

## Editorial

### *Death be not proud*

The end of any human life is to be mourned. When it is a child who dies, the pain is particularly acute; on the other hand, when an adult has lived out the full span of a full and useful life, there is pain but also a certain joy in the recognition of a good life, well-lived.

The death on Aug. 9 of rock star Jerry Garcia, was a truly pathetic event. Here was a man who epitomized the destruction of a generation of so-called "flower children"—the children of the 1960s whose lives were destroyed by the rock-drug-sex counterculture. Not too surprisingly, his life was cut short, at the age of 53, by a history of drug and alcohol abuse.

In any sane society, his passing would have occasioned little comment, except perhaps upon the tragedy of any life so misspent. Not so today! While it would not necessarily have been appropriate to wait until he was gone from this earth to call him to account for his culpability in promoting the counterculture, exactly the opposite occurred. He was celebrated by the mass media as a great American artist—a "great" composer and musician.

Most extraordinary were the remarks by William Weld, now governor of Massachusetts, a figure who, while in the U.S. Justice Department, played a most evil role in the frame-up of Lyndon LaRouche and his associates. A state governor is in a position of trust and responsibility, yet on Aug. 13, Weld wrote the following letter, which appeared on page one of the Political Section of the *Boston Globe*. He began, "I may have turned 50 on July 31, but it wasn't until Wednesday when Jerry Garcia died, that I realized I'm not a teenager anymore. Jerry Garcia and the Grateful Dead have been a constant in my life from the time I first heard them in the '60s, all the way through the '90s shows at Boston Garden, when I had the great fun of shaking hands with the band."

Appropriately enough, the satanic Grateful Dead originally called themselves the Warlocks.

If we look back to the 1960s and the transformation of America then, it is not irrelevant to comment on another of Garcia's verbal sleights-of-hand. The Grate-

ful Dead popularized the use of the term "space" as in "spaced-out"—a psychotic condition induced by drug abuse; by calling their free-form guitar improvisations "space." This epitomizes the paradigm shift which was begun in the 1960s and completed during the 1970s, from the America of John F. Kennedy and the Apollo Program, to the America of William Weld, in which a Jack Kevorkian can walk the streets, and a Newt Gingrich is willing to throw the poor to the wolves.

On Aug. 15, 1969, some 500,000 children came to a concert given at Woodstock. Drugs were handed out like candy, and within 24 hours, 300 of the young people were violently ill from taking LSD. Thousands more would follow. As we have documented in the pages of *EIR* over the years, Woodstock was not just a chance cultural phenomenon: The rock-drug-sex counterculture was part of a secret war against America run by British Intelligence, with support from elements within the Central Intelligence Agency, most particularly Allen Dulles. The project name for this operation was MK-Ultra, and it was initially run out of psychiatric institutions, where unwitting "volunteers" were given LSD-25.

Garcia joined the Army after he dropped out of high school when he was 15 years old. He was dishonorably discharged and wound up at the Veteran's Hospital in Palo Alto. It was through MK-Ultra that Garcia was first hooked on LSD-25. This was a center for a program which turned veterans and college students into drug users, and then selected some, like Garcia, for star roles in the new cultural matrix they were developing.

MK-Ultra was an indecent social engineering project intended to undermine the United States—socially, culturally, and economically. We see the extent to which this conspiracy has succeeded in brainwashing the political leadership of today, when even President Clinton added his voice to those celebrating Garcia as an American cultural hero. Jerry Garcia was a tragic victim of Britain's cultural warfare against this nation. If this is not understood, then this nation is through.