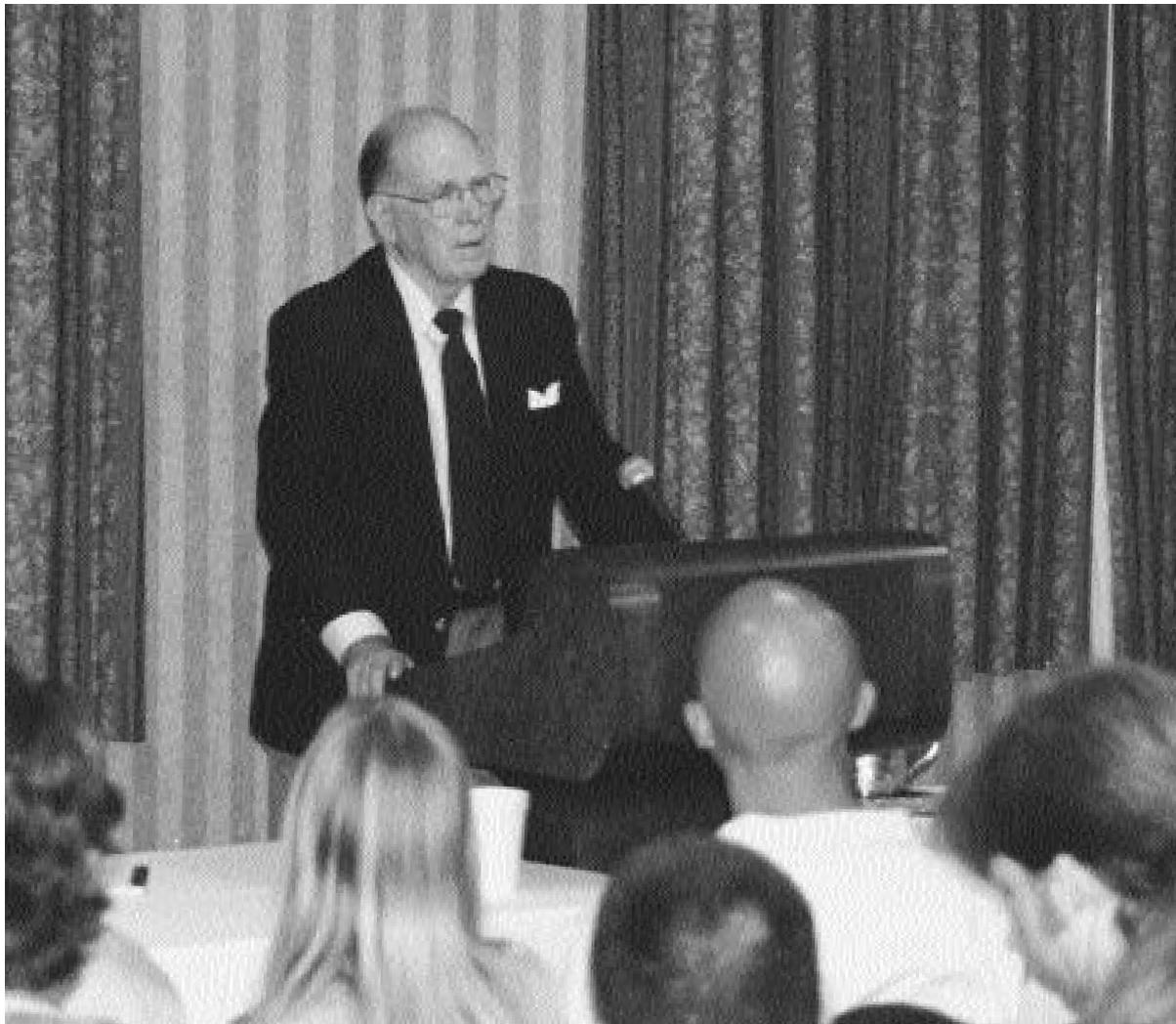


LaRouche Launches Revolutionary Youth Movement—For



*Lyndon LaRouche
addresses San Pedro,
California cadre school,
Aug. 17-18, 2002.*

EIRNS/Samuel P. Dixon

a New Renaissance!



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San Pedro, California Youth Movement cadre school, Aug. 17-18, 2002.

A revolution has begun inside the United States, and around the world, led by a rare collection of young people who, having grasped the nature of the historical period we are living in, have decided to dedicate their lives to ensuring that the world will not descend into a New Dark Age, but rather initiate a new Renaissance. These young Americans—political

“canaries in the mine”—are responding to Lyndon LaRouche’s call for an aggressive Revolutionary Youth Movement, throwing themselves into his Presidential campaign in increasing numbers as the collapse has accelerated during 2002.

LaRouche gathered the leadership of this new international movement—which he had

launched several weeks earlier at a San Pedro, California cadre school, near Los Angeles—at the semi-annual conference of the International Caucus of Labor Committees and Schiller Institute, attended by 1,000, over the Labor Day weekend, Aug. 31-Sept. 2. On this weekend, which traditionally looks forward to November election day, LaRouche's keynote speech also detailed an "emergency November program" to rebuild the transport and economic infrastructure of the United States, now collapsing in bankruptcy shutdowns, "presenting the President and the incoming Congress with the emergency program they must immediately adopt" to stop the disintegration of the U.S. economy. The LaRouche Youth Movement is mobilized with this idea.

A Generation with 'No Future'

LaRouche is a world-historic individual in this crisis, as Franklin D. Roosevelt—whom he cited as a model in his keynote—was such a personality, who revived the nation from the last Depression. In giving the youth now joining him, greater freedom and responsibility in his movement, LaRouche stressed that the key to acquiring the courage required to lead in a time of crisis, is the sense of personal identity, based on the knowledge that, although life is mortal, one achieves immortality, by doing something "which was needed, in honor of past mankind, and for the sake of the future of mankind."

Over the course of the past, "Baby Boomer" generation, everything achieved by Roosevelt has been largely destroyed. The shift from producer to "consumer society," the rock-drug-sex counterculture, and the fixation on "personal needs" in opposition to the General Welfare on which FDR based his Presidency, has made the U.S. economy of the past 35 years—now breaking down—a global looting machine on the model of the Roman Empire. It has produced a youth self-conceived as "the no-future generation": to whom no future mission is offered in school, economy, or society. These young people are responding now to LaRouche's message, that they must make their own futures by taking on the mission to rebuild America and the world.

Cultural pessimism is pervasive among this generation. Many college-age youth do not even wear watches, as they have no sense of time. The "counterculture" which their parents adopted in the 1960's, and which has become the dominant culture of present-day America and Europe, has eliminated Classical culture, robbing youth of a sense of history, of science and technological progress.

When confronted with the moral and intellectual

challenge represented by LaRouche, and by his uncanny ability to forecast economic and political developments, they respond with shock and fascination, and a desire to learn how he was able to do so. For example, LaRouche's warning on Nov. 3, 2000, that the Presidential elections would not be decided on Election Day; and his January 2000 published insistence that the omnipotent Enron, then ripping up California, had to collapse; proved to many youth that LaRouche uniquely "knows what he is talking about."

'Think Big!'

Some 15-20 of the youth movement's organizers told the story from their own vantage point during the Sept. 1 evening plenary session of the conference. A young man from Los Angeles, who has been organizing for LaRouche since late 2001, recalled his first contact with LaRouche, as "phenomenal, unbelievable," but that he then thought: "If what he is saying is true, what does that require of me?" A college girl whose father had told her that life was without purpose, related her awareness during her first attendance at a Schiller Institute cadre school, that it was a "profound moment. . . . Finally I found people who would discuss philosophy, who were doing something." Others emphasized their sense of the enormous responsibility they had taken on, by joining LaRouche's movement at such a time of breakdown crisis.

Several said they had thought at first, that it would be "easy" to recruit their friends and contemporaries to the movement, but soon found otherwise. A student leader from California reported his confrontation with other students during a campus demonstration, who were deriding the speakers with the deep pessimism common to so many students, saying, "Anyone who thinks he can do something to change the world is a fool." But this leader emphasized to the conference, "Think big! Maybe I'll be called upon to go to Congo-Zaire, or to Brazil, to help implement LaRouche's policies. That's what this youth movement is for—to implement the new monetary system, and avoid a Dark Age."

LaRouche, along with his wife, Schiller Institute founder Helga Zepp LaRouche, met separately with the 200-plus members of the Youth Movement attending the conference, during which time they had the opportunity to address questions to him directly. This meeting, along with questions and answers from both the conference keynote session, and LaRouche's Sept. 11, 2002 international Internet webcast, are presented below. The Youth Movement meeting was moderated by Harley Schlanger, Presidential candidate LaRouche's Western states' spokesman.

Moderator: What we're going to do for the next approximately hour and forty-five minutes, is have a discussion on the initiative Lyn took approximately two weeks ago in Los Angeles, where he simultaneously launched the international revolutionary youth movement, along with the national emergency infrastructure program. And so, I'm sure people have read about this and had some questions, and have had a lot of questions come up over the conference. What we'd like to do, is have maximum amount of time for questions and answers. Lyn, do you want to open with anything?

Lyndon LaRouche: Well, the point is, what I've said, is what I've said. I understand what a real youth movement is. I think I've indicated some understanding of that. And it has to be, in a sense, it has to be independent—it cannot function just simply as an auxiliary of what we otherwise are doing. It has to function in a certain independent, but responsible, way, and I've got to teach the old folks, who've forgotten what it's like, as they go along, some of the rules that they have to live by in dealing with a youth movement. Because, it does have special requirements, as I think many of you appreciate. And I think you already appreciate that the old folks really don't understand, and they need some guidance. So, I'm going to have to give a lot of guidance. [Applause]

As I've said, the difference is, you come from a no-future generation, and most of you know it. There is no future staring at you out there. So, therefore, you're going to have to fight to get a future. And, to get the future, you're going to have to force a lot of old fogies, between 35 and 45 and somewhat higher, prematurely senile—get them out of their torpor, and get them moving, got to shake them up. In a sense, that's what's going to make it work. That to actually move to victory—nice sound, *victory*—to move to that, you actually can not move to victory as a youth movement. You can move a nation to victory.

You see, normally, you know, before you were born, we used to have families. And, grandparents used to care about grandchildren, as well as their own children, and they would look at the grandchildren as their future. Not as something they possessed, but, their future. They're going to say, the benefit of what they're doing, is going to

be shown in this generation. Now, you have a generation, in which Baby Boomers are trying to kill off their parents as soon as possible, for financial reasons. And, Baby Boomers don't know why they had babies. They really don't know. Maybe it was an accident. Maybe somebody didn't give them a sex education, they didn't know how this happened, or whatever. But, they found these children, and they said, "We now have a *possession*, a child. This is our *possession*. But, we don't want to be bothered too much by it. We don't want it to get in the way, to spoil our life." And, as they became more Baby Boomerish, they became more and more selfish, "Oh, what do we have these children for?... They're going to do what we



Youth Movement meeting at Labor Day conference, Sept. 1, 2002. On the dais with Lyndon LaRouche are I.C.L.C. leaders Harley Schlanger (left) and Phil Rubinstein (right).

want them to do, right?— They're our possessions."

It's like an automobile. You got an automobile? It's the one you have, you can't afford to buy a replacement? You're going to have to make that automobile *do* what you want it to do. [Laughter]

And, they look at you, and they say, "You know, you're a disappointment to me." And they say, "I know what you're thinking, you're thinking, *I'm* a disappointment to *you*."

So, it's a little more difficult than it used to be. But, the principle is still the same. You are their future. You're the future of your grandparents, you're the future of your parents. The justification of their existence. In actuality. And, what you're going to do by being what you are,

you're going to organize them. Or, that generation. Maybe not *your* parents—you get somebody else to do *your* parents [laughter]—and then, you do somebody else's parents. But, the theme is the same.

The way this is going to work is, you've got a dead population, morally dead. The Baby Boomer generation are walking corpses. They're not quite dead, so you can't bury them, they're still walking around. It's not like Dracula, they're going to fly at night, whatever. So, you've got to get them back to life, you've got to get them moving, and you've got to sort of shame them into it. And make them happy, at being shamed into it.



Youth Movement meeting at Labor Day conference. At the mike: Quincy O'Neill, Karon Long, Anna Shavin.

You know what it is, you get four or five of you on a sidewalk, or an area. The sucker's coming along. This sucker thinks he's going to walk by us. [laughter] We're going to have, number one, who's going to confront him. He's going to be independent as hell, he's going to think he's got the thing mastered. The next one, is going to hit him, and charge him for committing fraud in his response to the first challenge. Then you're going to hit again; you're going to hit again. By that time, the last person in line has got this guy really psyched out, they know exactly where he's coming from, they know exactly what to say, that will set him off. He's going to say, "Okay, I give up. What do you want?"

