What the British Really Fear: A Scientific Renaissance

This transcript of "The LaRouche Show" for March 15 features host Harley Schlanger, with three LaRouche Youth Movement members of the "Basement Team." The Internet program airs weekly on Saturdays at 3 p.m. Eastern time, and can be accessed live or archived at www.larouchepub.com. This is an edited and abridged transcript with subheads added.

Harley Schlanger: It's March 15, 2008, the Ides of March, a date which causes trembling for tyrants and would-be tyrants.

Last Wednesday [March 12], Lyndon LaRouche gave a webcast in which he identified the most crucial matter facing humanity today: That we're in an accelerating global financial breakdown, plunging toward a dark age, in which the leading financial forces of London, with their subordinates in the United States—typified by George Shultz and Felix Rohatyn—intend to impose a global fascist order. He stated emphatically, that the only way to defeat this fascist plot, is to inspire a significant section of our population *to begin to think*. And that means "to develop an *independent capability* of creative thinking, which requires developing a rigorous approach to science and Classical culture."

On today's program, we will investigate what Lyndon LaRouche means by "rigor in science and culture." We'll be joined by a panel of members of the LaRouche Youth Movement who have spent most of the last year, in what is called—euphemistically and literally—"The Basement."

Now, in the past, when I've mentioned that there are LYM members working in "The Basement" at Lyndon LaRouche's house, some of our listeners have reacted with horror. "What? Are you holding them in chains? Are you brainwashing them? What are they, and LaRouche, really up to?" So, today, we will find out what the members of the LaRouche Youth Movement in the Basement are really up to.

I'm joined today by Liona Fan-Chang, Peter Martinson, and Merv Fansler. So, I'd like to begin by asking you: What have you been doing in the Basement, these last months?

The Gauss Project

Peter Martinson Well, for the last month, it's probably well known around the world now that we produced a video that's putting serious pains in the sides of some London financiers ["Firewall," www.larouchepac.com/firewall]. But now we're getting back to where we were just before LaRouche deployed us on this hyperinflation video: We were putting together a stage of our work on Carl Friedrich Gauss, particularly the material that Gauss was working on, leading up to his discovery of the orbit of Ceres in 1801. At that time, he spent a whole lot of time on what was his main focus, his passion, while he was a student at Göttingen University: arithmetic, and what's now known as the complex domain.

So, we're putting together a pedagogical website now. It's pretty much ready to go—we just have to activate it.

Schlanger: What is so significant about Gauss as a figure in the history of science? Why would you devote so much time to working on Gauss?

Fan-Chang: Well, Gauss is an interesting figure, because he's acting in a time that is fascist; it's subservient to a completely anti-scientific generation, a political situation around Napoleon. It was culturally defined by the newly emerging Newtonian school that was revived by Laplace.

EIRNS/Laurence Hecht

Liona Fan-Chang, Peter Martinson, and Merv Fansler, three of the "Basement Team" working on the Gauss project. Their preliminary report, discussed on "The LaRouche Show," can be read at wlym.com/~animations/ceres/index.html.

And so, the specific project is to study Gauss's discovery of the orbit of this asteroid Ceres, which nobody could figure out. But it was funny, because what we found out was that the real problem about discovering the orbit of Ceres, was not some mathematical problem. It was not just a guess that Gauss was able to make, but was a completely different thinking method that he was able to apply. And then he could demonstrate what the overwhelming false assumptions in the population were, not just telling them, but actually demonstrating it. And so, now, by studying and by demonstrating—by being able to show what this thought process of Gauss is—we can start to get down to how we now can intervene into the minds of the current population.

Schlanger: There was a point made recently by LaRouche, about how this is going to bring science, and mathematics, back into popular discussion. Obviously, one of the points that he was making is that in my generation, the Baby Boomer generation, matters of science have been pretty much tossed out the window, because everyone's become an environmentalist. So, I understand that this is a political issue.

Now, in this case, the work with Gauss was more difficult than the earlier work with Kepler, because Kepler pretty much tells you his method. So how did you begin to get at this method of Gauss?

