

# The Daily Star WEEKEND MAGAZINE

## A Visit to the Universal Studios of Hollywood The World's Most Thrilling Entertainment Extravaganza

The Back To The Future Ride, The E T Adventure, The Studio Tram-Ride, A Tribute To Lucy, Cinemagic, Backdraft of Fire-Storm, Earthquake, Avalanche, King Kong Fight, Live Show of Miami Vice and The Wild Wild West. Jurassic Park Effects and a lot more to enjoy.

by Prof Roushan Ara Hoque back from USA

Age. Then plunging pell-mell through the smoldering lava of erupting volcanoes we ran smack into the terrifying immensity of a great dinosaur. It was really a dazzling pandemonium of cosmic proportions.

The operation of this Back To The Future Ride requires 20 computers, 50 miles of electrical wire, 5000 computer signals, a 300-speaker sound system, 20 laser disc players, 60 video monitors, two 7-storied high OMNIMAX dome-screens and live cinematic special effects. When all these started functioning together we got an ultrasonic sensory experience that left us spell-bound. The thrill of the Ride can only be imagined.

**The Fievel's Playland:** This is an American Tail Show based on one of the most popular animated films named "Fievel Goes West". The Playland is on a half acre of magical sets of giant propor-

complete with tumble weeds, toy steam-engines, ill-tempered cowgirl and cowboy mice. After the show Fievel and his friends led all the kid visitors to his magical mouse size playland next door where the kids can again enjoy another fantasy-adventure never even dreamt of before. This is really a kids' wonderland.

**Animal Actors' Stage:** This is another special event for the kids, but people of all ages also enjoy the captivating cast of the Animal Actors. We could not help laughing at the tricky performances of Lasse and Beethoven, America's two most favourite canine superstars. The visitors can be part of the action as the trainers put these delightful entertainers pass through the galleries. There we saw other loveable animal actors, such as, the Cookie, the Cockatoo, the Zany Orang Utan and the tall chasing Bo who were famous for moves and



Miami Vice live show

tions. There the kids seemed shrunk to mouse-size, and they cart slide, jump, crawl and climb up and down and enjoy the musical extravaganza

**The Adventures of Conan:** This is another most advanced and thrilling presentation. Here Conan battled with the

deadliest fire-breathing dragon. This is a show of swords and sorcery, where fantasy and reality meld into an awe-inspiring spectacle of

clanging steel and powerful spell. Conan has only his strength and sword to defend himself against evil forces more powerful than any fearful

dragon.

**The Star-Trek Adventure:** This is another spectacular live action show. At each performance members of the audience are selected to join Captain Kirk and Mr Spock in battling fantastic space-creatures and alien super-beings. Then only minutes later we viewed those scenes videotaped and edited into actual Star-Trek footage. Any visitor can go in a spectator and come out a Star.

**Beetlejuices Graveyard Revue:** In this show when Beetlejuice leads his macabre musical misfits, the visitors can count on a rocking graveyard Revue that rouses the dead and raises the roof. It is a pulsing pyrotechnic performance of truly monstrous proportions when the Beetle transfigures the monsters of yesteryear — Dracula, The Wolfman, The Phantom of The Opera, and 'Frankenstein and his Bride' — into 'get down' rockers of today, pounding out the hits.

**The Studio Centre**

**Extra Terrestrial Adventure:** By a Starbound Ride we drove through the galaxies across the

moon, and felt the wind on our face. Then we took our Extra Terrestrial Ride to a planet where flowers showered us with songs. Cloud Bearers, Water Sprites, Jumpums and Tickle Moot Moots showered us with love. Then we basked in the glow of light and finished our Ride which was really an adventure beyond belief.

**The Studio Tram-Ride:** By this Ride we passed through the Universal City to the heart of the production stages. We strolled to the actual working sets of movies like Sherlock Holmes' 221 B Baker Street, the Moulin Rouge, Mel's Diner and Beverly Hills etc and many more. In The Magic of Alfred Hitchcock we enjoyed the most harrowing scenes ever captured on film as we dangled from the Statue of Liberty, and thrilled to the shocking secrets of the infamous shower scenes from 'Psycho'. The actual sound effects brought the hit shows live to us.

**Fight With King Kong:** As our tram entered the darkened sound stage, we experienced the most horror-

Suddenly a transformer burst: sirens scream, a helicopter plunged to the ground and exploded before us. We were terrified to see the King Kong on the loose. Here on a largest sound stage we met King Kong face to face. We were really terrified to see this largest animated figure weighing 3000 pounds and 100 feet tall from the knees up. His head measures a full ten feet in height. With 29 computer-aided movements his life-like facial expressions made us believe that he was real and would devour us all just now. It seemed it was just only we alone were to fight the King Kong or he would kill us. This is really a technological marvel, the ultimate in The Universal Studio's special effects. The crashes, the explosions, and the sound effects were all a marvellous thrill.