And, that's the way it's done. There's more to it than that, of course. You've got to have the right ideas, you've

got to have the right approach, you've got to have the right analysis. And, you've got to know things you don't already know. You'll have to find out fast. So, you have a lot of discussion. And, you're young, you've got the energy—do it! You can do all those things, all at the same time.

That's it. Go ahead, let's see what you have to say.

Moderator: What we should do is, form a line at the mike. I guess we're going to start with Quincy.

LaRouche: That's been pre-decided!

Moderator: Why don't you give your name, and also the region you're from.

Quincy: Quincy O'Neill, Los Angeles field. Good to see you again, Lyn. One of the things I've been thinking about—I have a couple of questions—The language has been damaged, we've been damaged, the culture and the education has damaged the language itself, to where even those of us who have expanded vocabulary dumb *ourselves* down. And, we're just accustomed to dumbing ourselves down, not using it. What would be our approach to remedy this situation, to not only change it, get it back to where we can communicate ideas, but improve it? And what role do the poets play in that?

And then, also, how are we going to overhaul the population? That is, I see a lot of people who can't do much of anything, and besides putting them back to work, is the plan that they all become engineers? Or, is there going to be some kind of work and school

program? What is it going to be?

LaRouche: That, we'll figure out as we go along, the last thing. That's easy. Because, that's simply, you're going to find something for them. That's simple, you're not going to let people rot. But, the first one is much more challenging, on the question of culture and language. Dumbing down, that's the crux. Now, the problem here is, that you guys are victims in large degree, greater or lesser, of the so-called counterculture. This started a long time ago, it started with things like the *New York Times* style book. If you don't have the impulse to put commas and other marks of punctuation, in a way the *New York Times* says is illicit, or wrong, then, you really don't know how to think, or are crippled in your ability to think.

Why? Because, ideas are ironies. They're based on the fact, that what you perceive with your senses, is not real. That what you perceive with your senses, is a paradox. And, what you have to do, is interpret that paradox, and solve that paradox, to find out what is the reality that makes clear to you why the paradox exists, what the conflict is in what you perceive. To understand what the idea is, or the principle behind it.

Now, this is the characteristic feature of Classical poetry, and also is the characteristic feature of well-composed, contrapuntal composition. Like fugues, it's what they're based on. So, what you've been deprived of, in language—it's the idea, that communication is literal, or expresses blind emotion, in other words, blind feeling. "I *f-e-e-l* this! Or, get your hands off me!"

So, the idea is, if you don't have Classical poetry, if you don't have understanding of Classical musical composition—not listening *at* it, but understanding what's going on, and trying to find a performer who knows how to do it—you're deprived. If you don't have a sense of Classical drama—and I mean Classical, because it's always based on ideas, paradoxes, solutions to paradoxes—then you don't know how to use language. You want to be able to use a language—and you know this already by instinct, on the streets, in dealing with this crowd you run into on the streets—

How to use a language? You want to convey an idea. How do you convey an idea to a person? You give them a literal, simple declarative sentence? No, you'll never convey an idea with a simple declarative sentence. You have to have an irony. "You know, you think I'm stupid, but, do you know what I'm thinking about you?" [Laughter] And, between "stupid," and "but," there should be a comma. Not because somebody made a rule there should be a comma, but that, if you're going to express this, "You think I'm stupid, *but*"—so, a comma between "stupid," and "but." It's simple, isn't it?

Now, also, if you want to convey an idea, you also have certain rhythmic and musical qualities, called prosody of speech, which are very valuable to get ideas across. You know, you have people who get on television, they're called announcers, or something, and they speak in telex. Or they complicate it with uptalk. "I'm going to the store, but yesterday *I didn't*" [imitates rising intonation of uptalk] [Laughter]. End of sentence. How would you know if it was the end of a sentence, if they didn't put an uptalk into it? So, these are the kinds of things that go on.

Also, Classical poetry, different kinds of meter. Study Shakespeare and other English Classical poets. Study Keats, and Shelley. Keats is one of the best. Now, see what they do. Understand meter. How do you create an

effective irony with meter? You take one meter, you say one line in one meter, and the next line in a contrary meter. Use these kinds of tricks of prosody. Now, you have a speaking apparatus. The speaking apparatus is a musical instrument. Think about it. You all have, if you go through the right vocal exercises, to find out what is your natural voice, which has to be trained, but there's a certain natural convergence of your voice, and the bel canto Florentine method of voice training is the way to discover this.

They used to have, in Germany and elsewhere, they used to have, for speaking, they would use this method, the same method you use for singing, for speaking. It's all very important. And then you would find that the voice has certain register shifts, techniques of coloration, and so forth, so that you actually, if you pose in one meter, with one vocalization, and then you repeat the exact same line, with a different coloration, you get an irony, a contrast, an effect. You change the meter, repeat the same idea, in a different meter.

So, what you're doing in each of these cases, as the great poets do, the great writers do, in each case,— what you're doing is, you're creating a paradox. You're getting the attention of the mind of the person to whom you're speaking, not just *at*—you're not saying *at*: "I'm telling you only facts." Well, there are no facts, buddy. There's truth, there's no facts. So, that's the trick in this thing.

So, what you have to do is recognize, that the educational culture, and the popular culture, over the past 30 years, and longer—it actually started earlier, but it became popularized in the middle of the 1960's—the culture to which you've been subjected all your life in school and so forth, is rubbish. It's actually a systemic, systematic destruction of natural mental capabilities associated with communication and use of language. The point is, to just exercise some of this stuff, learn some of it, come to know some of it.

Some of it's going to be elementary, it's something you can learn in the sense that you would learn to play something—it's play, a form of play. Once you begin to understand it, become familiar with it, then you know how it works. Then you find that people who can speak in that Classical way, are more convincing, than those who can't, because the idea that they're trying to express is more easily apprehended by the hearer, even if the hearer is illiterate. Illiterate people are not stupid people. Illiterate people may be damaged in their ability to hear, but they're not stupid, they're still human, and when you start talking about ideas, particular ideas that are close to home *for them*, they will recognize that your way of speaking is a better way of saying things, than they would use normally. You convince them, you win them

over. No big deal. It's just a natural process of having fun. You see, learning to do tricks with language, tricks which result in your ability to more truthfully convey ideas, is not trickery. It's understanding the principles of how to use a language in order to efficiently convey ideas to other people.

Most people run around in life today without ideas. They don't have ideas. Look at the television, look at the people who speak in telex. They could almost stop at any point in the sentence, it wouldn't make much difference. They could add five more words at the end, it wouldn't make much difference. They're just telexing, they're like mechanical machines.

So that, the important thing, is this thing of Classical

of taking the words out and dissecting the words, interpreting the words. You have two things to go by. You know the society in which you are operating; you know, essentially, what this kind of statement corresponds to in that society. But, you really, are hearing what they're saying, as if on a stage, and you're saying, What is *behind* that? You're listening to the inner ear. You're trying to hear what is behind what they are saying. And when you're relaxed, and alert, you find it pops into your mind, and you often will make a quip to the guy, in response, which is precisely accurate. The guy goes, "w-r-r-r-r-," if you call him he's going to groan. "I guess you lost a lot of money in the stock market, hmm?" And, you probably hit it right on the button, right away. It's hearing with the inner ear.

This is what's lacking in terms of culture, this ability to think cognitively. To hear things, perform whatever you hear on the stage of the imagination, take into account the society as the background in which this is occurring. Like, when you take Shakespeare's *Henry V*. Where should you place Shakespeare's *Henry V*? Well, Shakespeare had a lot of knowledge about English history, which he got especially from Sir Thomas More, because his father had done a thorough study, and More wrote a report on it. So, when he did the English history plays, he was speaking from some knowledge. So, he's speaking about England, in the middle of the Fifteenth Century, Henry V.

So, now you've got to have in the imagination, a sense of England and France in that middle of the century, in those times, with that particular royal house, and so forth, what was going on there before then. You get that, then you hear what the character is saying. But, you try, as Shakespeare instructs you, with Chorus at the opening of the drama: Do not try to visualize the events onstage with your eyes and ears alone. The horses you will never see, we're not actually bringing the horses physically on stage. But they're there. See them in the imagination. And what's lacking in the culture is the ability to have an intelligent comprehension of the powers of imagination. Because all the important things that happen to human beings, happen in their imagination.

Ed: Mr. LaRouche, my name is Ed Park, from the Los Angeles office. I've been organizing since May, and I'd



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San Pedro cadre school, chaired by Harley Schlanger and Phil Rubinstein.

culture, on the first part of the question, is the most important. Get an exposure to Classical culture, and look at things like poetry, particularly great poetry, and look at some great drama. And always look at it for the fact, that ideas are communicated, not as perceptual experiences, not as a visual, auditory, auditing of the stage, of what's going on on the stage. *You do not get much worthwhile until the drama is enacted on the stage of your own imagination.* That's when you get ideas. And you have to look at things in that way: How do you convey ideas?

For example, look at the question of motivation. The thing you often run into. Motivation. People are saying something. The question in your mind is, Why are they saying it? Why are they saying *that*? Now, you can't *perceive* why they are saying that, can you? It's not a matter

like to thank you for the opportunity of feeling, knowing what it is to be human, and knowing that as a personal discovery. My question is, regarding the human soul: In my organizing I've met all types of people, and it's been a rewarding experience, my understanding of human nature has greatly grown and developed. Many people I've met in my organizing claim to be religious, and some even devoutly so; however, many of these same people are not political. They don't work to change people's minds, to organize others towards mutual benefit, towards the betterment of all humankind. From my perspective, and my understanding of what the soul is, if these people aren't working in the service of good, their soul is of a clearly inferior quality. Yet, they cite Scripture, and claim that their piety will somehow be rewarded. What do I say to these people, to snap them out of their insane fantasy? Can I tell these people that they're going to hell? [Laughter]

LaRouche: The smart answer would be, they're probably already there. And then, if you told them they were going to hell, they'd be angry. If you told them they were already living there, they'd say, "How did you know?" The question of immortality, this is a very crucial thing, which is dealt with by Plato, especially, famously, and dealt with brilliantly, as a reprise of Plato, by Moses Mendelssohn. My view of the thing— I'm more pleased with my view, than either Plato's or Moses Mendelssohn's, because I know it myself, you see. That's probably the big advantage, if you know something yourself, rather than knowing what somebody's told you, tried to replicate what they thought. It's sometimes easier.

If you can create a discovery, and you not only create a discovery which enabled you to improve man's mastery of the universe, but you know that the transmission of such discoveries from one generation to the next, as an experience of discovery, is what enables the human race to progress, and the lack of such discoveries, or denial of such discoveries, is what causes the human race to fail; then you have a sense that, living in your space and your time, and acting creatively, is an immortal act. Because, if you take mankind as a whole, the universality of mankind is man's development. If you are contributing to the development of the human species, you are reaching back to justify those who came before you, because

you are an outcome of them. And by improving the outcome of their life, of which you are a part, you are making their life more meaningful.

If they were slaves, and you are free, and you do something which is un-slave-like, you free them from slavery. Not in the flesh, but in the meaning of their lives. So you can now change the meaning of the lives of people who went before you, by doing good deeds that give their lives a better meaning, a better outcome, than they were able to enjoy while they were alive.

So, this gives you a sense of what immortality is. It's being a part of a universality, which is immediately the human species. You are working to make the human species better. Anything you contribute to the human



San Pedro cadre school.

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species, is forever—past and future. Therefore, you have a sense of immortality.

Now, therefore, what's your religion become, your religious practice? "Now, I've got to deal with the old guy under the floorboard, he's gonna make me rich. And if he doesn't make me rich, he's gonna take me after I die, he's gonna take me to this wonderful place, where I'll get everything I've ever wanted, ice-cream cones, everything else." Rather than saying, I'm going to give you joy, in being yourself, in being alive, because your struggle is something that's going to give meaning to the lives of people who went before you, and give greater possibilities to those who come after you. And, you're going to be happy, to be yourself. I'm going to redeem you. As Christ said, "I'm going to *redeem* you." I'm not going to buy you toys, I'm not going to put you

in Paradise, where you can have all the sex you want, (which is what, I think, some of these guys really are going for). I'm going to do something simple, I'm going to redeem you. I'm going to take you from a situation where you have to be ashamed of yourself, to a process of which you need not be ashamed. I'm going to give you back yourself, I'm going to give you a sense of immortality." And it's real, because the good you do *will* survive.