Merv Fansler: Our approach to it was that we had to get inside of his mind. And in order to do that, we began by going to the context in which he was emerging, in which he was coming to his young adulthood: There was essentially a Renaissance in Germany in the late 18th Century, the late 1700s, around the circles of Abraham Kästner, and Gotthold Lessing and Moses Mendelssohn. After the death of Leibniz—whom Kästner and Lessing and Mendelssohn were all in the tradition of—these circles had created a defense against the push to bring empiricism into the Continent: the teachings of John Locke, the teachings of Hobbes, the teachings of Isaac Newton. And unlike most of the Continent, the areas that this grouping focussed on, particularly Göttingen University, and the areas that Lessing and Mendelssohn were in, in Berlin, were able to preserve the epistemology, and even advance the epistemology, of Leibniz.

Now that was what Gauss came up in, that was what the Humboldt brothers came up in, and that's also what Friedrich Schiller came up in.

So the first thing we did was to go back and look at that: look at where Gauss came from, how he must have thought, where his own ideas of philosophy must have come from. We started there, and then we started to take on the problems, confronting them as though they were problems confronting ourselves, not just as if we were outside the problems. We were looking at how he dealt with it—but trying to solve all the problems ourselves, and by knowing how we think through it, know the epistemological approach that he must

have taken in order to think in the way that he did about the problems.

Schlanger: So you had to go through two processes, then: on the one hand looking at how he approached the problems, but also what was the hegemonic viewpoint at that time, that was opposing what he was doing.

Why would the British Empire, Merv, push empiricism?

Fansler: Well, it not only keeps the population from developing technologies that are going to advance the population, that are going to bring populations—particularly nation-states—out of the control of British free-trade policies and things like that. But it creates something in the population, where they have a sense of their own strength, their own capacity to discover principles, their own capacity to recognize the unboundedness of the prosperity of humanity, if such discoveries are made.

And so, that's the key intention in the British empiricism: to really stop the population from thinking in that way, and that's what LaRouche has often referred to as the Promethean principle. It's to crush the Promethean principle—it's the oligarchical Zeus attempting to crush Prometheus, who is bringing fire to man.

Schlanger: So in our modern language, we'd say, it's a way of "dumbing people down"?

Fansler: Yes.

The Doom of the British Empire

Fan-Chang: In a very recent paper, LaRouche pointed out that this exact attempt to impose empiricism on the population is also the doom of the British Empire, for the specific reason that a population can't survive without discoveries. And yet, if you have a population that's discovering, and has a sense of humanity and the potential for humanity to develop, that population will not accept an empire system. So both ways, the British Empire's doomed.

Schlanger: Now, what you said about Gauss, that his method was not made explicit: I take it you're saying that in times like the present, adopting a truly scientific outlook could be hazardous to your health?

Martinson: Yes, absolutely. Well, hazardous only in one sense. It keeps you a lot younger, and you'll probably live longer, and you'll be a lot happier. But at the same time, you become probably the most serious threat to the empire, especially if you go out and organize. This is another main point: It's not just that we're developing a scientific capability in the Basement here, but we're also part of organizing the population as a whole, to start developing a scientific culture again, which the Boomers pretty much dumped back in 1968.

One of our main jobs is to organize the population to become scientific again, which means that empire probably won't be around much longer because of that. So it does make it dangerous to do scientific work in this way.

Schlanger: … I think what we've established so far is that science is not something that is done in ivory towers, but is directly political, and directly affects the society in which the scientist is working. How did you discover that with Gauss? What was the effect of what Gauss did, with his paper on the orbit of Ceres?

Martinson: Well, I can give you a little bit of an insight into Gauss. When he was in Göttingen University, he was completely flying high. He kept a notebook of all of his discoveries, called his *Tagebuch*, in which every couple of days, he jots down a new discovery that he made; he lays out all the different directions in which he's going; and he actually makes the breakthrough that leads into *the* major breakthrough that Riemann makes in the 1800s, and then some of Gauss's other students, like Dirichlet.

But, Gauss didn't go public with anything until 1799, when he published his doctoral dissertation on "The Fundamental Theorem of Algebra," and his *Disquisitiones Arithmeticae*, which is his arithmetic textbook, which laid down the foundations for the dissertation itself. And both of these things were received very poorly at the Paris Academy, which was the central scientific academy in Europe, besides Göttingen University, where Gauss was.

Paris said: "Oh, these things are too difficult to look at. The geometry—he kind of cheated with the geometry, it's really just arithmetic." They thought they could bury Gauss. But then, you had this problem with the orbit of Ceres, where all the scientists of Europe were trying to determine the orbit of the thing, because they thought they would lose track of it if they didn't figure out the orbit. But they all had completely different answers, and none of them knew if they were right or not.