**Live Earthquake:** Then our tram passed through a Live Earthquake which was a heart pounding 8.3 on the Richter scale but on the Ride it was of 10. The severe quake shook the tram vehemently, shocked us with its incredible realism. As its immediate after effects, we faced fire, flood and falling debris. The subsequent explosions boggled our minds and we witnessed a ride is only a make-believe one. But the experience of such a strong earthquake was really exciting and unforgettable.

**Alpine Avalanche:** By the tram ride we then headed back to the Universal City, down through the Ice-Tunnel. As we entered into the Tunnel we found ourselves in a thundering avalanche, a spinning vortex of sight, sound and sensation. Through the magic of 'sensurround' we experienced an assault on the senses that simply could not be described. But we could hold on and continued the Ride.

**The Collapsing Bridge:** As the Ride continued we saw ahead a rickety, creaking and wheezing old bridge, but our tram was heading towards it. There was not time to turn back. When our tram was on the bridge the bottom of it dropped out. But we all were saved, as a joy-ride is never doomed in accident. Again as our tram approached the lake, the road seemed to plunge right into the water. But the water miraculously parted into two before our eyes. When we passed through many backlots of the studios, outdoor sets and facades used in filming Hollywood's biggest motion pictures and TV hits.

**Psycho House:** As our tram passed through the wilderness area, we suddenly felt an ominous stillness in the air. The area looked very peaceful. Then we saw the foreboding house on the hill that Alfred Hitchcock made famous in 'Psycho'. This was one of the

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"ALL men and women are philosophers, though some are more so than others," wrote Popper in a sort of informal reply to a paper by my late friend Friedrich Waismann; virtually an attack on the traditional claim that philosophers are a special kind of people and philosophy can be looked upon as their peculiar activity.

Popper has always remained far from sharing the enthusiasm for the activities of the academic philosophers or the 'exclusive group of people'.

He, in fact, tried to bring the mystery-studded-long-revered branch of knowledge, the 'No Man's Land' of Russell to trial as he has felt an urgent 'need of an *apologia pro vita sua*, of a defence of its (philosophy) existence.' He even felt that as a professional philosopher he himself established a serious case against him and pleaded guilty. Unlike most analytic philosophers, Popper held philosophy is not sharply distinguishable from science, either in its methods or in its subject matter and refused to accept there can be a correct philosophical method. Popper made it impressively clear that when philosophy, as a special autonomous craft, is isolated from the general pursuit of knowledge it degenerates into scholasticism and triviality. If philosophy, Popper maintains, is to be of any general importance it must stand in a close relation to the work of other disciplines.

Karl Raimund Popper was born in Vienna on July 28, 1902. His father Simon Popper — a doctor of law at the University of Vienna — was a prominent liberal lawyer. And mother Jenny Schiff Popper was a pianist. It might be the musical environment of his house that inspired the matured Karl to say 'next to music and art, science is the greatest, most beautiful and most enlightening achieve-

## A Tribute to Popper : In Search of a Better World

Karl Popper — an outstanding individual of the century who addressed his long intellectual life to the task of demarcating science from pseudo science in general and Marxist theory of history and Freudian psychoanalysis in particular, to follow the logic and the growth of scientific knowledge and, of course, in search of a better world — died on September 17, at the age of 92.

by Ziaul Karim

ment of the human spirit."

Popper studied mathematics, physics and philosophy at the University of Vienna and taught at a high school in the city until 1937, when he accepted a lectureship in philosophy at the Canterbury University College in Christchurch, New Zealand — the menace of Nazis contributed much to his move from Vienna to New Zealand; there he remained until 1945 before leaving for London to a readership at the London School of Economics.

Popper was knighted in 1965 and in 1982 he was made a Companion of Honour. His wife Josefine died in 1985. They had no children.

Popper had lectured in India, Japan, Australia and New Zealand. In 1950 he delivered the William James Lectures in Philosophy at Harvard University.

On September 17 Popper passed away at Mayday Hospital in the London suburb of Croydon.

Popper's first book *Logik der Forschung* — translated into English in 1959 as *The Logic of Scientific Discovery* by Popper himself with the assistance of Julius Freed and Ian Freed — appeared in 1935 as part of a series of books put out by the Vienna Circle (Popper never admitted into the Circle but maintained close relations with some of its members, notably Herbert Feigl and Rudolf Carnap and attended the Circle's Paris Congress in 1935) with the

collective title of *Schriften zur Wissenschaftlichen Weltanschauung*, which were jointly edited by Moritz Schlick and Philipp Frank.