But we can persuade people to continue the good that you do, after you're gone. Therefore, we have to socialize that process of getting people to do good, which is a matter of being good. What happens is this. You've had these strange religions, which are anti-Christian religions to a degree, and many of these Protestant and other cults are anti-Christian religions, in fact, they originated as that. They were based on ancient cults, pagan cults. And typical was the Manichaeans. Typical were the Cathars, who were the most influential in modern Europe in this respect. Calvinists—Calvin came from this. Calvin was not a Christian, he was a Cathar. The city of Geneva, at the headwaters of the Rhône, was the center of some wealthy Cathars, the "Elect," who controlled the Cathar culture along the Rhône. And their doctrine was, they would not have sex after a certain point in life—they would not have human sex, that is. They are the ones who invented the condom. The city in France, in the other area of Cathar settlements, is a city called Condom.

Now, the city is an area where you have sheep, and the largest ducks outside of China in all creation. These ducks are about the size of sheep. We're driving through the area, I looked out the car window. These monsters out there . . . "They're sheep?" "No, they're ducks!" And then, of course, this is adjoining the Armagnac district, and I was also acquainted with all the varieties of Armagnac on that particular occasion by an expert on the subject, the place is La Belle Gasconne and she was this woman who is one of the most famous chefs in all France. She had been invited to become the chef for the Elysee under Giscard d'Estaing, and she turned it down. And she ran a small restaurant, with about six tables in it, and her husband was the maître d'. And one time, we ate there, and stayed in an old mill, which had been rehabilitated across the street. I went in there—just to give it the background—went in there, Helga and I were there, and she can attest to what she saw, we got in there for a meal at seven o'clock, and we left at about eleven-thirty. And, you couldn't duck that meal, because that meal was ducking you! Every aspect of a duck was being paraded before you in various cooked forms, and at the

end of this repast, the maître d', the husband, came over to me, knowing that I was the guest of honor, or so, of that particular troupe, and came up with a tray, with three glasses of different colors of Armagnac. [whispers] I passed the test. But, in this area, which used to be populated largely by—Helga was witness to this whole incident . . .

Helga Zepp LaRouche: . . . they stuff these poor geese, so that the pâté becomes better, I mean, it's awful . . .

LaRouche: . . . Anyway, this is the area of the famous crusade, the Albigensian Crusade was conducted in that area, and the Albigensian Crusade was against the Cathars of that particular region outside Bordeaux and outside Albi, in particular. So, in this area, Condom, the Cathar elders believed that they could not have sex which would cause the reproduction of a human being, after they'd become "Elect." And therefore, they could do anything they wanted to, to get pleasure, but it couldn't be carnal sex between man and woman, for the purposes of procreation. Anything, but procreation, was allowed. And this was pretty much what they did.

So, in this area, which is a sheep area, they took the intestines of sheep, and sewed them into what became known as condoms. So, anyway, that's where this thing started. Now, the popularity of the condom, tells you something about the Cathars, that they really somehow managed to increase their numbers without actually *reproducing* them. [Laughter] It was not a safe sex program, it was an insane sex program!

So, anyway, this religious belief of the Cathars, who were a kind of neo-Manichaean cult, spread in France, and became part of Calvinism, especially after the initial Huguenots were slaughtered, and so the Calvinists moved in, to take over the area, as the replacements for the Huguenots. And it also spread into England. Quesnay, for example, the physiocrats, were Cathars. The Calvinists of Geneva were largely Cathars. Calvin was a Cathar. Mandeville was a Cathar. Adam Smith, doctrine, is that of the Cathars. John Locke, doctrine, Cathar. Jonathan Edwards, in the United States, the Great Awakening, Cathar. Doctrine. What is the doctrine? The doctrine is, you're a no-good. You're not worth anything. It doesn't mean what you do,— if God, in his stupidity and blindness, chooses to love you, and adopt you, everything will be done for you.

Now, who's God? Well, God is a little guy, who lives under the floorboards of the Universe, and when the dice are thrown, he fixes the dice, so that you'll become rich and the other guy gets poor. That is the kind of religion you're talking about! The religion—"if you do this, if you join this organization and say these magic words, and go through this ritual, you're going to be taken care

of. Not in this life—maybe in this life, maybe we’ll have the Battle of Armageddon and you won’t have to pay the rent that month.” Or something like that.

So, it’s that kind of— stupid people, who are faced with anxiety, who feel their lives are worthless, and want to feel important, and somebody comes along and says, if you believe this, if you believe it *hard enough*, if you get down on your knees and *really believe it*, you will imagine what’s going to happen—and that’s what you want. It’s a form of mass entertainment of this pernicious type.

My view on the matter, in dealing with people like that, don’t bother arguing with them, with their silly nonsense. Tell ’em the truth. “Oh, yes, immortality is great—I already have it.” Because we’re doing that, I mean, actually it’s what we’re doing. We’ve got people that are dying all over the world, we have people that are going to die in wars, people that die of diseases, people are dying of lack of health care, people are dying of hunger. People are dying all over the place. We have a responsibility to do, what? We’re not going to be able to stop them from dying; we can delay the dying, we can keep people alive, we can minimize the suffering by various means, but in the end they’re going to die. Everybody dies. So, you’ve got to find—don’t wait until after you’re dead, to find out if it worked out! Get a hold on it now! What’s the hold on it now? It’s to know, that you have, immortality. *Real* immortality. *Human* immortality. Not some deal sold to you by an out-of-work used car salesman.

Moderator: Next up is Karon Long.

Karon: Hi, Karon from D.C. Actually, I’ve been trying to think, during this whole conference, how to ask the question I’ve been thinking about for the last couple weeks. I’ve been doing some work on, well, copying the drawings of Rembrandt—one of which I was going to present to you for your birthday, but I’m a little intimidated about doing it, because I ran into a problem where, in the composition of the angel, Abraham, and Isaac (not the painting, the drawing),— and the question came in my mind, as I’m drawing it, “Who came first?” Right? You’ve got the angel reaching down, holding onto Abraham’s hand. Why is he holding onto Abraham’s hand? Well, because Issac’s there (he’s getting ready to slaughter Isaac). Okay. Well, why is Isaac there? Well, because Abraham is getting ready to slaughter him, to prove his devotion to God, right? Well, that’s just why Abraham’s there. So, you have this complete composition, at once, so Rembrandt, I mean, it’s so amazing, because he has the entire idea first, before he composes, before he actually constructs the painting, or the drawing, or whatever it is . . .

LaRouche: Right . . .

Karon: . . . Now, when I was out organizing at American University, I had an older, Baby Boomer jerk, who came up, and he says, “Who’s LaRouche?” And he already knows who LaRouche is, right, they do this: “Who’s LaRouche?” So, I’m telling him; I say, “He’s the guy who initiated the SDI, he’s the one who created it, he was the leader of this fight.” And he says, “No, no, no, no, come on, LaRouche isn’t a physicist, he doesn’t know this stuff. It was Teller.” And he starts rattling off all these scientific names. And, I was thinking, this guy actually doesn’t know what he’s talking about, in the sense, I mean, I know Teller and these guys were involved, but, how can you have an actual scientific movement to construct something, unless there was an *idea*, behind which to construct it? And, I’m having trouble trying to figure out how to ask that question, so . . .

LaRouche: . . . Well, you’re dealing with fakery, in that case. The guy’s a faker. He’s not saying, “What are you saying?” He’s not challenging you, he’s not discussing the idea, “What do you mean? What’s your basis for saying that?”—which is not too difficult to identify, hmm? And also, the denunciation of me, internationally, by all the people who denounce me on that question; he pretends that it didn’t happen. He doesn’t know. See, he just doesn’t know. And, like many professors, these days, in universities, he gets by, by lying. Because he’s passing out the grades. He’s lying. I don’t know how much you’ve been exposed to people who are actually *competent*—in my time, the competent people were a rather limited number, in academic life. But there were a few! Today, I think it’s rare, if you find *one* at a university, among the whole faculty. They’re all fakers. It’s a real problem.

You’re right about this idea: You don’t have any composition in art or science, without a preceding intention. And the case of Kepler’s description of the way he developed the concept of gravitation, is exemplary of that. And he emphasized this clearly, the question of *intention*: that a universal physical principle expresses itself as a discoverable intention. In other words, there’s an anomaly where the system as described does not account for what’s going on it. And therefore, there must be something which is causing the effect, which all known factors would not account for. Therefore, you have to say, there has to be some intention, outside the given assumptions, which is causing this effect, and I must discover what that is. So, this is why the business of irony and anomalies—the whole business of life, of thought, is irony, anomalies.

Now, take the case of the other Rembrandt, the

famous “Aristotle Contemplating the Bust of Homer.” Actually, Homer is contemplating the blindness of Aristotle! And it’s clear. Of course, that was the intention of Rembrandt. Now, why would Rembrandt want to ridicule Aristotle with Homer? Because Homer was Classical, and Aristotle was not. Aristotle epitomized the Roman legacy, the Romantic legacy. Rembrandt, Homer represented the Classical Greek legacy. That’s what the issue was. And you have this idea, the *insight*, what blind Homer is showing,— the way it’s handled, it’s handled in a Classical way, in the painting, just as in sculpture, the motion, the intention. Which is shown by the attitude of Homer looking at this appalling creature, Aristotle, this



Youth chorus, San Pedro cadre school.

pompous, appalling creature Aristotle, conveys immediately the whole image. And you have someone who has read Homer, and loved it, and someone who has dealt with the horrible, pompous ass, Aristotle—obviously, the intention is there.

You take the question of the Raphael “School of Athens.” Or, the Raphael “Transfiguration,” which is a similar kind of thing, all the same. The intention is the point, is to grasp; and you don’t accomplish anything in life, in composition or great work, without an intention. The result you get, you intended to achieve before you started. You may get a somewhat different result than you intended; without the original intention, you would never have gotten to the result.

Anna: Hi, my name is Anna Shavin, I’m from Los Angeles, I’m in the field. You’ve been actually addressing

it a lot, but I want to ask you a question about Classical composition. You say in a lot of your papers, it’s a Classical idea, and it comes from Plato, in his dialogues, and you can find it in art, in science, and then, in music as well, you can express it through musical notes, you know, singing, or instrumental. And then, you also throw in this kind of relationship between the Classical idea, Leibniz’s *monad*, and then, the LaRouche thought-object. So, I wanted you to elaborate more on that.

LaRouche: This is why I picked this thing, which I was provoked to do especially because of Bill Warfield’s illness when he was here, he had this illness during the course of time of the last conference, and I knew he loved this because of a passing remark he had back in 1994, on the Brahms “Ernste Gesänge,” which is very important to me, for reasons I’ve given. Which is, first of all: It does represent a very clear idea. It is, in a sense, the last will and testament, musically, of Brahms. It’s what it says, it’s life and death, the meaning of life and death, the meaning of these things. This is what it is. It’s a very moving thing. And Brahms, in this period, particularly after he went through this intensive work on the Fourth Symphony, extremely intensive work, comparable in its workmanship to Beethoven’s Seventh Symphony, which has a similar kind of structure to it, the same idea of how to compose, as opposed— a different symphonic form, a *new* symphonic form. So, Brahms responded to the Seventh Symphony of

Beethoven, with his Fourth Symphony, taking this transitional period from the third movement of the “Hammerklavier Sonata,” measure 170 or something like that, that area, where this goes into a keyless progression of modalities, into a resolution. And Brahms takes this keyless transition, right out of Beethoven. [tape break] To me, that’s the epitome.

Now, he applies the same kind of thing, to the “Vier Ernste Gesänge” [“Four Serious Songs”]. You look at the fourth one. You take the third, with the “O Tod,” which is a marvelously powerful piece, but, in a sense, it has a certain simplicity to it—the one transition, a beautiful thing. But then, the fourth song, the complexity of the counterpoint, the modalities in this fourth song, and what it implies in delivering it, as an idea, as I’ve emphasized this one thing that Fischer-Dieskau did. I know he had to have had that idea. I never talked to him about it,

but, there are indications. He had this session with Furtwängler, where they sat up all night, while Furtwängler was coaching young Fischer-Dieskau, in this “Four Serious Songs.” And they spent the evening—all the other distinguished guests were sitting there waiting. Furtwängler wanted to work with this young singer, who had this marvelous voice, this beautiful *bel canto* capability.

And, what he did, it’s a very slight thing, a sense of timing, because you come to what is a quarter-note rest, just before the end. Now, you are actually having a note change, also a key change, key shift, which are coming in across the rest; it’s like a turn, a musical turn, is occurring there. And, it’s a difference in coloration, and there also has to be— I think that Gertrude Pitzinger lingers too long over the rest; admittedly it’s a retard just at that point, but she lingers a little bit too long over the rest. Whereas, Fisher-Dieskau comes in on it, crowds in on the rest, and he keeps his voice, real *bel canto* method, of changing the coloration of his voice, in passing through this thing, but it’s so phrased, the irony is, that this change has occurred, as if it was no change, as if the idea, “habe die Liebe,” is come right out of that, that beforehand.