And then all of a sudden, out of nowhere, Carl Gauss publishes his ideas, which were completely rigorous. He did it four times, and the Ceres asteroid was discovered exactly where Gauss forecast it would be discovered.

So, right then, Gauss seriously became an international phenomenon all across Europe! And what was interesting was, that he never revealed his method, but yet he was the only person who was able to determine the orbit of an asteroid, even through 1802, when they were discovering more asteroids! He was the one who kept determining the orbits of these new asteroids, and he wouldn't tell anybody how he was doing it. So, he kind of went undercover right then, because he became so popular so fast, the middle of a Napoleonic empire.

That's just one example. He, for some reason, got extremely freaked out about being public right after he discovered the orbit of Ceres. I'm not sure if he realized what

kind of a phenomenon he would be, or what kind of a danger he would be in, for being so creative and so public about it.

Kepler and His Method

Schlanger: Now, you have also worked through the discoveries of Kepler, who's a little bit different from Gauss in that way, although he lived in very turbulent times. But from Kepler, from his *New Astronomy* and the *Harmonice Mundi*, you actually can follow the train of his thought and get at his method. Isn't that right?

Fan-Chang: Yes, with Kepler, that was the point of his work: to pose the problem; then pose all of the mistakes, solutions, and challenges, to himself and future scientists. And that comprised his works.

Gauss is a different story. He published his discoveries, but not at all in the sense that Kepler did. He posed what would essentially be at the end of Kepler's book, just the discoveries themselves. But in the first half of the papers, there would be essentially a blackboard derivation, a derivation that would be acceptable to a logistical empiricist.

But what is funny is that it still wasn't quite that: A "pure mathematician," or a pure college student of today, would still look at it, and think it was a little weird, because at certain points, he'll say, "Now, I could have done the past 50 proofs with geometry very easily, but we'll skip that for now."

And then, in his astronomy textbook on how he discovered the orbit of Ceres—or no! It's how you calculate the orbit of Ceres in five different ways. But what's funny is that an astronomer now, a so-called astronomer now, would look at it and still think it's a little weird, even though all the proofs follow from each other. Because most people are familiar with words like velocity, acceleration, force, mass—all these "fundamentals," so-called, of mechanics. But Gauss doesn't use any of those words. Actually he only mentioned "mass" a few times, just to say he's going to ignore it.

Schlanger: Well, say a university professor today says: "Gauss already showed us how to do it. Now we have equations or formulas; we have the mathematics to give us this. So why do we have to know what was in Gauss's mind when he did it? Or why should we waste our time working through the *New Astronomy*, when we have instruments now that can give us readings?"

Fansler: That would miss the most essential point about what a true scientific discovery is. A good example is, to take this popular book called *The Copernican Revolution,* by Thomas Kuhn, and compare it to Kepler. And the biggest fallacy in people like Kuhn, or other so-called "history of science" professors that you find at Harvard and other places like that, is that they are looking just at whenever someone says something new, whenever they rearrange the furniture in the house. And they say, "That's the great revolution," when people start talking about these things in a new way. You know, they have a new opinion.

Whereas with Kepler, there's something completely different, in that the *way* he approaches the problem, the epistemology of his approach, is completely revolutionary. What he shows is that mankind is capable of knowing, a quality of knowledge which had never before been shown to exist, or that man could grasp such a thing. And it's the same case with Gauss as well; and you find that in Leibniz, and we're going to find that in Riemann.

But that's the important point, the core of Kepler, and Fermat, and Leibniz, and Gauss, is that their discoveries aren't just equations, or new laws. But they're accompanied by a revolution in how you think about man's interaction with the universe, what man is capable of knowing. And the breakthroughs that really occur in their work, are on that level: They're on the level of an epistemology of approach, instead of just a new technology per se.

Schlanger: And this is what LaRouche was talking about in the webcast, when he raised this question of the goal of your scientific work.... In fact, it's the ability not merely to make the discoveries, but then to transmit them, which actually is a crucial part. You guys are really engaged in a kind of investigation of a mystery: which is that Gauss was not clear on his method.

I assume you're going to publish what Gauss actually was thinking, to the extent you are able to piece it together.

