

was embroiled in controversy in 1989, when a memo he wrote in 1986, predicting that apartheid would become inevitable in California by 2030 if non-white immigration continued, was leaked to the press.

Tanton, who is a past president of Zero Population Growth, helped found

F.A.I.R., which, in 1980, received \$370,000 from the pro-eugenics Pioneer Fund, a group which has funded research purporting to prove a link between race and crime, and race and intelligence (i.e., “Blacks are crooks, and stupid to boot!”).

In *Alien Nation’s* acknowledgments,

Brimelow expressly states that he is “deeply grateful to the remarkable” Dr. Tanton, describing him as “truly a citizen who has taken up arms for his country.” If the United States wants to maintain its sovereign integrity, it might do well to deport Mr. Brimelow back to Britain.

—Kathleen Klenetsky

JFK Coming into Focus

Donald Gibson’s *Battling Wall Street: The Kennedy Presidency*, is a trenchant study of the motivation for John F. Kennedy’s murder. Yet, this book does not even discuss the assassination. Rather, Professor Gibson describes Kennedy’s activist domestic and international agendas, and the vicious public attacks upon him by the Morgan-Rockefeller power complex that is tied into the British Establishment.

By reference to Kennedy’s speeches and writings, his proposed legislation and acts as President, Gibson presents a JFK who would not fit into the political spectrum today.

Gibson writes, for example, “Kennedy asserted in 1961 that the country needed to triple its power capacity by 1980. . . . He proposed specifically that the Atomic Energy Commission assume an important role in this by achieving the rapid development of nuclear power. . . .”

Here is Kennedy’s 1962 message on conservation: “Conservation of mineral resources benefits from the fact that, for practical purposes, they are not fixed in quantity—the usable volume and variety of minerals increase as technology advances. We have learned to use a host of materials which had no previous value or had value only in limited uses.”

Gibson writes, “Early in 1962, the editors of *Fortune* expressed their concern that the Alliance for Progress and other Kennedy administration programs were being heavily influenced by the doctrine . . . favor[ing] government *dirigisme*, that is, a type of economic nationalism which included economic planning to achieve rapid economic growth. *Fortune* advised that it would be ‘insane’ for the Kennedy administration to embrace this *dirigisme*

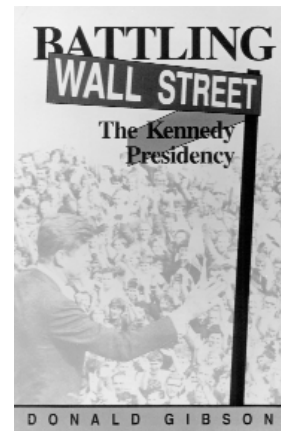
and turn its back on those in Latin America who favor ‘sound money, higher productivity in exportable goods, and internal free enterprise.’ ”

The term “*dirigisme*” refers to the policy outlook, which French President Charles de Gaulle revived from the tradition of Louis XIV’s minister Jean-Baptiste Colbert. Gibson writes that John F. Kennedy’s program “had as its central purpose the advancement of the productive powers of the nation . . . Kennedy attempted to . . . achieve this goal through tax measures, government programs, government spending, and monetary and credit policies. He tried to shape investment processes, educational policy, and scientific and technological developments in order to realize the country’s immediate [and future] potential. . . .”

For readers familiar with today’s global struggle between upholders of national sovereignty and the regime of the International Monetary Fund, Gibson’s John Kennedy speaks to the presently emerging crisis.

In 1957, Kennedy proposed various Middle East development projects as a strategy to defuse tensions in the region by promoting common action. In 1959, Kennedy criticized the World Bank’s “overreliance on inflexible, hard loans . . . with fixed-dollar repayment schedules that retard instead of stimulating economic development.” Also in 1959, he said he was not worried about Third World countries’ neutrality in the Cold War if they were concentrating on “raising the standard of living of the people.” In 1960 he said we must “think . . . not of the pageantry of imperialism but of the pride of new states freshly risen to independence.”

In his 1961 message to Congress on



**Battling Wall Street:
The Kennedy Presidency**
by Donald Gibson
Sheridan Square Press, New York,
1994
195 pages, hardbound, \$24.95

Foreign Aid, Kennedy proposed a program for the Third World, including very long-term U.S. government loans, with low or no interest charges, geared specifically to promoting growth and economic development, which the President conceded was “not normal banking practice.”

In Colombia in late 1961, he promised the U.S. would cooperate in “an intensive effort to develop and industrialize the economies of Latin America, reducing dependence on raw materials and steadily narrowing the relative gap between the wealthy industrialized countries and the republics of Latin America.”

Two opposed factions clearly emerged within the JFK administration. Kennedy’s relentless enemy, the *Wall Street Journal*, identified the two groups as the “conservatives” and, opposing them, the “activists,” also described as “Kennedy lieutenants” or “the professors.”