So, this addresses everything in Brahms’ idea, and addresses everything really that Paul is saying in 1 Corinthians 13, as well. But, it’s a magnificent thing. So, I took this case, because the intention is so clear, shall we say, the moral of the story is so obvious, that you can now look at this, knowing this, and realizing this, you look back at the composition, and you can see how the music as such, or the musical theory, does not determine what you do; it’s the *idea*, which determines it, but you find the way to make the music, do it for you. Now, you must produce the way the intention is implied in that composition.

That, to me, is the kind of case study that people have to get; is to see, in what they take as ordinary art, ordinary poetry, ordinary experiences, what they take for granted, as something you can repeat at the classroom blackboard, and say, “in other words, what you mean to say.” There is no “in other words,” in art. You mean to say it, and that will determine exactly *how* you say it. Every fraud usually starts, “Well, in other words, what you’re trying to say, Mr. L. . . . , is” You know he’s a faker, immediately, the guy is bulling his

way out of it. And so, this aspect of the matter is what is crucial for me, in creativity. Creativity lies, as Furtwängler said, “between the notes.” But, people don’t know what “between the notes” means. Therefore, they confuse the interpretation of the phrase. So, I’ve often used this particular example, of this transition, the way Fischer-Dieskau treats it, as an example, of exactly how to get this conception of “between the notes.” There are many other examples. It always struck me, since I first heard Furtwängler’s performances in 1946, it always struck me, this unique approach, which most people seem to miss, but to me is so obvious, it would knock me off my chair, so to



Open rehearsal of Friedrich Schiller's drama “Wilhelm Tell,” San Pedro cadre school.

ERNS/Samuel P. Dixon

speak, every time. You had this sense, you really had this experience. That’s what you’ve got to get across in all politics, as well as art as such.

And, you know my view, you’ve been exposed to enough about me to know it— my view is that, through my experience, and I did a lot on this over the years, over, what is it now?—I hate to tell you, how many years— say, since about 1946, ’47, on this question, about art and science. That Classical artistic composition, when understood from this standpoint, is a branch of physical science. Because it produces a physical effect, appropriate to the human cognitive processes, which results in changing the way the world behaves. And, Classical artistic composition is a method by which we educate ourselves, educate our powers, to do what is otherwise called, scientific and other creative work, the explicit creative work. Some think it’s only “art,” they think of art as entertainment.

Art is not entertainment. It is fascinating, it is absorbing, it is beautiful, it is consuming, but it's not just entertainment. It's not just another form of entertainment, it's not what the lady on the street is offering. Art is actually a rehearsal, in concentrated expression, of those powers of thinking and communication, by which we impart our most profound and important conceptions to other people. And, by practicing artistic composition, and its utilization, we are rehearsing and enriching, our ability to reach people efficiently on ideas, in every aspect of life. And that's why it is so beautiful. Not because it's beautiful in form. Because it's beautiful in its effect. It ennobles us, it makes us more powerful in our ability to communicate with people.

Moderator: Of the people on the list, who would like to ask a question for Helga? Michael?

Michael: Hi . . .

Helga Zepp LaRouche: Hi . . .

Michael: My name is Michael. I'm from the Seattle field, and I have a question for you, actually, concerning your opening address this morning. You were discussing the question of, this Iraq issue. That, the world as a whole right now, we're sitting on a powder-keg that's about to blow. And, one of the things you said, was that, for us to stop this war, will actually be easy. And when you said that, it kind of shook me up a little bit. I wasn't in that state of mind, that it will actually be an easy thing. So, my question is, and this also concerns something LaRouche addresses often in his papers: Along the lines of the least action principle, what, how may all of us in this room right now, leaving with the same intention to do that, that same thing, to stop what's about to blow up underneath us; how may we, with ease, as you said,— I'm wondering about what you were thinking about that, how may we with ease stop this catastrophe?

Helga Zepp LaRouche: Well, maybe my English is not so good; I actually didn't mean it was that easy to stop the war. What I meant to say, maybe I expressed myself not clearly, was, that it would be very easy, and is very easy, to remove the cause for the war, which is the financial blow-out. And, I think these two things have to be always discussed together, because, you know, in a certain sense, if the whole world is for peace, and the United States government is for war, I'm afraid the war will happen. Because, simply, when I read this morning, this Armitage quote,— you know, almost as if you wanted to put the final proof about the imperial thesis,— I mean, this is just insane, to say, "we are the most

powerful country in the whole history of all nations ever, and that's why people envy us." I mean, this guy is out of this world.

The whole world is either terrified, or they really are looking down on the United States as something really degenerated, or they even hate it. And you can be sure that a lot of Arabs hate the United States passionately by now. There are a lot of people who think the United States is the "Empire of Evil." So, in a certain sense, it is very important to mobilize against the war, and I think, you have to create a storm on the campuses.

Look, the U.S. Army just put out about, I think, one or two months ago, a video game, appealing to video addicts—you have all these million peoples of who play hours and hours of video games on the internet, or else in video dens. Since 1972, the Surgeon General and the American Psychiatric Society, and many other institutions, have put out reports which said, that it's without any doubt, that there is a connection between media violence and youth violence; and that only referred to Hollywood movies, cult movies of various kinds. In the meantime, the same thing has been a hundred times established for video games.

When the Erfurt killing occurred in Germany, where a young man killed 16 teachers, and then himself, I did an interview with Dave Grossman, who is an expert, because he trained a lot of soldiers, he trained the F.B.I., he trained Special Forces, on how to reduce the resistance against killing. And I asked him, "How comes it that, you know, that nobody noticed that this guy was preparing this for one full year? Because it was not an amok thing, but he had really calculated it in absolute detail." So, Grossman said, "Well, you wouldn't notice, because millions of youth around the world are doing exactly the same thing, and it's being regarded as completely normal." So, then, the U.S. Army is now appealing to these young addicts. You have to understand that. When I understood it, it really blew my mind; because these institutions, Hollywood and so forth, know that video violence is turning kids into potential killers. And they are not doing anything about it. And Lieberman is one of the people who blocked any effective control of these video games.

And then, the United States intends to go to imperial wars, so what do they do? They turn to their addicts, their youth addicts, and say, "You are welcome cannon fodder to fight these imperial wars." And the video of the Army actually says, "Well, you like video games. Now join the real thing, go into the real war." I realized that the reason why they have not done anything about it, is because they want to have tons of young people being deliberate cannon fodder for these wars. Look at

what's happening in Afghanistan. Don't think it's such a fun thing, I mean, it's a Vietnam thing which is developing. If the United States goes with ground troops into Iraq, well, I can assure you, that the Iraqi population will fight to the last person. Because there is no way they will quit. They may not like Saddam Hussein (even so, there's no sign that there's a serious opposition in Iraq at all), but they hate the United States deeply, and for a long time, since 12 years. More than a million children have died as a consequence of the sanctions. No food, no medicine for simple diseases which would easily be treated, but the sanctions don't allow it, because certain chemical substances could have a dual use. So, therefore you have a situation where, I think,—

and where would these recruits come from? From young people, from campuses and elsewhere. So, I think, we need to really make a point, to create a storm on the campuses, not to have this war. I think this is a very important thing, and you could do, really, a very important job in this, because, I think, that the problem is that the American people are so,— I mean, I know this sounds for you maybe exaggerated, but from my experience and my point of view, the U.S. media is more controlled than the Soviet media under Stalin. Because, under Stalin, you could still have some

Classical culture, because for some reason, Stalin liked Classical culture. But you don't get this in CNN, or any one of these Fox-TV, or, you know. I really want to impress on you, that the American population, and that obviously includes youth, and students, and what-not,— they have no idea what the rest of the world is thinking. So I think, this is the first thing.

Then, the second thing is,— Look, the reason why I said it's relatively easy is, because the majority of world forces are moving in the direction of the world reconstruction program of the Land-Bridge. I cannot tell you every discussion we have, but I can assure you, we had in the last weeks and months, discussions with top, top, top establishment people from Europe, from Asia, and they all agree with Lyn, this system is completely fin-

ished. You know, they expect the U.S. housing bubble to burst next, and that will be the last straw. Or, they expect the insurance bubble to. Basically, everybody agrees, it will happen, the only question is, what will be the trigger. So, therefore, if there would be a powerful discussion, you know, about the need to reconstruct the world financial system, the problem is, the politicians in this country are too stupid. The political culture in this country is so low, it is breathtaking, or scaring—it scares me, it's unbelievable. They have no knowledge, they have no overview, and, therefore, the whole country is run by these Brzezinski think-tank types, because the normal politicians are kept on such low-level issues,



Informal discussion with Lyndon LaRouche, Youth Meeting at Labor Day conference.

EIPNS/Philip Ulanovsky

local issues, issues which have absolutely nothing to do with the real world.

So, I think the more you guys intervene into political events, into conferences, into all kinds of events where you confront these so-called people, you know, with the reality, “This system is about to blow, are you prepared to make a new Bretton Woods? Or, we will have total social chaos in this country. Are you aware that, already, 25% of all American pensioners have to go back to work? Because they lost their pension funds? People thought they had a secure income for the evening of their life, and they realize it's gone.” So, I think it is very easy, because we are in a truly revolutionary period, and a lot of forces in the whole world are just waiting for something to emerge from inside the United States.

Jean Gabriel: Hello, Lyn. Hello, Helga. I am Jean Gabriel from France, and we came with a little crew from France here, to bring back home the American Revolution “Number 2,” or it might be the same, I don’t know. [Applause]

We were having a meeting with Helga and the youth of Europe, and there was a friend of yours, Erin, and Dave, and they told us, “Just do it!” So we are here. My question is, France and Europe, it’s like a kind of moon, there is something that is sleeping in that place in the world. And when I look at France, I have the impression that this nation-state is there, with the principles, and the history, as you talk about them very much; but, what is the principle, the psychological aspect of the

special kind in France? And second, what a youth movement in France would face, as a special threat? Thank you.

LaRouche: This involves some very sensitive questions. For example, France is, figuratively speaking, the only nation in Europe which has more policemen than people. [laughter] This is a legacy of the first fascist government of France, that of Napoleon Bonaparte, who was a caricature of Louis XIV,— a complete pagan, who established himself as the Pontifex Maximus of the official state religion, who introduced everything that was Caesarian as a model, including the legal code, who used Caesar and the Roman legions as a model for the development of what became the Grand Armée. After Napoleon, France got the Restoration monarchy, which was an abomination, an *evil* abomination. Lafayette was Lafayette, he tried to do some things, but that didn’t work too well.

Then you had the orchestration of the 1840’s, which established the son of a Napoleon as a monarch, who set up a real fascist regime, and you find the reflections of that in Balzac, who describes exactly that decadence. What happened to France? Morals went out. You had the terrible defeat of 1870-71, which brought in Thieres, which in a sense, got rid of Napoleon III. Napoleon III had failed, because he had lost the Civil War in the United States, which he was a

supporter of, the Confederacy in the Civil War. And, the Napoleonic tendency of the Murat family in particular, was extremely important in building up the Confederacy in the United States, it was an integral part of it. But, then you had the development of this pestilence, in the 1890’s, which destroyed Hanotaux, or Hanotaux’s effort, after the killing of President Sadi Carnot, you had the unleashing of this combination of legitimists, Bonapartists, and leftists, one worse than the other, which became the instrument of Prince, and then King, Edward VII of England, in organizing the First and Second World Wars.

Now, in my visits to France, in looking at French cemeteries, I saw that the number of people interred in French cemeteries for the First World War, vastly exceeded that of the Second. The destruction of France,



EIFRS/Brian McAndrews

Youth Movement organizers, Philadelphia, Pennsylvania, August 2002.

parasite, which is living *on* France, and maybe on Europe? And, is there a special kind of parasite in France? Because I’ve noticed in last spring, that there were some events in France, like the burning of the Israel embassy in the center of Paris, without any reaction, or the Richard Durn killing in Nanterre, which was bizarre, because this guy has bizarre credentials, he was in Kosovo, he was in Hamas, he was in Baruch Goldstein’s tomb, and he was back in the Ligue des Droits de L’hommes. And during the whole summer, not a word about Iraq or international matters, and they just came out last, in late August, to say, “No war in Iraq without the Security Council.” Well, I’m sure that [Foreign Minister] Villepin and [President] Chirac came out of the woods because of *you*, and the campaign here. So, my question is: What is that kind of parasite? Is it a

and the destruction of the French population, the demoralization of Europe by the First World War, was enormous. Which led to the extreme decadence of the Third Republic. And then you had DeGaulle. Now DeGaulle was a phenomenon, partly influenced by Roosevelt, although he didn't like Roosevelt at the time, because he wanted to keep the French Empire. But, a phenomenon of change, of a man who had a great capability of change. We had, you know, our dear friend, who died some years ago, Revault D'Allonnes, a true patriot, he worked with us, he worked key on the issue of the SDI, along with other people in France, in the military and so forth. This was all good.