Martinson: Yes. I can give you a clear example of that: The brunt of what we're about to put up on the website, deals with what Gauss called "biquadratic residues." And if you look at his work on biquadratic residues, which he published in 1832 (he published a first treatise in 1831 where it's just pure math), but in his 1832 publication, he goes through these biquadratic residues, which are residues of the fourth power, like x^4. But just a little way into it, he says, "All right, we've just developed this huge maze of theorems, and so forth, and it's completely confusing. We don't see any patterns, unless we introduce the use of complex numbers to arithmetic. But in order to do that, we have to look at complex numbers in terms of geometry."

Then he begins to develop the whole idea of two-dimensional numbers, where you don't just count up, but you also count to the left and the right. "Imaginary numbers" are what they're fraudulently called today. And Gauss says: We need to bring these complex numbers, which are strange—you can't count to a complex number—but we have to bring them into arithmetic and give them equal rights with regular counting numbers. We have to enlarge the domain of arithmetic by an infinite degree, by bringing these in. We have moved into a new mode of determination.

But then, if you look close, if you really think about it,

everything Gauss was bringing up in this paper was not in itself something new. People had been using complex numbers for decades before this paper. There was a geometric representation of complex numbers before this. People have been running into the problem with the biquadratic residues, since the time of Cardan. But what Gauss did, is to bring it in from a higher standpoint. He said: We need to revolutionize what our concept of magnitude is. All the mechanics, people had already been using. But we need to revolutionize our general notion of magnitude, and right now. That's what's going to be in the next thing we put out.

We're now looking at what the implications were of this, what he did after the 1832 publication of this. And obviously, the full fruition of this comes with Riemann, in his 1854 paper on anti-Euclidean geometry.

Kästner and the Anti-Empiricist Tradition

Schlanger: I think Merv mentioned before the role of Abraham Kästner as an intervening figure between Leibniz and Gauss. What did you discover about him?

Fansler: Well, he's a really fun character. For one, he defined German satire. He would write satirical epigrams that were punchy. He had grown up in Leipzig, which was where Leibniz and Bach were; and he was there until 1756, so he was there the entire time that Bach was there. And he himself had been key in creating a cultural renaissance, an anti-empiricist cultural renaissance, by recruiting people like Lessing. Lessing was his student, while he was a teacher at Leipzig University, and he also worked with Lessing's cousin.

And they had been key, very early in the 1740s, and early 1750s. They had a project to make German a science language. And they were translating all these different works into German—from English, from Swedish, from Latin—and this was completely revolutionary. No one before this even wrote German; German wasn't even spoken at the palace—they spoke French at the palace! Under Frederick the Great, you know, the King of Prussia spoke French, he didn't speak German.

Schlanger: They had some pretty evil French influences there, also, such as Voltaire!

Fansler: Yes, and that was also key. Voltaire was there, Maupertuis was there. Maupertuis was the head of the Berlin Academy. And these were all people that Kästner was diametrically opposed to in his thinking. And so he recruited a movement that created a cultural impulse that really preserved the core of Leibniz's thinking, in spite of the empiricist push that had destroyed all the science in Paris and other places.

And if you read any popular histories, everybody says: "Well, Gauss came out of nowhere. Germany had no scientific development. All the scientific development in the 18th Century was in Paris, or it was Laplace, it was Lagrange, it was people like that. Where did Gauss come from? How did the Germans all of a sudden in the 19th Century, become the most scientifically advanced nation in the world?"

And really, it was because they had preserved the anti-empiricist tradition. And this was because of Kästner. Kästner defined the entire curriculum of Göttingen, in the sciences. And he had tremendous influence on the arts, as well. His friend Gesner, I think it was, had come from Leipzig, where he was a teacher, or rector, at the Thomasschule, which was where Bach was a teacher. So, it was all there in Göttingen, and it was all really centered around Kästner, who also played a big part in the revival of Shakespeare.

Schlanger: Yes, part of Lessing's translation project was the Shakespeare project in German, and one of the great Shakespearean actors on the stage in Austria was Schickeneder, who was the librettist for Mozart's *Magic Flute*. So you have direct connections to this renaissance with Kästner in all areas.

Now, I understand that you've been translating material. What kind of translations have you done?

Fan-Chang: A large part of what we had to do, a decoding process of Gauss's discoveries, was to dig into a lot of German and Latin works—the Latin mainly, because, as Merv mentioned, up until the mid-18th Century, German wasn't even considered a scientific language. Most of the works were in Latin and French.