Popper rejected the Principle of Verifiability — the criterion set by the Circle for determining the meaningfulness of any statement purporting to give the truth about some subject matter, and as the means for accomplishing the demarcation between genuine and pseudo statements; and the elimination of metaphysics — in his 'Discovery and, instead, proposed a criterion of falsifiability.

Popper's enquiry into the growth of scientific knowledge or knowledge as such set the foundation of his brand of

epistemology and helped him form his *weltanschauung*.

Popper not only rejected the verificationism but also condemned the Circle's attempt to put forward any general criterion of meaning. He held that, on the contrary, in certain cases metaphysical statements might fulfil a valuable heuristic function.

It has been believed hitherto that favourable evidence lent some credibility to the theory which it supported, but a crucial difficulty of the process was Hume's thesis that inductive generalisation was logically invalid. Being unrestrictedly general, scientific theories cannot be verified by any possible accumulation of observational evidence.

In Popper's view, scientific theories are, in fact, arrived at by any sort of inductive process because no finite number of positive instances can fully establish a generalisation whose range extends beyond them and one negative instance can refute it. For example: All storks are red-legged.

If observational evidence is described to establish the truth of a proposition then no finite number of singular propositions taken together would suffice to imply a universal proposition; rather one instance of a black-legged, or any colour, stork can definitely falsify the proposition.

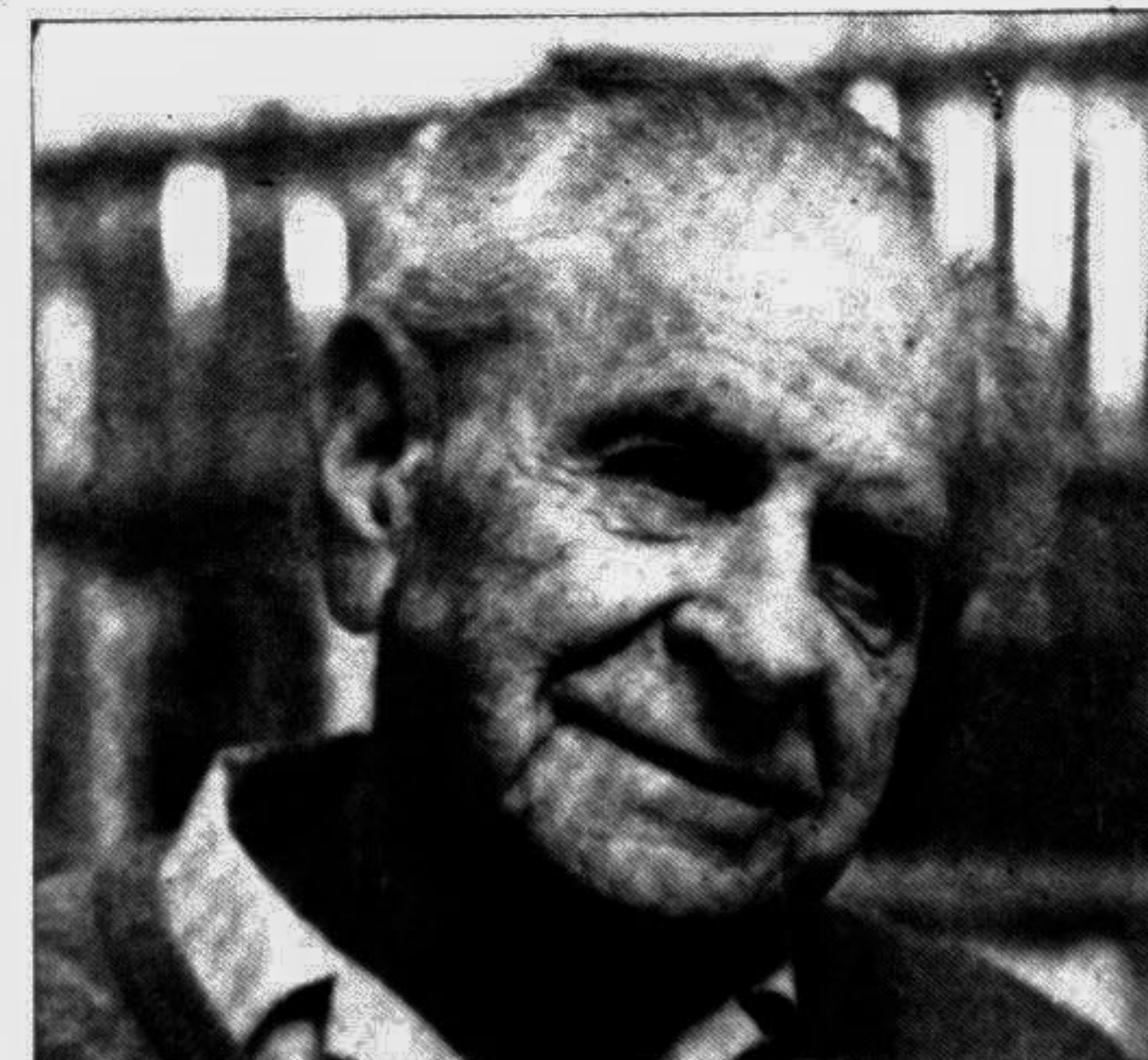
A serious and scientific test, for Popper, consists in a persevering search for negative, falsifying instances. Some hypotheses are more falsifiable than others; they exclude more and thus have a greater chance of being refuted. "All heavenly bodies move in ellipses" is more falsifiable than "All planets move in ellipses," since everything that refutes the first does not refute the second. The more falsifiable a hypothesis, the less probable it is, and by excluding more, it says more about the world, has more empirical content.

