

The Sky's Not the Limit

by Oyang Teng, LaRouche Youth Movement

"Hubble 3D"

An IMAX® Space Team and Warner Brothers film, in cooperation with NASA
 Producer/director Toni Myers
 March 2010, at IMAX theaters

Last year's Shuttle mission to repair the Hubble Space Telescope was a classic lesson in the calculus of risk-versus-reward decision-making. Defying his predecessor's decision to scrap the mission for budgetary and safety reasons, NASA's previous Administrator, Mike Griffin, revived the daring mission to save the Hubble, which required five extended spacewalks in a higher-than-normal, debris-strewn orbit, and with the unprecedented contingency of a standby Shuttle ready to launch a rescue operation if needed.

The high-profile mission was a resounding success, and the rewards have been streaming down to Earth from the telescope's 350-mile orbital perch ever

since, in the form of spectacular new imagery and data revealing ever more of the beauty and complexity of our universe.

The new IMAX film "Hubble 3D" presents both the highlights of

the dramatic mission to repair one of history's most venerable scientific instruments, as well as images from the Hubble itself, some of them animated and newly visualized in breathtaking sequences that transport the viewer into the heart of star-forming nebulae and staggeringly distant galaxies.

The Extraterrestrial Imperative

The film premieres at a poignant moment in history, as the Obama Administration's stated intent to shut down NASA's Constellation Program throws America's future in space into doubt. Although the filmmakers don't explicitly say it, the Hubble repair mission is a clear example

of a mission in the service of science that could only be accomplished with a manned space program.

They do, however, clearly strike the risk vs. reward theme, largely through the voice of the astronauts, who we see during their intensive two-year training, and then through all phases of their delicate mission to install a new camera and other equipment on the 20-year-old Hubble. Despite a couple of tense moments during the spacewalks, the end result is a more powerful telescope, capable of looking to the edge of the observable universe. The resulting Hubble imagery, translated onto the massive IMAX screen and in 3D, is a fitting testament to the scope and grandeur which confront our curiosity in searching out the skies—and, by itself, is worth the price of admission.

Unfortunately, the underlying message of such awesome beauty, that mankind must fulfill his extraterrestrial imperative by staking out new frontiers in the exploration and settlement of the cosmos—which director/producer Toni Myers delivered admirably in her 2002 IMAX film "Space Station 3D"—is instead somewhat clouded by the message that the farther we look, the more we must focus on the perfect utopia we enjoy on Earth. This is no doubt due to the influence of narrator Leonardo DiCaprio, who has made an ass of himself as a leading Hollywood propagandist for global warming hysteria.

Nevertheless, "Hubble 3D" is a must see. It may well be the last time audiences will have the opportunity for the as-good-as-it-gets-without-being-there



NASA, ESA, HEIC, and The Hubble Heritage Team (STScI/AURA)

The Cat's Eye planetary nebula (NGC 6543), captured by the Hubble Space Telescope. The eye is more than half a light-year across.

experience of an IMAX Space Shuttle launch, because the Shuttle fleet is slated for retirement by the end of this year. Long before that, a decision will have to

be made on the next phase—if there is to be one—of America’s manned space program. Hopefully, those leaving the theater after watching “Hubble3D” will

have a renewed sense that this decision is not only one of national policy, but of mankind’s place in the universe itself.

The Slaughter of the Truth

by Gregory Murphy

“The Cove”

Directed by Louie Psihoyos
Documentary, 1 hour, 30 min.,
\$27.98 (PG-13)

“The Cove” is an Academy Award-winning documentary directed by former National Geographic photographer Louie Psihoyos, which plays fast and loose with the facts about dolphins, and heavy with the emotions—in much the same way as Al Gore’s comedy science fiction horror film “An Inconvenient Truth.” The film also has a Hollywood action thriller edge to it, which is meant to draw the audience in for the real message, which is not the purported slaughter of dolphins, but a rant against eating fish because of its alleged mercury content. As the reader will see, the mercury argument is a red herring and is based on a fraudulent study.

The real laugh of the documentary is that its chief expert is Richard O’Barry, a dolphin trainer on the 1960s “Flipper” television show. The other expert in the film is eco-terrorist Paul Watson, who was thrown out of Greenpeace in 1977 for being too radical. Watson currently operates Sea Shephard Conservation, which has a mission of shutting down whaling. A few months ago, one of Watson’s million-dollar boats was sunk trying to ram a Japanese whaling ship.

In “The Cove,” Louie Psihoyos and Ric O’Barry claim that 23,000 dolphins are killed each year in the bay near the Japanese fishing town of Taiji. In reality, there are only 800 to 1,000 dolphins killed, and the reader should keep in mind that part of the Japanese diet is eating whale and dolphin meat, much the same way that most people in the United States eat beef and chicken. This intentional mis-

stating of the numbers of dolphins killed is based on using the number of yearly permits the Japanese government issues for hunting dolphin and whales. It is a big leap from the number of permits issued to the actual number of animals killed.

The film gives the impression that bottlenose dolphins (like Flipper) are being killed, which is the emotional hook for the film. To make the hook catch, the



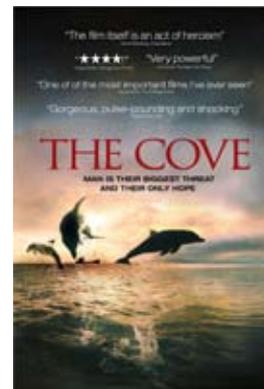
Flipper’s trainer Richard O’Barry.

film’s director keeps repeating the same footage of beautiful dolphins playing in the ocean and performing at ocean parks like Sea World. The truth is the Japanese fishermen have stopped hunting bottlenose dolphins.

Mercury Scare

The film spends much time talking about mercury in the dolphin meat, but here the dolphin is only a surrogate for all fish. The film cites a 1956 incident in Minamata, Japan, as an example of mercury poisoning. This documented poisoning at Minamata was caused by a factory blindly dumping chemical waste into the nearby bay, but this waste also contained PCBs and other chemicals in addition to mercury.

The mercury scare is based on a study of sea life near the Farne Islands, off the northeast coast of England. The methodology of the Farne Island study is full of intentional misrepresentations, so as to



make it more of a political document than a scientific study. But based on these data of mercury in sea animals, the U.S. Environmental Protection Agency and the Food and Drug Administration set the U.S. mercury limit to 5.8 parts per billion, which is extremely low. In comparison, the World Health Organization’s limit on mercury is 80 ppb.

In discussions with people in the fishing industry and others with extensive knowledge of marine life, one thing becomes clear: The real intention of the mercury scare is to stop people from eating fish and making use of its much needed protein. The people I talked with have said that so far, not one fish brought into the United States has even been close to



Ecoterrorist Paul Watson, the expert advisor to “The Cove,” along with O’Barry.