But the letters that Gauss writes, and that people write about him, are largely in German. And so, we had to dig in the bushes, and start translating anything we could find that could have illuminated the situation around Gauss, and the thought processes in the environment that Gauss was living in. And so, right now, I think we have about 64 papers, anything from two paragraphs to 50 pages, and they'll all be available in a couple of days on the website. At some point, we plan to publish a sourcebook.

Schlanger: Do you plan a series of seminars to present this material?

Fansler: Yes. The next Basement group is going to be working on the continuation of Gauss's work, through his student Riemann. But in order to understand Riemann completely, you have to know what he saw in Gauss, which means you have to know Gauss in depth. So, part of our idea so far, is to bring a bunch of people out for a period of time for a series of seminars, detailing all of Gauss's work that we've looked at.

Because, when you teach a class, things come out in the class that you wouldn't necessarily think people needed to understand when you are writing a pedagogical.

So, we're going to bring people out and do a bunch of classes for them, so we can train not only the next group, to go into the Riemann, but also the next teachers who can go out and then teach the Gauss work.

A detail from Raphael's "School of Athens" shows Archimedes teaching geometry. The LYM's Basement Team happily notes that they were "blown away" by the fruitfulness of their collaboration as a group, "working together for the progress of humanity."

Schlanger: So is this project really to develop the history of science from its origins?

Fansler: Exactly. One of the things about science is, that you can't understand science without understanding who the people were who made the discoveries. You can't separate a discovery from a person. One of the big frauds of today is that you have all these math formulas, and physics math formulas, that are named after people who didn't even discover the formula. So today, science is completely disconnected from the individuals.

Schlanger: That's a significant point, because Gauss, of course, was called the "Prince of Mathematics," but is he studied in the way that you're doing it, or even at all, in mathematics departments these days?

Martinson: No. The most extensive biography of him is considered to be the G.W. Dunnington book, and just the work that we've done here, in the last year, even after six months of work on Gauss, made it immediately clear to us that all these materials, even these 400-page, extensive biographies, avoid the real issues; they barely scratch the surface. They're superfluous, I could say. They never really get at what people need to be investigating, which is, how Gauss thought. That's just not occurring.

It's very rare that you find people who, as children, read Benjamin Franklin's *Autobiography*; or you find other people who have read James Fenimore Cooper. It's rare, but you find that in the population, and that's the advantage of having a culture; it's sort of built into the population—maybe their grandparents grew up in the culture. So it's in there, it's in the population. It's ready to be provoked in them again. But for the most part, it's not as explicit, and it's definitely not promoted in the schools!

Schlanger: I think that's the basis of what LaRouche means by a dark age, when your sense of history is almost nonexistent, and your idea of science is a computer, or a textbook.

We've been through this before though: Because the original dark age was after the murder of Archimedes; there was another dark age in the 14th Century; and actually, what you're investigating is the rediscovery, beginning with Cusa, of the work of the Pythagoreans. Did you go back into the work of the Pythagoreans on astronomy or astronavigation, astrophysics?

Fan-Chang: Yes, actually, that was necessary, to figure out how Gauss thought. Because that was his unique capability—as well as LaRouche's. The tools he's using, are for all of humanity, the development of all of humanity. So, for example, it's explicit that he harks back to Kepler, as far as the orbit of Ceres goes, but Kepler is explicit about harking back to Cusa, as well as the Pythagoreans.

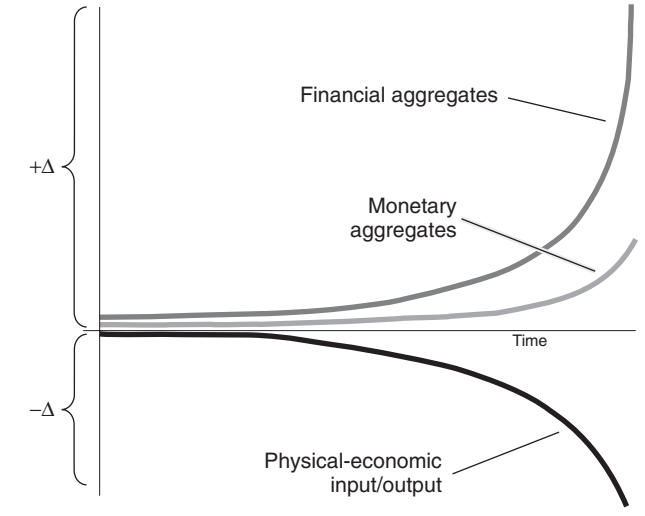
Now, the work that Gauss does on the *Disquisitiones*, on the arithmetic, is explicitly, undeniably, Pythagorean. He's basically reviving the Pythagoreans by building on top of what they do. He's making it alive for the culture, which is what we need to do today; to make the development of all human civilization alive for the population today.

