, the moral fiber of the Italian population is still basically Augustinian. Since the papacy of John Paul II has begun to address the fundamental questions of morality in terms of economic policy, and in terms of epistemology, the population's ability to resist moral degeneration has been enhanced. Pope John Paul II and Cardinal Ratzinger have defined the moral issues at stake in today's world with utmost precision, particularly in their treatment of the devil (Satan), both conceptually, in the Pope's speeches, and practically, in their campaign to eradicate satanic cult practices.

Therefore, the battle that petty fly-by-night shysters like Antonio Romano and Miles Copeland's friends lost in Turin, cost them more than their gate-receipts. It is costing them their credibility as proponents of a cultural matrix. The more rapidly their cultural matrix can be undone, the more efficiently we can regenerate a human culture, capable of filling stadiums with youth, eager to improve their minds and their morality through the beauty of great classical music.