



NASA is criticized for saying they developed a flu drug in space. Movies are said to "portray scientists in ways that reflect the hopes and fears of the audience." Whether the French Embassy in Beirut tried to influence the awarding of the Rammal Medal for physics is debated. The questioning of strict maternal inheritance of human mitochondria is discussed. Aneuploidy is suggested as the key to cancer. And the citation impact of Czech journals is reanalyzed by representatives of the Czech Academy of Sciences.

Drug Development in Space?

I would like to reply to Lawrence J. DeLucas's letter of 4 June (*Science's Compass*, p. 1621). On 15 March, a press release by the National Aeronautics and Space Administration (NASA) proclaimed: "NASA develops flu drugs in space," implying that flu neuraminidase crystals grown in space in microgravity on the NASA shuttle had been used by Biocryst Pharmaceuticals for the rational design of neuraminidase inhibitors now being further developed by Johnson and Johnson as drugs for the treatment of influenza.

This is not correct. The neuraminidase crystals used by BioCryst in this project were grown here on Earth at the Australian National University. One grown on Mir (nothing to do with NASA) was used in the initial stages, but it was not significantly better than the Earth-grown crystals.

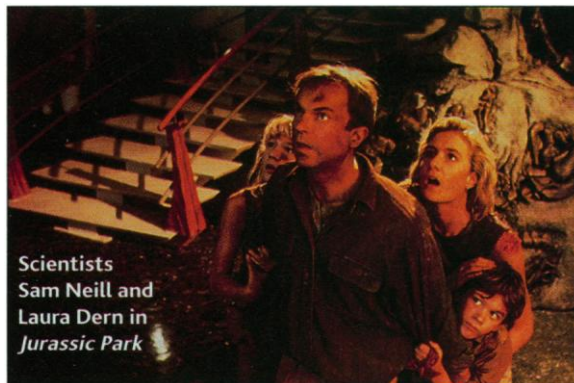
In a letter sent to me on 18 March, DeLucas and Ming Luo stated: "In addition, we grew crystals of N2 and B/Lee/40 neuraminidase on the NASA space shuttle with proteins you provided. These crystals were used in attempts to solve the structure of drug-B/Lee/40 complexes. These crystals did not show any improvements compared to the Earth-grown crystals."

They then went on to say, "NASA simply wants to let the public know about the positive results from this program." It seems to me that after years of growing crystals on a large number of orbiting shuttle flights, at a cost of millions of dollars, NASA has very little in the way of "positive results."

NASA has, of course, done many marvelous and exciting things, but protein crystal growth in microgravity seems not to be one of them. It might be appropriate to terminate this activity now and use the money saved for some more worthwhile project.

W. Graeme Laver

John Curtin School of Medical Research, Australian National University, Post Office Box 334, Canberra 2601, Australia. E-mail: graeme.laver@anu.edu.au.



Scientists
Sam Neill and
Laura Dern in
Jurassic Park

Swashbucklers and Brainy Babes?

In his essay "Ritual abuse, hot air, and missed opportunities" (*Essays on Science and Society, Science's Compass*, 5 Mar., p. 1461), Michael Crichton criticizes my article "Script doctors" in *The Sciences (I)* for emphasizing "negative rather than positive images, a perennial exercise in self-flagellation, what I call ritual abuse."

Actually, "Script doctors" is a balanced look at how movies have always portrayed scientists; while it considers prototypically mad or overreaching scientists, it also discusses heroic ones, from swashbucklers to the wise Professor Barnhardt of *The Day the Earth Stood Still*, from Madam Curie to the admirable scientists of Crichton's own *The Andromeda Strain*—whom I describe as "pretty normal people who, in this case, manage to save the world."

Some of Crichton's comments are inaccurate or based on misinterpretation. For instance, he asks why I single out Sharon Stone's character in *Sphere*, instead of discussing any of the three males, since "[e]verybody in *Sphere* is a scientist." But I specifically identify her as a new type of Hollywood scientist, "the brainy babe"—a category for which the three men do not readily qualify. Similarly, when he dismisses *Re-Animator* as "a movie no one has ever seen," he is apparently unaware that this movie has spawned two follow-up films. Although he writes that *Dr. Jekyll and Mr.*

Hyde "isn't about science, it's about the dual nature of man," it is certainly about both. A constantly reiterated theme in *Dr. Jekyll and Mr. Hyde* is the danger of a brilliant scientist overreaching himself; in the 1932 version, Jekyll, speaking to God, says, "I have trespassed on your domain. I have gone further than man should go."

Crichton's "proof" that movie images do not "reflect society in some way," is that "[f]ifty years ago, movies were characterized by strong women—Crawford and Stanwyck and Bette Davis. Women of intelli-

gence and substance, women to be reckoned with. Since then...the movies have portrayed women primarily as giggling idiots or prostitutes." The truth, of course, is that there were plenty of giggling idiots and prostitutes in the old movies, and to state that today's films do not have their share of "strong women...to be reckoned with," would likely be unwelcome news to Susan Sarandon, Meryl Streep, Jessica Lange, Michelle Pfeiffer, Barbra Streisand, and a

number of others, including Sharon Stone.

Crichton says of my essay that "The implication is that scientists are singled out for negative portrayals, and that the public is therefore deceived in some way we should worry about. I say, that's nonsense." That is indeed nonsense, but it isn't what I wrote.

I thoroughly agree that accurate portrayals rarely have much to do with a commercial film. But I hardly think the public is "deceived," since the subject of my essay was not the appearance of actuality, but rather how movies portray scientists in ways that reflect the hopes and fears of the audience. It's not a question of deception, but of reflection.

Crichton's statement that "[a]ll professions look bad in the movies...doctors are all uncaring...All cops are psychopaths, and all businessmen are crooks" is not only nonsense (there are countless heroic cops and caring doctors onscreen); ironically, his own films contradict that assertion. His doctor in *The Andromeda Strain* is compassionate and heroic; his businessman in *Jurassic Park* is, as Richard Nixon might have said, not a crook. Crichton insists that "Scientific work is often an extended search. But movies can't sustain a search," when *The Andromeda Strain* makes thrilling a scientific search that lasts the length of the film.

A deeper irony is this: in generalizing about movies, Crichton seems to be dismissing their relevance, even as he accuses film columnists of demonizing scientists.