How Do You Communicate Profound Ideas?

Schlanger: I recently had a discussion with Lyndon LaRouche, where he said that the history of mankind as a whole is a tragedy, in the sense that there have been these brief moments of the flowering of schools that grew up around one person, who literally had to fight to reject popular opinion, to introduce new ideas, and very often it ended badly for the people involved, or for their students.

What we're looking at now is a period of breakdown, where all the accepted ideas are collapsing, and so, as a result, we now have the potential for a new era, a renaissance, where all these great ideas are pulled together. How do you communicate that? But clearly, this has to go out beyond just

FIGURE 1
LaRouche's Triple Curve



a small number of cadre: We're talking about a population that's frustrated, that's ignorant, that's on the computer, and if they can't find it on Wikipedia, they don't think it exists. How do you move people to actually understand these much more profound conceptions?

Martinson: Well, that's what organizing is. And the main thing is, we're circulating the method of these real scientists, because you do need science to get out of a dark age. And we're at the end of the worst dark age that the planet's ever seen.

One thing that I'll point out is: When Bernanke decided that he was going to do an emergency cut of the interest rates at the end of January, then the Federal Reserve did another interest rate cut, and there were other developments, also. Lyn came down to the Basement, right when that happened, and said: "Look, these guys are *crazy*! This is a hyperinflationary policy and it is going to take off *right now*." And then he deployed us immediately on putting together some kind of a pedagogical device to communicate that.

And so we immediately halted all the Gauss work, and shifted gears, and started looking at hyperinflation and how it occurred in Germany, between 1919 and 1923, the interwar period. And I think that Lyn's idea, was that from the work that we had done on Gauss, from the method that we developed, in looking into Gauss—also realizing that when you look at Gauss, you're not really looking at the discovery. You have to use your "creative nose" so to speak, and sniff out what Gauss is thinking—Lyn saw, that with that kind of capability, and the collaboration that we'd developed, we'd be able to dig into the meat, the real substance of hyperinflation.

So we got a bunch of books and materials together, and we started looking into how hyperinflation worked in Germany. And what we realized immediately is that there's a whole lot of axioms flying around. Like: "Oh, Germany, they printed a bunch of money, and therefore their currency collapsed in value. They had too much money, so it collapsed in value."

We knew that it couldn't be that simple. So we systematically went through the axioms, and we dug out what must be the principles. And in doing so, we ended up demonstrating the principle that Lyn laid out years back, called the Triple Curve [**Figure 1**], where, when you cut your production, you cut your investment into production, particularly of the basic economic infrastructure of your own nation and capital investment. And at the same time, you rapidly increase your monetary emission *and* the debt that you're trying to pay back with this monetary emission. That's the recipe for a hyperinflationary blowout.

Schlanger: So, through the use of the Triple Curve, you can make the comparison between what happened in Germany in 1923, and what Bernanke, and Paulson, and the imbeciles at the European Central Bank are doing today.

Martinson: Yes, exactly. You show this to the population. Especially, Sky Shields put together an animation where he shows that the Triple Curve is not a bunch of separate curves on a piece of graph paper, but that there is a connection, where the increasing financial aggregates are being built on top of the collapse of the physical economy. And if you show that three-dimensional version to people, and you describe "this is what's happening with the economy," then something clicks! Because people can suddenly sniff out that the universe is not empty, but that what they're seeing in the news and so forth, there is a *physical cause* for all of this. They see that economics is not some kind of statistical random game, but that there are physical principles that drive an economic process. And now we're seeing hyperinflation.

Schlanger: I would recommend to all of our listeners, that you get a hold of the 80-minute documentary, an historical documentary, titled *Firewall*. And it goes through this breakdown of the financial system, the unleashing of hyperinflation in Germany in 1923, and how this created the conditions where the British oligarchy was able to impose fascism on Germany. That Hitler was not something that grew out of the German people, but was imposed by bankers in Germany who were under the direction—and at gunpoint, literally!—of the British and certain leading families in the United States, like the Harriman family, and Prescott Bush, the grandfather of our President. . . .