But, what happened after I went to prison, France shut down. It was destroyed. The morality of the French institutions went. Because, what I had been catalytic in, in getting this SDI coalition, in Italy, France, and elsewhere, and the United States, on the question of the SDI, had brought—as the case of Revault D'Allonnes' activity with us is typical, here he was, he was the commander of military forces under DeGaulle, the man who was hunting down the pig Jacques Soustelle (who was a British agent, among his other virtues). These people typified those who were moralized, as in Germany, in Germany it was General Karst, for example, who was probably the key figure in this, who now just recently died. And this combination, I worked with, in the Americas, elsewhere, in the United States. This was a moralizing factor. And therefore, when I went to prison, this caused a demoralization of all of these circles in the United States and in Europe.

And, this was what there was in France, there was essentially nothing more. There were people who gravitated toward that, science, so forth, but they all disappeared! Virtually all disappeared! So, what's happened is—, you think about what this means historically. It means that the fascist influence in France is on top. And this recent election really makes it clear. The whole thing is staged. The whole thing was staged! An orchestrated, police-state operation. A state decision, to sit like a jackal on the heels of the dying United States, but do everything to enforce the United States' interests in Europe, and to

say to the United States, “We pretend to be anti-American, but we're really doing your dirty work for you.” And that's the problem.

Now, it's different— probably in France, Jacques has estimated, that the healthy French elements are outside the political establishment. He's probably right. People who have ideas, who think, they're excluded, they're not wanted, they're sitting outside, they're not really much involved, they're not much active. On the mayors phenomenon, you get among mayors a tendency, a more independent factor, because they're not really part of the Paris national establishment, in the ordinary sense. Unless somebody comes in and hounds them.

In Germany and Italy, it's different. Italy is probably



Youth Movement organizers, Philadelphia, Pennsylvania, August 2002.

the most moral nation in Europe, and most of the moral people in Italy are friends of ours, or friends of friends of ours. And therefore, we have the greatest influence, in a moral sense, in Italy, where we had resolutions, that we never had from anyone in France, on any of these issues, none. It's shut down. There are no politics in France. It's artificial, it's a stage, a puppet stage, a Grand Guignol. In Germany, it's different. Germany is an occupied nation. It has the habit of being an occupied nation. It's now occupied with consideration of its fate, which is not a pleasant one. In a recent period, we had what might seem from the outside, a miraculous response from Schroeder, to the situation. Saying things on the economy, saying things about the Iraq war, which were *for him* a change, and for the German institutions a change. There's a revolt going on.

So, I think the Italian and German part are real. I think that the French part is not yet reality. I think that the French reaction to this is opportunistic. France lives as a bloodsucker on Germany. What Mitterrand gained, the agreement that Germany would give blood for the French Dracula—that was his idea, he was a real Dracula. I mean he killed—I met [former Foreign Minister] Bérégovoy, for example—he had him killed! I happen to know that Bérégovoy was the man who was the custodian of the secrets about Mitterrand’s sex life. So, I think the problem there, is of that complexity.

Now, what do we do about it? Well, first of all, I imagine it’s rather difficult to have a youth movement in France at this time. First of all, because our European



EIRNS/Sylvia Spaniol

LaRouche Youth Movement rallies in Washington, D.C., September 2002.

organization is, as a whole, not really much up to it. They tend to behave like senile old people, who are trying to control their rebellious grandchildren. But, I’ll try to do something about that. Helga’s already doing something about that. But, it’s tough in Germany—I mean, she’s having real trouble trying to get our active members out of their graves, you know? [Laughter] Saying, “Come on, come back, for one more life.” But they resist, they say, “We’re comfortable down here. The winter’s coming on, we want to pull the boards over our head.” So, that’s the nature of the problem. And what we have to do, the idea of an international youth movement, is the only solution.

We have to understand these problems in various countries, the difficulties, but we also have to say we can

overwhelm them. And the way you overwhelm them is, by outflanking them. So we just function internationally, in a coordinated way, with more discussion. A youth movement means people who are active, as opposed to dead. It means more activity. It means more discussion. It means more issues. It can’t say, “Aaaahhh, it’s too much for us, too much for us.” It’s not too much. You know, when you’re fighting for life, it’s not too much, huh?

So, these are a lot of technical questions, but you know the thrust of what I think about these matters. I’ve been trying to get an outreach program going in the United States—Helga’s been trying to do it in Germany—but I’ve been trying to do it in the United States since 1994. And they won’t move! They say, “You’ve got some youth? Okay, we’ll deploy two of them to this site.” You idiots! You idiots, that won’t work! “Yes, but they have to report to us. They have to turn their cards in. We’ll see if the salesmen can get anything out of them.” That’s all. They’re not serious.

That’s the problem you have in the regions. They’re not serious about outreach. They say, “We have our business practices. You turn your cards over to the sales team. If the sales team doesn’t sell, we burn the cards. We tear them up.” Right? That’s what they do! Now, not all people do that. But, you want to say, wait a minute, wait a minute, cut this crap out! This is not the way—we are not running a used car business! This is a political organization. Everybody organizes. And people who have, this experience, or this situation, will

organize as best they can, under a general, centralized idea of what the policy is. And the policy can change very rapidly, from day to day, based on the reality. It’s like fighting a war, you don’t say, “We’re stuck with this master war plan, you can’t deviate from it.” You say, “Okay, the enemy has exposed a flank— ha!-ha!-ha!, we’re gonna hit it, now! What we said yesterday, forget it, we’re gonna hit this thing today! He sticks his flank out, we’re gonna kick it.” [Laughter]

That’s the order of the day. But, we have to use our judgment, in how we do it. This old, stodgy, mechanistic, by-the-rules, doesn’t work. It never worked. And, when I was in prison, some people who wanted to shut the organization down, said, shut down the field squads. Shut down field organizing. Have a sales orga-

nization. And the rest of us who are running the place, will go off and make babies. Or, pretend we're making babies. [Laughter] Or, peeking into other people's bedrooms, or whatever. Things like that. So, the thing was *disgusting*.

I couldn't do much about it. I insisted that it be done. I said, we're decayed, we're turning rotten. Cut it out, expand, get loose, get out there and organize! Cut this routine, this business-like used-car-salesman routine. It's like used car salesmen. I went through this, I used to be a consultant, running around dealing with lots of car dealers, automobile dealers. And I can tell you, that what I see is some people trying to run this organization of ours, like a used car dealership! The same kind of thing that I used to condemn in used car dealers and new car dealers, as idiocy, and immorality—we're doing it! We call it policy. They call it policy, too. But, you're not going to change the world—and the business went bankrupt, the whole used car business went bankrupt, the new car business went bankrupt, in the 1960's, 1957-58. It was reborn, like Dracula, in a new form, but it went bankrupt, essentially, the whole system. And ours would go bankrupt, unless we *change*. And what people have been doing for the past 10, 11, 12 years, is now about to change. The outreach program is going to be predominant, extreme flexibility, a high propensity for flanking, otherwise called kicking butt. [Applause]

The only order in this thing, is using the mind, and being intelligent, and not being stupid. It's not wrong not to know something, it's wrong to sit around and not do something about what you don't know, about correcting that obsession, huh? So, we'll be flexible, aggressive, sly, clever, honest, all those good things. And, we just have to work at it, and devise our tactics as we go along, based on the readings we're getting. Because you're going to get opportunities I couldn't anticipate, you couldn't anticipate; you're going to have to respond to them. We're going to have to decide how to respond. We'll discuss it! Someone will say, "Well, when's the next conference?" What do you mean, we're going to discuss it *tomorrow*. And that's the way we'll do it. So, that's the key in this thing. A high degree of flexibility,

aggressive, imaginative, we're in this war to win, and we kick flank. [Applause]

Helga Zepp LaRouche: I just want to say, that the biggest threat to a youth movement, would be, to assume that what has happened in the last year or two, would be extended into the future. Because, we are truly in a revolutionary period. And I think, people have sometimes a difficulty, on the basis of past experiences—you know, what didn't work then, ten years ago, twenty years ago—that people tend to say, "Oh, don't have illusions, this doesn't work," And this puts on a dampening, which is crazy, because my experience is the total opposite. Since I have a clear idea, both of what the world should look



Preparing to lobby Congress, Washington, D.C., September 2002.

EIFNS/Doug Mayhew

like, and also, what the crisis is going to be, I don't argue with people from the standpoint of what is now, but from what I know will be the case in four weeks from now, in half a year from now. And, when you do that, you would be surprised, how many things we can now get in terms of total breakthroughs.

We just had an intervention in Berlin, and our people intervened with the financial collapse, and a leading banker of Deutsche Bank, completely agreed, and said, "Look, you are completely right, we need a new financial architecture, let's have a meeting." Now, if you go in such a thing, with a mind-set that this doesn't function any way, don't have illusions, and so forth, then it doesn't happen. But, if you assume that this guy is about to go bankrupt, and that his behind is already burning, then it's

completely different. I keep telling people, that in Germany, in particular—in Germany we are the Büso, we are not a Democratic Party, you know—the biggest thing I’m fighting is, that people still have this vestige, that they say, we are a little party. And I keep telling people, we are *not* a little party, we are the most important force opposed to the oligarchy which exists. We are it. And, if you approach it with that sovereignty, then people respond also differently to you.

I know that we are still not where we should be, in terms of a breakthrough, but we have still three weeks, exactly three weeks—in these three weeks a lot can happen. And I’m telling everybody, go for a killer breakthrough, until the very last minute.

So, I think we really are in a period in which you cannot project your experience from the past, into the future. Because that is necessarily wrong. You have to have a vision, what you want, and then you use any flank which opens up. So, I think if we proceed this way, I know we can win. And I think there is no alternative to winning, because the alternative is too horrible, to accept. So, let’s win! [Applause]

Moderator: Lyn, one thing we do have a lot of, is Baby Boomer consultants. And the Baby Boomer consultants know everything that doesn’t work. So, any proposal you come up with, you’re going to run into someone in an office, who will say, we tried it, it won’t work. When you hear that, go out and try and prove them wrong, as a proof of principle. We have time for one more question. Lamari?

Lamari: Hi, my name’s Lamari Navarette. I will soon be organizing full-time in Los Angeles. I saw a documentary recently about mass female sterilization experiments done in Puerto Rico. And, this was done over the period of time between the 1920’s and the 1970’s. They also tested methods of birth control on these women, which are much stronger than what is used today. So, what I’m wondering is, as U.S. citizens, which these people are, how was that allowed to go on, for so long, over the heads of the American public?

LaRouche: Puerto Rico was chosen as an experimental ground, together with many of the other Caribbean islands, for various kinds of sociological and medical experiments. One of these was the birth control experiment. This was done early on, and was a part of what became Kissinger’s NSSM-200. The idea was, we’re going to reduce the population. We’re going to use birth control, we’re going to find out what the effects of using birth control are, because the population of Puerto Rico

had a certain, shall we say, a high propensity for producing babies. And this is not merely producing a number of babies, this involves a cultural tradition, a tradition in families, of people of a culture, their idea of having a large number of children, having a family, was very important to them. And, so, what the experimenters were interested in, were the psychological effects of birth deprivations, as well as birth control. And they experimented with such things as, to what degree can you turn Puerto Ricans into homosexuals, by means of birth control? All these kinds of, all this good stuff.

So, also, the Caribbean islands were used, including Puerto Rico as a part of this, as a place for conducting medical experiments which would have been considered crimes in the United States. This involved drug experiments, involved psychological torture experiments, and so forth, of various kinds. So that, what happened is, that many of the things that have happened to the United States, were done as experiments in Puerto Rico, or adjoining islands, where they could get by with murder, or worse. And this was the basis for defining much of the social policy and psychological control policy, in the United States. Now, similar things were done in Africa. African populations were used for human experiments. And the worry was, that HIV may have come out of some of the way the experiments were done on immunization in Africa; that you might have actually produced a species jump, from green monkeys, to human beings, by the way things were being done in Africa. So, this is the general problem, that crimes are being committed, and have been for a long time, and Puerto Rico was treated as a place where they could get by with it, because you had one section of the Puerto Rican population which was convinced it was an oligarchy.

They had this idea they were a Spanish oligarchy. And they looked at the rest of the population as being peasants, for whom they had contempt, in practice as well as in attitude. And, they were completely indifferent to what might be done to these poor people in that island. They didn’t care. So you had a small group, from the stateside, controlling this operation, running these experiments. The birth control experiment which is referred to, is typical of that. It was an experiment, a sociological experiment, on both, how to launch birth control, and how to get benefit from the curious side-effects of an imposed change of culture in a population. Mean. Nasty.