The proper method of science is to formulate the most falsifiable hypotheses and, consequently, those that are simplest, have the greatest empirical content, and are logically the least probable. The next step is to search energetically for negative instances, to see if any of the potential falsifiers are actually true.

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**All things living are in search of a better world. They, animals, plants, even unicellular organisms are constantly active. They are trying to improve their situation, or at least to avoid its deterioration. Even when asleep, the organism is actively maintaining the state of sleep: the depth (or else the shallowness) of sleep is a condition actively created by the organism, which sustains sleep (or else keeps the organism on the alert). Every organism is constantly preoccupied with the task of solving problems. These problems arise from its own assessments of its condition and of its environment; conditions which the organism seeks to improve.**

**An attempted solution often proves to be misguided, in that it makes things worse. Then follow further attempts at solutions — further trial and error movements.**



**Activity, agitation, search are essential for life, for perpetual restlessness, perpetual imperfection; for perpetual seeking, hoping, evaluating, finding, discovering, improving, for learning and for the creation of values; but also for perpetual error, the creation of negative values.**

Popper says if a hypothesis survives continuing and serious attempts to falsify it, then it has 'proved its mettle' and can be provisionally accepted. But it can never be established conclusively. The survival of attempted refutations corroborates a theory. In 'Discovery he writes: 'Science is not a system of certain, or well-established, statements. Our science is not knowledge; it can never claim to have attained truth. We do not know: we can only guess.'

Popper applies his theory of knowledge to man and society in *The Open Society and Its Enemies* (1945) — which made his name in the English-speaking countries — and in

'The Poverty of Historicism' in the form of an attack on historicism, the doctrine that there are general laws of historical development that render the course of history inevitable and predictable. In the first book historicism is examined in three influential versions, those of Plato, Hegel and Marx. And in the second book historicism is formally refuted and attributed to two oppositely mistaken views about the nature of social science. The formal objection is that since the growth of knowledge exercises a powerful influence on the course of history and itself depends on the anomalous initiatives of original scientific

genius, neither the growth of knowledge nor its general historical effects can be predicted. Some historicists have been motivated by the mistaken idea that a science of society would have a general evolutionary law as its goal. This is, Popper says, a naturalistic error. The evolutionary process is not a law-like regularity at all; rather, it is a loosely characterised trend whose phases exemplify the laws of genetics, for example.

On reading Popper one would find that instead of the process of acquiring knowledge — traditionally held — he laid emphasis on hypothesis. In Popperian term imaginative power of human being. For Popper knowledge begins with the imaginative proposal of hypothesis, a matter of individual and unpredictable insight that cannot be reduced to a rule only. Observation, he says, is always selective and takes place under the guidance of some anticipatory theory.

In the backdrop of what Colin Wilson said 'the age of meaninglessness' and the 'lack of meaning or purpose' of the century, Popper rests his belief in the innumerable possibilities of human being and a purpose for existence.

There are those who think that life is valueless because it comes to an end. They fail to see that the opposite argument might also be proposed: that if there were no end to life, life would have no value; that it is, in part, the ever-present danger of losing it which helps to bring home to us the value of life.

Popper's belief in imagination or in other words, in the possibilities of human being — comes as a leitmotif throughout his writings — might remind one of Shakespeare:

*as imagination bodies forth  
The forms of things unknown,  
The poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name.*