



A New Cultural Platform

The Highest Conceptions of Man and Nature

By Dennis Speed

Can a meaningful section of the United States population be inspired to adopt a new way of seeing, thinking and acting toward Russia, China and other nations that are now poised to enact the greatest scientific and material upshift in mankind's history? Can the new Presidency that takes office in less than a month be caused to take meaningful action in that direction? If that can be done, it will have to be done in New York City, the "City of Hamilton."

This is the mission, in the next weeks, of the Manhattan Project designed by economist and statesman Lyndon LaRouche. To accomplish this, the Project calls on the ideas and example of poet Friedrich Schiller, and Presidents Franklin Delano Roosevelt and John F. Kennedy, whose 100th birthday will be celebrated this May. Roosevelt's 1933 Inaugural "national mobilization against fear" put millions to work in the first 100 days and established a partnership with the "Forgotten Man." Now, with a physical economy in far worse shape than in 1933, and no real prospect for a better future for youth, Martin Luther King's admonition that "with this faith, we will be able to hew out of the mountain of despair a stone of hope" rings as true as it did on August 28, 1963. The new Presidency must strive for a new solidarity of our nation, and for partnership with Russia, China, India and others to achieve that purpose. But is it—and are we—qualified, or even inclined to do this?

There have been signs that a constituency for this, for what LaRouche has termed "politics as art," exists in embryo in New York City. The 700-plus people that gathered at St. Joseph's Co-Cathedral on December 17 for the "Holiday Unity Concert," sponsored by the Foundation for the Revival of Classical Culture, responded both to the idea, as well as the execution of this latest in a series of "experiments with truth," a series of concerts which is being conducted by the Manhattan Project. Another concert is now being organized for January 15, King's actual birthday. It's theme is "The Strength To Love," the title of one of King's books.

Helga LaRouche, founder and head of the Schiller

Institute, in a presentation made the afternoon prior to the evening musical performance by the Schiller Institute New York Community Chorus and the New England Symphonic Ensemble, stressed the strategic and moral necessity of such events. "I think we have to introduce a completely different level of thinking into the political process; which is why the performance of the {Messiah} and a long series of other concerts is so important."

It is little appreciated that almost every writer, painter, playwright and poet in the United States in the post World War II period, from 1947 until the mid-1960s, was financed, often unknowingly, by a British intelligence and "CIA" outfit called the Congress for Cultural Freedom (CCF). Classical culture, particularly as that was or might be associated with Germany, was to be replaced with "home-grown, authentic, democratic American popular culture," much of it created by intelligence agencies or their employees like Jackson Pollock, Sidney Hook, or media-promoted pseudo-persons like Timothy Leary of 1960s LSD fame. The children of persons involved with or employed by the intelligence services of the U.S. Army and Navy, including persons employed at facilities like Ft. Detrick were used as guinea pigs in these experiments in the 1950s, 60s and 70s as is documented in various locations,

From its first intervention at the Waldorf Astoria Hotel in 1949, at a time when Bertrand Russell and others were actively considering dropping nuclear bombs on Russia, the Congress for Cultural Freedom hovered around New York City, the intellectual capital of the United States. The McCarthyism of the 1950s drove the sons and daughters of both those persecuted, and those intimidated by the persecution, into the ranks of what would somewhat later be given the name of "counter-culture," later to be known as the "rock-drug-sex counterculture." The forms of so-called musical practice and tastes which are said to predominate in present-day America, are largely a product of those earlier actions by the CCF.

Zepp-LaRouche clinically diagnosed this pathology, but from the higher standpoint of a solution-con-

cept. "We have discussed this many times, but let me say it again. Why is Classical art and Classical music in particular so absolutely crucial if mankind is supposed to get out of this crisis? The problem is—and I think that most of you agree with me—that for many years, more than 50 years since the assassination of John F. Kennedy and the cover-up of his murder, the paradigm of the Western world and especially the United States has really led to an incredible brutalization of the population. Many people are still not happy about the future...

"Now, how do people get out of this? How do we get people to be their more noble selves? How do you get people to be more elevated than just saying, 'Let's hope Trump will stick it to them'? (Or, it must be added, to be more rational than the emotionally unstable supporters of Obama puppet and subordinate, Hillary Clinton?) Because there is still an emotion of anger, frustration and so forth. The problem is, and we have discussed this in these meetings many times, that the oligarchy rules over society by reducing people to beings of just feelings, emotions; and they are very good at manipulating these emotions. That people are angry; that people are depressed; that people have rage; that people have joy in decadent

pleasures. All these (feelings) are tools of the oligarchy. When man is on that level, he is not truly human...

"Now what great Classical art does is, it shows a way how people can first of all learn to understand real principles; those principles which are behind the sensuous appearance. And they can learn how to become truly free."

A new cultural platform, capable of advancing and sustaining the highest conceptions of man and nature, must be immediately built as the underpinning for a new form of intellectual practice in the American republic. This is not something that the incoming Trump administration, nor, certainly, could the outgoing Obama non-administration, provide. This very quality, however, of intellectual insight, as practiced for example by Albert Einstein, is the only sure road to durable survival past the immediate threat of thermonuclear war. Einstein, a violinist who loved the music of Mozart and Bach, did his most creative thinking while playing the violin. That is the "cultural platform" and standard that Americans must be inspired to accept, assimilate, and reproduce, and it must be done now, if America, and perhaps the human race itself, is to survive.