* * *

Following his keynote to the conference plenary on August 31, Lyndon LaRouche answered questions from among the audience of 1,000, as well as questions submitted from among

those listening on the Internet. Debra Freeman, spokeswoman for the candidate in Washington, D.C., moderated the question and answer session. The following are questions from Youth Movement organizers.

Moderator: I'd like to take a question from our audience, gathered here.

Nick Walsh: Hi, Mr. LaRouche. I was wondering about a theory of knowledge. In reading your writings, there's a tendency to look at it, as a kind of really in-depth historical narrative. You have Plato, and then Riemann, Gauss, Leibniz. And it's an overview of history. But, what I'm wondering about is, how your discovery, the principles in economics you discovered, organized this overview of history, and changed it.

I've read a few times in different things you've written, about how a certain level of theory of knowledge is available to us now, through your discovery, that wasn't available to us before. I'd like you to elaborate on that. Thank you.

LaRouche: Well, I've often used, as a pedagogical device, I've referred to the Raphael mural, "The School of Athens." And, if you look closely at that—I think it's an excellent pedagogical device—if you look closely at that, you'll see faces in there who are not contemporaries, in totality, but who are in the same room. And people, who were often adversaries of one another, in their ideas, in the same room. Now, you say, "What is Raphael portraying?" As I've explained a number of times, that, all of us, who have gone through the experience of reliving the attempt to rediscover the actual, or alleged discoveries of famous people in many parts of history—especially in European history, which is a fairly integral phenomenon, come away from that, we know the name of the person. We've probably seen a picture or a portrait of them, or some depiction, which passes for a portrait. We know the time and place in which they lived. We know the culture, the issues of that time. I mean, that's what you do, when you study philosophical history, the history of ideas. So, there are all these people. You experience the thought that they experienced, because you replicate the experience as described.

And, if you read a book, or you do a study, and you can't get the replication of that experience, you say, "I don't know that." You only know something, as an *idea*, if you can replicate it on the basis of the evidence that you can adduce. Place, time, circumstances, precedents, contemporaries.

Now, to the extent that any of these guys are capable of being replicated by you, it is as if you were speaking to them, alive, inside your own mind. Because you know the ideas; you are thinking the thoughts that are described by them, as thoughts, as concepts—not as descriptions, not as something you can look up on the Internet, but as an actual experience, a cognitive experience.

So, therefore, these people live in your mind. Now, the way it happened to me, as I suppose it happens to most



Youth Movement meeting plans Congressional lobbying, September 2002, Baltimore, Maryland.

people: When you're looking at these people, historical figures, historical figures of ideas—famous or less-famous names in history, whose ideas, whose mental life you've re-experienced in some important part, you've relived the thought they thought, at a great distance of centuries, or even millennia.

And, then, you have the experience of a child. What's a child's experience? The oldest ancestor I knew living was a great-grandfather. And the most famous person, was of a still-older generation, whom I didn't know, but who was a dominant figure at the dinner table of my maternal grandparents' family dinner table, Daniel Wood, who was a famous abolitionist and so forth, in the United States. So, these people, family people and friends and acquaintances of the family circles, also to a child, and a growing child, their ideas as a discussion with these people, form a part of something like "The School of

Athens,” with all these figures who live in your mind, or live in your imagination, as re-created experiences, whether historical or by direct discussion.

And that’s what’s memorable. So, as I keep telling people, I say, “If you want to understand me, you have to know I’m 200 years old. Because, in my own family circles, the living connections I have, to actually living people, go back 200 years. Today. I’m 200 years old.” You thought I was younger, didn’t you?

When you start from that standpoint, then, if you’ve studied history, as I was fascinated with history, ideas, and so forth, early in life; and my adolescence was largely occupied with that, as opposed to the stupid thing called school, I was opposed to;— and therefore, these people live inside me. Now, I recognized something from this, that’s not merely an experience that I can recall, but I recognize from reliving that history, with that kind of integument in it. I recognize that there are no such things as linear lines of development of ideas. There are interactions. There are interactions like mine, which transcend time and space. To me, Plato is as immediate a living person, *more* of a living person, than most people I could meet in the Congress today. He’s more alive to me today, than they are! And I think many of their voters think so, too. [Laughter]

So, this is the point. You have to understand ideas, first of all; you have to locate the idea as *irony*, *paradox*, *metaphor*, never literal. If you look it up on the Internet, it’s not true. You have to *experience an idea*, which is never a literal, deductive experience. It’s always an interaction, a tension: How does the world work? How does the world work? How does the world work? And you get this sense of the interaction of many people, in many fields.

For example, take the case, just before our dear friend Bill Warfield died, the last time he had an illness was here, at the last conference we were having here. And so, I was upset by that, and I thought he should probably manage his life a little bit better; not so much to emphasize the performing person, and more the teacher. Because, here we are, most people that I know in music, don’t know what music is. They think it’s notes. They think it’s technique, or something. They don’t realize it’s *ideas*. So, I suggested to him—I knew that he very much liked the “Vier Ernste Gesänge,” which is one of my great, really powerful, favorites. It has been since 1953—it’s a real favorite for me. *This* is one the most powerful pieces of composition in music. It’s Brahms’ last will and testament. Really, musically. It expresses a powerful idea, the power of *agapē*. It’s developed in a powerful way, and the way that Fischer-Dieskau has performed it and recorded it; and the way a friend of ours, who was

deceased a few years ago, Gertrude Pitzinger, an alto, performed it, is *absolutely magnificent*. You could have access to this thing—magnificent. So, the interesting thing about Furtwängler, of course, was that he always advocated what was sometimes called “playing between the notes.” That you do sing the notes; you hear the idea. And the idea is located by the *irony* of the counterpoint, the *irony* in the thing.

So, what you do is,— it’s just like a great actor on stage. You never see a great actor on stage, never. Only after the play is over, and the applause begins. But you never see an actor, when they’re really performing. You see the *idea* they’re projecting. You think the idea they’re projecting. They exist for you in your imagination—their idea, they’re creating a character; they’re creating an image, an idea. And you see them in your imagination, on the stage of your imagination. Never look at the actor. Remember the great Greek tragedians: They wore a mask! Two or three players would play the whole play—with masks! You never saw their faces. You never saw *them*: You saw the part they played. You saw what they created in your imagination, on the stage of your imagination.

So, I noticed that Bill was devoted to this, and I suggested, “Why don’t we get a bunch of people, let’s really work this thing over, discuss this ‘Vier Ernste Gesänge,’ as to what it means. And get across the *real idea* of the ‘Vier Ernste Gesänge,’ not as something that you sing and interpret in a certain way.”

And that’s what most musicians today lack, and most musical audiences lack. They don’t know ideas! They don’t live it. It’s externalized. It’s something to look at, something to hear. It’s not something that *moves you*, to move you to tears or expressions of joy, and you don’t know quite why. But it gets the message across. And, that’s what this is. You have to see ideas in that way. You have to read between the cracks, sing between the notes, and hear the music between the notes.

And, therefore, it’s only when you get a congregation of many different minds, in your mind, all singing their particular message, in a vast counterpoint, that you can extract from that a sense of reality, a sense of truth, that this is humanity. Because humanity is not one person coming on stage after the other. All humanity has this sort of timeless connection, all on the same stage, all responding and interacting with one another. And you have to say, “What is the message? What is happening?”

It’s the same thing that a great military commander—he has the same problem. He’s got vast armies, for which he’s responsible. All kinds of details, for which he’s responsible. All these things are singing to him, like

music, and he has to find out what he's going to do, amid all that, and what their interconnections are.

So, that's the essence of it. There is no simple, mechanical solution to ideas. That's why we must have—for a child—must have a Classical education for all children. They must live the great ideas, live the experiences, of many generations. They must reach maturity, with a sense of what humanity is about; or, at least, the extent of a whole culture, what it's about. They have to come out with an instinctive sense of that culture. Then, they know how to act, whereas the other ones say, "Explain it to me. How do I write it on the blackboard? How do I explain it? How do I pass a test on it?" Like multiple-choice questionnaires, "How do I beat the racket?," as opposed to really understanding.

No, there's this aspect of knowledge, which is not explicit. It's a kind of tension, and it's a tension which is focused by the interplay among conflicting ideas, ironies, and so forth. That's why great poetry is great poetry; why great music is great music. There's no rule. There are rules you shouldn't violate, except for a purpose.

Moderator: This is a written question from **Erin Smith**, here at the conference: Mr. LaRouche, how does an individual know when they have made a new discovery or idea, which will benefit humanity?

LaRouche: Well, that's fun! I've made a number of discoveries in my time. I knew they were right, because they were fun.

No, you have right ways to know they're valid. My challenge has always been, not merely to re-experience things that other people have already discovered, but discover things that they haven't discovered. And, the trick to doing that, is, first of all, you must go through the business of re-experiencing discoveries, that have been validated, and that gives you a gauge as to how to approach the unknown. Once you've learned to explore the known area which was unfamiliar to you, that you couldn't navigate through, then you may be good at navigating in the unknown. It's like going from navigating the unknown seas, the uncharted seas, to navigating in space—a little bit different, but maybe what you learn from navigating the seas, will help you navigate space.

The thing that I've concentrated the most on, which probably is relevant to what's behind your question, more than what you've asked, is: The most difficult thing, the thing that Vernadsky never understood, which is the principal shortcoming of his work, is—the principal one,— he would accept the idea that mankind's discovery of a universal physical principle, enabled man, in prac-

tice, to transform human existence and the planet, forever. That he would accept. But, the idea of how a principled form of *social relations* has the same benefit, as a principled discovery in physical science, so-called, *that* would escape him. See, Vernadsky's view is adequate, when he says: The individual in society makes discoveries; they discover principles; they apply the principles; they transform the noösphere. And by transforming the noösphere, it creates a new physical condition, and that itself, since it creates a new physical condition, which is not generated in any other way, that is a proven universal physical principle.

But, can social systems, or the principles of social systems, such as Classical artistic composition,— can that be appreciated in the same way, that Vernadsky would appreciate the individual role in discovering a universal physical principle, and applying it to nature? *That is the area, which has fascinated me, all my life*, at least since adolescence. And that's the area, in which I was able to, shall we say, on my own, really make a number, or series of discoveries, which uncorked a whole lot of other series of discoveries as a result.

But, it's that simple thing, that conceptual grasp. It's the same thing as you get in great poetry, or great drama; the same thing. For example, let's take the case of *Hamlet*. Every Romantic idiot, who teaches in universities or writes crazy books, or for the *New York Times*, or what-not, will tell you that the tragedy of Hamlet, is the tragedy of Hamlet's failure. It is not. The tragedy of Hamlet, is the tragedy of the culture of Denmark. Just like the tragedy in *Don Carlos*, by Schiller, is not the tragedy of Posa; it's not the tragedy of any of the characters, as such. It's the tragedy of the Spanish culture, as otherwise described in *Don Quixote*; the same thing. Spanish culture, Sixteenth-century Spanish culture was morally rotten. And morally rotten Spanish culture destroyed itself. Philip was as much a victim of the culture, as he was a perpetrator. The *culture* was rotten.

Now, the Romantic doesn't accept that. He says, "The people are good." But a bad culture is bad. And, it's just like the problem of the politician, who is acting as a prostitute, being controlled by his clientele, the ones who admire him and vote for him. That's the corruption: the people, not the politician. The people. The corruption of Hamlet, is not Hamlet—it's that *Hamlet fails to change the people*. As Horatio says in the last scene of *Hamlet*, as Hamlet is being carried off stage, as a dead corpse. And Horatio is saying—while the others are saying "Charge! Let's go out and do it again!,"— Horatio says, "Let's stop, and re-enact these things, while they're fresh in our mind, so we don't make the same mistake again." The mistake lay in the people of Denmark, not in Hamlet.

The mistake lay not in Philip or Posa. The mistake lay in the Spanish people, in the culture of that century.

This was *always* the case. Tragedy can come from *inside* a society only through the corruption, the moral corruption of the people. What you're dealing with, for example, today, in the United States, is the moral corruption of our *people*, not bad politicians. We have bad politicians, but who makes them bad? The people! Who elect them!

So, therefore, the key thing, which is very difficult for the Romantic and others to understand in society, about ideas, is, from this standpoint, they think of the individual, in the way that the Romantic, like Coleridge or others, would appreciate Shakespeare, or mis-appreciate Shakespeare: Romantic view of the *tragic figure*, the trag-



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Youth organizers address Labor Day conference plenary session, Sept. 1, 2002. Clockwise from top left: Delonte Bass, Riana St. Classis, Sky Shields, Brian McAndrews.

ic individual, who misleads a nation; as opposed to the tragic figure *who can not resist the folly of the nation*, and doesn't correct it, doesn't resist it. The person who *capitulates* to popular opinion, is the victim of the people. And that's the lesson of tragedy. That's the purpose of Classical tragedy, to teach that. And the purpose of bad education by Romantics, is to tell you that's not the case, it's the tragic individual figure, who's the problem. And it never is.