Schlanger: Now, I presume part of what we're doing is

getting out onto the campuses, since we're deploying at some of the major centers of so-called "learning" in the country, from Harvard, to Stanford, to the University of Texas, to Georgetown. And one of the points LaRouche always makes, is you can tell whether your work is good or not, by the squawks that you get in protest. . . .

Are we getting more responses from the people who were trying to maintain the human cattle stuck in digital space? . . .

Martinson: Oh, yes. This whole digital suicide culture is being promoted at the highest levels right now, especially by *Wired* magazine, which is a strangely very popular, but gross magazine. Someone there wrote an article saying that "Halo 3" [an extremely violent new video game], is wonderful, because you can defeat the last Boss, by committing suicide, and it gives you this wonderful sense of relief.

It's a very widely promoted article. So we attacked it in the pamphlet, and then the author wrote another article, basically saying, "Oh, I was attacked by those LaRouche guys—ha-ha-ha!"

Creating a Scientific Population

Schlanger: Well, these guys should know, today is the Ides of March, and their tyrannies cannot last forever. As Schiller said: "There is a limit to the tyrant's power." . . . Is there anything you'd like to add at this point.

Fan-Chang: Well, what I realized throughout, is that what we're doing as far as bringing the epistemology to the population, is absolutely necessary to be able to be able to pose, even, LaRouche's policy, as far as why, for example, the Homeowners and Bank Protection Act is not only crucial, but is the only way out of this crisis, as of now. Because if the population can't think scientifically, then the policy based on scientific thinking cannot be sustained.

And the policies that LaRouche puts out are not just policies in themselves, but they're based on his discoveries of principle, of how the human mind works, and how a civilization survives, and how a species survives.

And so, to be able to shape all the ins and outs of policy, the people who are making policy, as well as the people who are carrying it out—mainly the population—have to understand the principle behind those policies, and basically be policymakers—scientific policymakers—themselves. And so, we really have to create a scientific population.

Schlanger: Well, that is the basis of a real republic, isn't it?

Fansler: Yes. Another thing I'll add, because it's something that's really missing from this society, and something that developed amongst ourselves—but it took us a while to realize we'd developed it: a certain sense of collaboration. That the society is working together for the progress of all humanity.

That is something that really is not there today, but it was something that our sense of cooperation as a group, through the year that we've been working together—it really blows me away! I think it blows a bunch of us away. We didn't realize it until we started working on this video. And our ability to put together an hour-and-a-half-long documentary in three weeks, that's very high-level quality, is pretty amazing. Not just as a work-product, but for it to be epistemologically sound and worked out as a thorough composition—that's something that very few people can do today! To be able to work together as a group, to compose something that's artistic.

Fan-Chang: That's a One.

Fansler: Yes, that works as a One. And we realized in the process of working on the video, that we had developed a sense of what it really means to cooperate, to work together. And now, the idea is that we need to get that sense out into the rest of our organization. And that's part of what this Riemann project is going to be promoting. And as we're organizing, and people are seeing how we interact, it's also going to have a powerful effect within the society. And I think that's an additional aspect, that was very important in the work, and may not have been obvious when we started the project.

Schlanger: What in particular is obvious about it, is that our society has devolved to the level of a Hobbesian society, where people think that the expression of man is to engage in a struggle against all other men. And of course, that's why we have such a broken-down society. This question of collaboration is also really working for the "benefit of the other," and that's the only way scientific discovery ever occurs.

Martinson: I'd just say this in closing: A lot of people today don't get really inspired about ideas; they get inspired about fads, like the new, popular band, or whatever gets thrown at them on MySpace this week. But fads wear off pretty fast, but the ideas that we're communicating, and that we're developing and communicating to the population, have the quality of immortality, and so, they last.

That's a real sense of power. But that's also how you change society: You instill ideas of principles into the population, and you make them infectious, and they travel through the population, and will live on and form the population, like no fad could ever even consider.

Schlanger: Well, that's a beautiful place to end our discussion today, because ultimately this question of fighting fascism is the question of providing a true historic mission to every human being. And there's no more beautiful expression of that, than in the discovery of universal principles in science, and the development of communications skills through Classical composition, to share those discoveries with others.