In an article on Oct. 3, 1963 (a month

and a half before the assassination) entitled “U.S. Support for a World Monetary Study Is Victory for Administration ‘Activists,’” the *Journal* bewailed a “shift” within the Kennedy administration on global monetary policy since late in 1962, as the ‘activists’ in the administration supplanted the ‘conservatives.’ The *Journal* complained that the activists rejected demands for fiscal and monetary austerity, arguing that it was counterproductive for ‘the U.S. or any other nation’ to adopt such policies to deal with transitory balance-of-payments problems. According to the *Journal*, ‘Mr. Kennedy has come increasingly to believe that large and global banking

problems are too important to be left entirely to bankers.’

By the time of the assassination, the U.S. was sailing ahead with industrial development, apparently outstripping even Germany and France. And Kennedy had withstood pressures from the I.M.F. and its allies to destroy uncompliant regimes in Asia, Africa, and Ibero-America. After his death, Brazil, Indonesia, the Dominican Republic and other countries were brought into line with coups or invasions. Gibson pays particular attention to the use of artificially high petroleum prices and high interest rates as a means of crushing the developing sector.

The book concludes with an analysis of the chances the nation has under President Bill Clinton, who is seen as a protégé of Georgetown University professor and historian Carroll Quigley: “President Clinton will have to decide what his life and his presidency will mean in the end. If all he wants is a few kind words from the Establishment, or just to be listed with Ford, Carter Reagan, and Bush as one of the presidents who served during the decline, then he need not rouse himself. If he wants his life’s work to mean more than that, he has to engage the enemy, and do so in a clear and public way.”

—Anton Chaitkin

The Intelligibility of Musical Ideas

This book is a belated contribution to the 1986 celebration of the 100th anniversary of the birth of the orchestral conductor Wilhelm Furtwängler, a figure who towers above the cultural wasteland of our fast-waning century. If John Ardoin’s book ends up encouraging those who have never heard a live performance under Furtwängler’s baton, to experience some of his recorded treasures, then the book will have served a useful purpose. It includes a complete discography which is valuable for locating many hard-to-find recordings.

The author, who is music critic of the *Dallas Morning News*, has also unearthed some useful tidbits which help defend Furtwängler against the vile, British-inspired slander campaign which hounded him throughout World War II until his death in 1954.

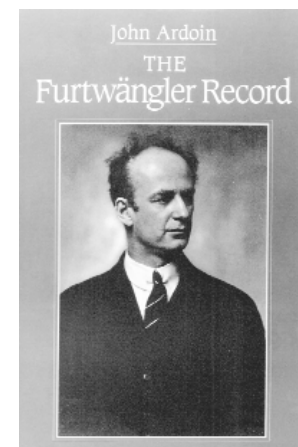
Unfortunately, in order to get any true picture of Furtwängler’s life and work, the reader will have to wade through the muck of Ardoin’s frankly stated Wagnerian, Romantic bias. Indeed, Ardoin’s bias renders him incapable of even acknowledging the true nature of Furtwängler’s contribution: his uncanny ability to render musical ideas *intelligible*.

A case in point is Ardoin’s description of Furtwängler’s performances of Johannes Brahms’ Symphony No. 4 in E minor, Op. 98. Brahms’ work is a mas-

terful demonstration of the Classical method of *Motivführung*, or motivic thorough-composition, which had been developed through Haydn, Mozart, and Beethoven, and which was heartily hated and eschewed by Wagner and the other Romantics. But Ardoin’s description of this work would lead one to surmise that Brahms’ symphony is identical in content to the below-the-belt wallowings of a *Tristan and Isolde*. A short sample of Ardoin’s purple prose: “Beginning with those great sighs in the violins, there is a sense of the infinite, as though the music were always there, lost in its song. . . . [Furtwängler] makes the movement an ever-changing fabric of sound, urged forward through *accelerandos*, when the fever of the music begins to rage, and held back by equally portentous *ritardandos* when a significant turn in the music requires underlining.” And as for the fourth movement—a rigorous Classical passacaglia completely in the tradition of Johann Sebastian Bach—all Ardoin can talk about is the “elation that carries us through the sectional character of the movement, binds the variations tightly together, and peaks in a coda that is Dionysian in its frenzy.”

Furtwängler’s Struggle

“But wait a minute,” someone might ask at this point, “Furtwängler conducted



The Furtwängler Record
by John Ardoin
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Wagner, too; why, then, are you calling him a Classicist?” The answer to that question is not a simple one. Throughout his life, Furtwängler struggled unsuccessfully to reconcile the works of one-time anarchist and pagan cult figure Richard Wagner, with his own contrary Classical inclinations. Ardoin points out that as a youth, Furtwängler was repelled by Wagner’s works: “It all seemed to me insipid, exaggerated, empty theater,” Furtwängler wrote when he was in his early teens. As a conductor of the Berlin Philharmonic and participant in the Bayreuth Wagner-cult festivals, he would periodically throw up his hands with what he once called “the whole Wagner craze.” And toward the