And that's true with this society, right now. Can you *see* that? The problem of the nation of the United States, is not George Bush, but the dumb-bunnies who elected

him! Or Al Gore, or the two—it makes no difference. One is as bad as the other. *It was the people, who committed the crime!* You elect an idiot to be President, or inaugurate him, when the alternative was another idiot, of a babbling variety. Who do you blame? The idiot? Or the people who elected him? Couldn't the giant powers of the Democratic Party and the people of the nation, in all their exertions, find the ability to select something better than these two dumb-bunnies?

The tragedy lies in the people. The key thing in society, in ideas, is exactly that, from my standpoint. My key work, essentially, was to understand the social process, to understand how it works. That it works in the same way, that we would think of physical processes, as taught as physics, would work. And, to see a process, a social process, to understand it *as a social process*; to operate on it *as a social process*, which has *principles*. That's where the great shortcoming has been. That's what I've been trying to correct. And, I'm still at it.

Moderator: I have one more written question that came in, that I want to ask you, because it comes from a young woman, who is in Berlin right now, with a brigade of young people there from the United States, organizing for Helga's electoral campaign, which we will hear a lot more about over the course of the next couple of days. This is from **Elke Speis**, and she says: Mr. LaRouche, I'm writing to you, because I'm a fairly new organizer from the West Coast of the U.S.A., and I am currently in Berlin for Helga's campaign. Erin Regan got here about three months ago, and I arrived here three weeks ago, with a bunch of other people. And we've been having a lot of student meetings, and they've gone really well. And we brought eight students from Berlin to the Oberwesel conference.

At Oberwesel, Erin called a meeting of all the young people from the European movement, and their contacts, and we discussed the question of the recruitment of youth in Europe, and we were really

happy, because Helga was there, too.

But my question to you, is this: How do you approach student recruitment in Europe? And importantly, what role do, and should, the Baby Boomers play in that process?

LaRouche: Well, what you have to do, is get the Baby Boomers to put on a set of asbestos underpants, because you're going to set a fire under them!

That's generally the best suggestion I can make, because— Don't underestimate the power of people in the 18- to 25-, and the vicinity of that, if they're mobilized

as a youth movement.

See, one or two little youth out there, by themselves, feel they can't get much done. But if you can create the impression there's a mob coming—. The heat is on. Uh, oh! These kids are all over the place! Oh my—w-r-r-r!

That's the way you do it. That's the way, I just insisted, when we got into this discussion about outreach. I said, "This is what I'm talking about! You dumbheads! I've been telling you for over a dozen years: 'Get back there, and do mass outreach!'"

Mass outreach is not standing on the corner, limply, with a leaflet in your hand.

Mass outreach is taking real politics, the politics of ideas, into the streets, and turning the streets into a political forum. The way is, you don't say, "Pleeze, would you like to hear this?" You say, "Hey, you dumb baloney, how'd you live this long?" Not that, but, you know, you have to go out with that sort of idea in mind. Then, you have the right idea, because, this guy's coming up, and you say, "Ehh! How much money did you lose in the stock market?" You know, particularly in areas like Washington, D.C., downtown Washington, D.C.; or New York City downtown, and so forth:

"Hey! How much money'd you lose last month?"

"I didn't lose it last month: I lost it all two months ago!" "Why do you think you made that mistake. What was wrong? Didn't you know? Didn't you know that you'd been warned, not to do that? You been warned, not to lose that money?"

"Who warned me?!"

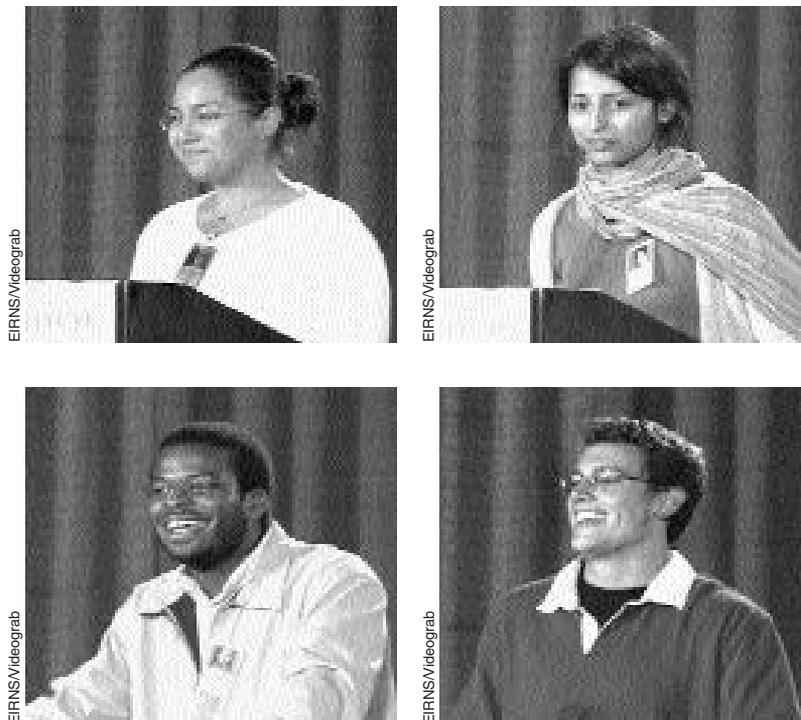
And you do things like that, and you get a discussion going. And you be provocative: Because, the guy's coming along, he's coming along, he's in a state of denial. His mind is in a total state of denial. He's pretending, he's ugly, he's unhappy, he's miserable. The world stinks, but he's not going to admit it! He's talking about the recovery! "Oh, you've been talking to Dracula, again, huh?" So, in that state of denial, you have to break through the shell, right? And you have pull the string. So, if you've got a bunch of you, out there,— if one guy can't get under his skin, maybe the next one will, and by the third one, he's going to give up and say, "Oh—!"

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On Sept. 11, 2002, Lyndon LaRouche gave a historic Internet webcast, entitled "The World Will Never Seem the Same." Among the questions from around the globe, were several from members of the LaRouche Youth Movement in the United States. Debra Freeman moderated the webcast.

Moderator: From **Rebecca Thomas**, an organizer from Baltimore who has been doing a lot of work on the campus: Mr. LaRouche, I know that they say that imitation is the sincerest form of flattery, so I wanted to let you know that Delonte and I attended an event at the University on Monday, where Rev. Jesse Jackson spoke. He was definitely doing an imitation of you, 'beyond the future after funerals' line. He gave them a strategic briefing, everything from the chickenhawks, to Iraq as a diversion, to the financial crisis. What I really wanted to ask is, when will Rev. Jesse Jackson come clean and endorse you as the only qualified person who can actually run the country, as Amelia [Boynton Robinson] has?

LaRouche: He once had a certain degree of support for



Youth organizers address Labor Day conference plenary session, Sept. 1, 2002. Clockwise from top left: Ingrid Torres Guajardo, Elodie Viennot, Cody Jones, Sam Dixon.

Martin Luther King, and when Martin was killed, he went in a different direction. There are many people with his combination of certain strengths and weaknesses in society. So, what you have to do, is keep a framework in which they can find a place that is a useful place to go, and give them some kind of direction and sense of purpose. And they become useful, like in the army. But then, when the leadership goes away and the organization disintegrates, they tend to become relatively useless.

It's a question of leadership. They're not true leaders. They may be in influential positions, but they're not lead-

ers in the sense of stand-alones. They're not people who can stand up for themselves, and who will say, "I'm going to fight this thing, even if everyone else deserts." That's leadership: To be willing to stand up all by yourself and take a position, without fear or favor. "It's got to be said, and I'm going to do it."

Jesse hasn't got that quality. Jesse can play, because of the influence he's acquired, a very useful, contributing role in the process of trying to move things in this society. And I would welcome that.

Moderator: For those of you, who are listening via the worldwide web, you are listening to an live address by Democratic Presidential pre-candidate Lyndon LaRouche, on the one-year anniversary of the Sept. 11,



Lyndon LaRouche teaches at Leesburg, Virginia cadre school, Sept. 4, 2002.

2001 attempted coup d'etat against the United States. **Erin,** do you want to ask this question yourself, or do you want me to read it? Okay. This is from a young organizer in Baltimore. It says: Lyn, I have realized that the education system is terrible. However, as we strike to get you into the White House, and create an industrialized economy, we're going to need engineers, scientists, doctors, etc. As a young person, who's truly passionate about becoming an industrial engineer, and knowing all of the conditions that we are currently facing, what should I be doing during this time of crisis?

LaRouche: Well, Erin, it's what we're doing. See, the universities don't function. I've gone and surveyed the universities in Europe, especially Germany and this

country. Taken surveys of what is being taught in these universities. What are people doing? And what is the general nature of course content?

Now, in any institution that trains people with aid of a computer-scored, multiple-choice questionnaire, as a test of competence, that institution is intrinsically incompetent. Institutions that rely on mass classes, like the old Berkeley phenomenon, of thousands of students herded in to hear some fool babble, and then you get questions on the thing, it's not an education.

Now, you ask yourself: How was education developed, in modern European history? There are many cases of education. You have, for example, the ancient, Abbassid Caliphate, in Iraq. They paid money, riches, to people from every part of the world, who would bring in a manuscript—they paid them in gold—for some ancient manuscript, containing some subject of knowledge was presented.

Then you had in Europe, you had the development of teaching orders, such as the Brothers of the Common Life, which continued in existence to the middle of the Sixteenth century, and they taught young boys. Now, the young boys, in those days before books were used, the young boys would relive great discoveries, from manuscripts, as a part of rewriting, or copying, part of the manuscript. This produced the students of the Brothers of the Common Life, who made, or were key, to those who made a revolution in European civilization during the Fifteenth-century Renaissance.

What I do, is I reduce,— I say that we, and our young people, must become, in effect, a university. That, while acting, organizing, and so forth, you must be a university. We can create a better university than exists in the United States generally today, in that way. We're acting. We're acting in politics, in history, in music, other parts of art. We're attacking the hard core of physical science, and science and mathematics from the standpoint of physical science. What I've been doing, with others, is to reduce the core curriculum at the upper secondary, and undergraduate level, to a few essential number of issues, in the development of modern European physical science, and mathematics, based on the precedent of Classical Greek mathematics and science, from Archytas and Plato, through Eratosthenes and Archimedes. Because

what happened in the Fifteenth century, was the rebirth, in a significant scale, in Italy and elsewhere, of knowledge that had been lost, since about 200 B.C., with the rise of Rome, of Classical Greek culture. And much of the rudiments in modern scientific knowledge, are based on these Classical Greek studies.

So, therefore, if you study what was done, by Leonardo da Vinci; the writings of Nicolaus of Cusa, founding modern experimental science; the work of Kepler; the work of Fermat; the work of Huyghens; the work of Leibniz; Leibniz's collaboration with Johann Bernoulli; the work of Kästner, Abraham Kästner, a great teacher in the middle of the Eighteenth century; the work of Gauss; the work of Riemann; and some others of the Ecole Polytechnique of that period. You put that together, you have a core, in which the entire essence of mathematical-physical science, as a mathematical physics, is there. The fundamental principles. If you understand those principles, you will not know everything, but you will know how to know, and the basic thing of education is not to teach people what to think, but to teach them how to know.

And, therefore, we should think of young people today—and we should try to inspire this as well as doing it—is to create a university in motion, of young people who come from the no-future generation, who are seizing the future, and seizing the qualifications to conduct it.

Brian: All right, I'm Brian McAndrew from Philadelphia. I just had a question about organizing. And, it was more to do with,— not organizing other people—but organizing yourself out of the state in which you find yourself, where it's almost like you have a fight going on within your own mind, between two people. Where, you know, the one is characterized by the fact that you're having fun; and when you're in that state, you feel like you could organize—you know, you could move mountains in that state. And a group of people in that state is a very potent thing. But, then there's also another state you can find yourself in, where it's almost like you're, what's characterized as "being blocked." And some people might get into single issues, or become pessimistic, or cynical.

And, you can see yourself in this state. You know that you want to be having fun. But, you're in this state, and

you want to pull yourself out of it, and you're stuck. You're in the mud, I like to call it. Everything slows down; you're not having fun any more.

You can see it in other people; but, when you see yourself in this state, how do you pull yourself out of it, to get yourself back on focus? And then, how can you also use that as a way to see it in other people, as well, and to get them back on the right focus, too?

LaRouche: Well, the point is, the difference between the particular and the universal. It's always the problem in life: the particular and the universal. Examples of universal, are discoveries of empirically valid, universal physical principles. Physical universals include, at least, the nation, and the world at large. It means changing the nation,



Leesburg, Virginia, cadre school, Sept. 4, 2002.

changing the world.

