

Psychologically, a political campaign is very much like the "thriller" melodramas of the old days, Mr. Myers indicated. The skillful campaigner finds out in advance what things his audience is most likely to hate and fear, and he casts these things in the role of the villain.

The villains may be high taxes, war, insufferable bureaucracy, communism, immorality, political corruption—or even civil liberties, Mr. Myers indicated. The political opponents are cleverly made to seem to personify these villains.

The candidate himself is, of course, the hero, the "knight in shining armor" who will save the voter from being ravaged by the villains and by their agents, dupes or accomplices.

That puts the voter in the role of the heroine.

"At this point the heroine—that is, the audience—should come in for a great deal of praise. Its worthwhileness and virtues should be painted in the brightest colors. Each member of the audience should be made to feel his extreme worth, and how horrible it would really be if any of the villains should actually win out, and how lucky he is to have a man before him who is ready to fight for him and save him from a fate worse than death."

But now the campaigner has worked himself into a bad position. For the beautiful heroine ordinarily does nothing to save herself. It is the hero who acts. How is he to get the voter to the polls?

"To bring this about calls for extremely fast footwork," Mr. Myers explains, "and our campaigner must skillfully and smoothly pull off what we may call a 'switch.' He must subtly and adroitly switch roles with the audience so that at election time, the audience members will be the heroes, and he the heroine who must be saved from his opponents by the votes which the audience members must cast."

Science News Letter, July 17, 1948

ZOOLOGY

**Wolves Studied by Leading Soviet Zoologist**

➤ WOLVES (the kind that howl, not the ones that whistle) are the special subjects of study of Prof. A. Kohts of the Darwin Museum, one of Russia's leading zoologists, according to word received indirectly from Moscow. He has had especially good opportunities to build up his collection lately, because of the increase of the wildlife population of the USSR that followed the war's devastation.

The wolf species of northern Europe and Asia is identical with that of North America, Prof. Kohts declares. Differences are mainly in coat color. While North American wolves are gray, European wolves have a range of color from practically black in Spain to a sandy hue in the solitary wolves of the Arabian desert. Wolves of the cold Tibetan plateau, he adds, have woolly coats.

Science News Letter, July 17, 1948

**Special Pre-Publication Offer to Readers of Science News Letter**

"THE method of rhythmical design presented by Joseph Schillinger links together on a mathematical basis music, design and all the graphic arts. In his method, Schillinger reveals the fundamental mathematical laws of structure underlying plant and animal life, and the applications thereof in the art forms of developed cultures of the past. In my opinion his achievement is a genuine and valuable contribution to the study of esthetics and to art education. Because the laws which he formulates are mathematically fundamental, Schillinger's method is applicable not only in the analysis of existing works of art and of musical compositions, but offers a definite and workable procedure for architects, painters, composers, sculptors, and designers in the industrial fields.

"While in no way interfering with or limiting the imagination and feeling of the artist, it replaces the 'trial and error' method with one that is logical, easy of application, and as precise and sound as the structure of nature itself."—Prof. C. J. Martin, *Teachers College, Columbia University.*

"ESTHETIC realities, states the original and intriguing mathematician, Joseph Schillinger, are in no way discontinuous with physical realities. Schillinger possesses for his affirmations and prophecies a base in technology and artistic experience. Bertrand Russell announces the gospel and Schillinger designs and constructs the machinery of its applications."—Dr. Horace M. Kallen, *Art and Freedom.*

**THE MATHEMATICAL BASIS OF THE ARTS**

By Joseph Schillinger

"THE AUTHOR'S goal is, in his own words, 'to disclose the mechanism of creatorship as it manifests itself in nature and in the arts.' We are convinced he has achieved that goal. All the arts, like Architecture, must be built. And toward their building — perhaps as a guide in their planning and certainly as a corrective of their creator's mortal errors of execution, a knowledge of the MATHEMATICAL BASIS OF THE ARTS is of profound importance."—Rockwell Kent.

LIMITED EDITION

ORDER NOW!

\$12.00

Publication date is AUGUST 1948

If you send in your order before publication, you can get your copy for

ONLY \$10.00

PHILOSOPHICAL LIBRARY, Publishers  
15 E. 40th Street, Dept. 35-A, New York 16, N. Y.

Enclosed is \$ . . . . . for . . . . . copy(ies) of THE MATHEMATICAL BASIS OF THE ARTS, at the special Pre-Publication price of \$10.00.

NAME . . . . .

ADDRESS . . . . .