Classical education used to be one of the—and spill-overs of it—used to be the great way—moral development—to deal with that problem. Because, if your mind is occupied with the experience of actually reenacting the discovery, of universal principles, then you have a sense of your universality.

If you say, it's "little me," then you're in a fog, like a gray fog; and, how do you get out of this sticky stuff, of this gray fog? And one of the effects of this, is the introduction of the educational programs, in schools—now, this is very important: Childhood, primary school, secondary school, are very important in the development—and the kind of culture you're experiencing from peer groups and others, in those times, are extremely impor-

tant. They can be very depressing. I know. I always thought about it, because I was always concentrating on universals. I was interested in philosophy, things like that. I knew everybody lied all the time, so I didn't bother trying to figure out what they were saying; I knew they were lying! So, why argue, you know? And concentrate on universals.

The other thing is what's sometimes called "alienation." A particularity gives you a sense of not being connected to humanity, not having a sense of place.

But the Classical education, which gave you a sense of universality,— I often use this question of Classical artistic composition, as another aspect. Scientific education, which is based on principles, not "blab school," not multiple choice questionnaires, and that kind of nonsense, is very important. Because, even if you're not going to become a physical scientist, the fact that your mind is attuned to the idea of universality and knowledge of universality, gives you a sense of identity, which is different than a person who has no scientific education. It's important to have a physical scientific education, at least in that sense.

But, for example, take this case, which I've often referred to, the case of Classical drama. Now, I suppose everybody can observe a drama, but just think about the different ways they observe it. A great Classical drama: Originally, in our culture, with Classical Greek drama, in which two or three experienced people, wearing masks, would come out on stage and play the different parts, sometimes the same person playing several parts. So, *the audience could not see the person, who was performing*, as the actor. The audience was forced to see the personality, represented *in the imagination*, which was the *intention* of the drama, is to be able to imagine the reality of the person, who's being represented. As I often refer to Shakespeare's *Henry V*, the Chorus part, in which the character comes out on stage, in forestage, and says, "You're not going to see the horses. You're not going to see these events. But, we're going to condense events over a long period of time, into a short period of time. So, you have to, *in your imagination*, you have to see what this play is about." In that case, every one of these great Classical dramas, including Shakespeare, Schiller, and some of the Classical Greeks, like Aeschylus, is,— they all have to be appreciated as poetry.

Another form of drama—which is *actually* drama, great Classical drama—are Plato's Socratic dialogues. *They're all Classical drama*. And have to be heard, and understood, as Classical drama. *Not read*, as if they were prose. They're drama! There's a struggle going on. There's a struggle going on in *The Republic*, between Thrasymachus, and Socrates, for example, and Glaucon. You have to sense these personalities are in conflict; you

have to sense the *minds* in conflict, the three attitudes. Which you find in today's society—you find the same problem in today's society, in Glaucon, Socrates, and Thrasymachus. Different types of persons, same times. So you have to sense that tension. And all drama, must be compared with Plato's dialogues, in that sense.

And even, dramas like *The Death of a Salesman* by [Arthur] Miller, gets that. One of the best is Eugene O'Neill's *The Iceman Cometh*, a very powerful drama. It's not on the universal level, but it's *very* powerfully delivered, when properly done. And it gets across, in the final act, it gets to the point where the audience is actually *shaken*. That's why it's so powerful. Because it's in the *imagination*, not on the stage. They sense this thing, this process of change.

So, if you can look at Classical drama, in particular, it helps you to deal with life, if nothing else. Because you can see—. Then, look at the social interactions you're running into, *not* in terms of literal, "He said that. What does he mean? What does he mean?" Don't. What you have to do, is say, "I have to take into my imagination, What is he really saying? What is the reaction, the interaction? What is really going on?"

And you get a sense, that what is being said, in most discussions, what is said, is not the issue. But something *behind* it, is the issue. And, can you smell it out, with your imagination? And then, can you make a test question, and say, "Well, aren't you really saying that?" And then the drama, becomes a real drama. Because, if you get someone to say what they're unable to say, that they're saying; you hear it; you sense it from the interaction, as in a great drama—what a great dramatist does in composing a great play. You get that. It's an *art*, in how to deal with real social situations—including yourself! As you say, you're looking at yourself in these kinds of situations.

So, my view is that, when you get into mass organizing, as you're doing now, you get that. You get one or two people, out meeting people, you don't get that sense. You get four or five or six, meeting a lot of people, in a group, you cause a *social interaction*, where you really begin to see what *really* is happening, and it's free-wheeling. And, you can walk away from it, and you've *learned* something. And you feel good, because you've learned something. You understand something you didn't understand before. "Hey! That's a politician! I never knew they were like that! Boy. I got that guy figured out!"

So, that's good, and therefore, I think that generally, involvement in science and Classical art, is a way of privately and otherwise, reinforcing this resource, that you can utilize to deal with all kinds of problems. And you can look at yourself, you can stand up on a cloud, and you can look at yourself down there, and see what really is

happening. What do you want that character to do? [Applause]

Moderator: I'm going to add this in, because I think it's a good question. It's from **Delonte Bass**, who is a young organizer in Baltimore. He says: As a young organizer in the quest to become another genius in this universe, there is a time constraint, between organizing the population and discovering the universal principles of the profound thinkers of the past and present, including you. What was, and what remains to be, your most effective way of becoming more of an intellectual during each short, 24-hour-day period. Please keep in mind, in your answer, that I do need some sleep! [Laughter]

LaRouche: Well, I work at least 80 hours a week. And, I will deal with things that I have to deal with. But, what I love to do, and what motivates me to keep doing it, is when I have to deal with conceptual problems. And, I realize, in the course of life, of many experiences and so forth, that, really, what people argue about, most of the time, is not worth discussing. It really is not worth it. It's not important. As you know, the way I answer questions, I will sometimes seem not to answer the question, but I'm really answering. Because, as I said, I'm not just listening to the question: I'm listening to what I'm hearing *behind* the question. And I try to respond to what is *behind* the question, because that will be useful.

A simple answer is not useful. It may be just confusing, because the question is confused. You know, there's one thing that Kant said, that I believe. He said: To answer certain questions, creates a spectacle, like that of one man trying to milk a he-goat, and the other trying to catch the product in a sieve. [Laughter] It's one of my rules I always remember, when answering questions: Never do that!

What you're trying to do, is, you try to look *behind* what is the intention. What is the real question? What is the state of mind, which is speaking to you, as opposed to the way it's being expressed?

And, I'd like to look at society that way. I find that most writers are incapable of writing what they mean. Most people are incapable of speaking what they intend. And so forth, and so on. And, if they say something, they really don't know what they're saying, but—. For example: Typical is the case, of what we're talking about with mass insanity, of the type that Rumsfeld typifies. Why do I understand Rumsfeld? How do I understand these characters? How do I make strategic assessments? How do I make long-range economic forecasts? I'm very good at that, as you know. How? Because I look at how the mind, which believes certain things, is going to develop

its reactions, over a period of time. And what the effect of what they do, is going to be upon them. So, in that case, you see it as a system. You see a structure of belief, or evolving belief, as a system. And you don't understand the system, you understand how the system is going to come to a point of crisis, in which people either give up the system, or face a catastrophe as a result of sticking to it. Like the present crisis.

If people stick, in the present situation, to what they've been trained to consider as acceptable, in this crisis, *this society is doomed*; it'll be extinct. Only if we now make changes in *what they think*, axiomatically, will this society survive.

So therefore, I deal with those kinds of things. I've spent most of my life, dealing with that; especially my adult life, and, I guess, since adolescence, since I began wrestling with these Kant-Leibniz things, and so forth. It's to think of things in axiomatic terms, in systemic terms, not in so-called "algebraic" or "deductive" terms. And I always try to see the mind, the mental state, and how that mental state functions *behind* the particulars. I don't look at the individual axioms; I look at their inter-relationships.

I'm thought of as an epistemological character. That is my greatest source of strength, is epistemology, and I practice it. I practice it. And that's the way you deal with this. The fascination with ideas, clinically, even pathological ideas, pathological people. It's important, because you've got so many pathological people in government these days. If you're going to deal with government, you have to understand pathology!

But, those kinds of things; that kind of activity. Getting off the particular, and get to the principle. Think of principles, universal principles. And, explain things in terms of universal principles. If you can't, you don't understand the problem, yet.

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At the September 1 evening plenary session of the Labor Day conference, some 15-20 young people reported on their experiences in joining the LaRouche Youth Movement. Two selections follow.

Riana St. Classis: Hello. My name is Riana, and I'm an organizer in Seattle, for about seven months. And, I wanted to tell this organization how grateful I am to have found it. And I can say this with a lot of depth, because I've woken up many mornings wishing that I hadn't stopped at the table that day. You know, just thinking, "God, I wish I had just walked on by like everybody else—*what was I doing?*"

But, I've thought about the cadre school—and there

was a lot of work that got me to that cadre school—but once I was there, I had this profound moment, where I realized that my whole life was going to change, and that, I had finally found something that I had been looking for, for so long. I had been looking for a community, I had been looking for people who were talking about philosophy, and I realized that I had been looking for people who were *doing* something, although I hadn't really thought about it in those terms.

And it made me think back to a moment when I was in college, my second year of school, when I called my father up on the phone, and I was crying, and I said, "I don't know what my purpose is, Dad. I can't find it. These teachers are so mean, and all these people are so competitive. I just don't know." And my Dad said, "Well, you see, I thought I had a purpose, and I realized, there aren't any purposes. You just have to get a job. You just try to get along. You know, sometimes you stub your toe, but, you just keep walking." And, to finally find an organization, where they're saying: "You have a purpose." And that's when you really get scared! Because that means you have this huge responsibility. You have to do something.

And that's what I'm trying to do every day. And that's what I want to encourage everyone else to do, because it is frightening. I realize, it seems it would be easy for people to just—join. Because you see it. You see that it's true. And I know why they block: because it's frightening. And I would like to help to try to give people courage and myself courage to just keep fighting. Because it's worth it, because we have the whole world to build.

Thank you.

Cody Jones: Hello. My name's Cody Jones. I'm a LaRouchie. [Laughter] I've been sober for three years. [Laughter] I just wanted to share a little anecdote, that occurred last week, that gave me a real insight into what's going on right now. We had this rally at this campus . . .

The first thing that sort of hits your mind is, we all grew up in this culture where everyone wants to be cool, you want to be popular and cool, and here's these people who are yelling at you, and so, you want to retreat into your little shell, like, "Oh, we're not popular and cool here on this campus." But, I want to actually get to the bottom of what's going on here. So I went over to this group of these sort of laid-back, degenerate kids who were yelling this stuff at us, and I went up to them, and I said, "What the hell are you doing? Why are you making yourself seem like such a fool?" And the response I got was, "The only one that's a fool, is someone who thinks he can do something about the world."

And so, it gave me a real insight into actually what's going on here: You've got these other young people—they're aware that they're part of a no-future generation. They know that the whole thing is falling apart. But the difference is, that they lack leadership. They lack direction. They're not really doing anything. So, they've got this paradox. They're sitting on their ass doing nothing, in this no-future generation, and then they see people actually doing something, saying they can change, and it sort of freaks them out. So, they have sort of this infantile reaction to it. . . .

And it really gets to this question of leadership—that you've got a freaked-out population. This is what you get from your parents. They sold out at a certain point because of fear, and now they're freaked out because they see you actually doing something. And now they have to admit to themselves, well, maybe I should have done it whenever I was young. And so, that freaks them out.

But I think the key is what Lyn discussed yesterday, when he said, what's going to make this win, what's going to move this thing, is leadership. Obviously, Lyn himself—he is the leader. He's got leadership. But, in terms of us, what he then says, is that the key to leadership is courage. And that, where we get courage is through a development of a sense of identity, a *human* sense of identity, as thinkers, as intellectuals, as people who actually can discover, know, and act on truth. And I think this is the key to all this. Because there's obviously all kinds of excitement and enthusiasm and energy, but if we don't take on the real intellectual commitment to develop our minds and really develop that true sense of identity, as thinkers, as intellectuals, that's only going to carry us so far.

So, the reality of what we've got to look at is: Let's be realistic. The reality is, this financial system is collapsing, and if anything is going to come out of this that's good, it's going to be this movement. So the reality is, at that point, there's going to be a serious demand for LaRouche's economics. LaRouche can only be in one place at one time, so we've actually got to think that big. We've got to be thinking in terms of, okay, I'm going to be called upon to be brought into Zaire, Brazil, any country in the world, to actually guide and organize these nations and these leaders to implement LaRouche's economic policies. And I think people should actually be thinking about it that way. Yes, we've got this Youth Movement, but the Youth Movement is actually just a global movement to implement this new financial system, a Renaissance, so that we can, in fact, avoid a dark age.