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www.nasa.gov/centers/kennedy/news/snews/spnews_toc.html

Atlantis returns with sensitive payload

By Linda Herridge
Spaceport News

An intense mission to service NASA's Hubble Space Telescope for the fifth and final time came to an end when space shuttle Atlantis glided to a stop at Edwards Air Force Base in California at 11:39 a.m. EDT May 24. With the well-choreographed work completed in space, an equally intricate set of tasks is waiting for workers inside Kennedy Space Center's Orbiter Processing Facility-1.

As Atlantis is prepared for its ferry ride back to Kennedy, more than 30 NASA, United Space Alliance, Orbital Sciences, Lockheed Martin, Analex and Goddard Space Flight Center workers are busy preparing to preserve the returning Hubble instruments inside the orbiter's payload bay.

Each worker plays an important role in the removal process, and will have a little longer to prepare than initially expected since Florida's unstable weather thwarted several attempts to land at Kennedy.

NASA/Carla Thomas, EAFB

Space shuttle Atlantis on the STS-125 mission lands at 11:39 a.m. EDT May 23, at Edwards Air Force Base in California. The crew upgraded NASA's Hubble Space Telescope and spent nearly 13 days in space.

Once inside the orbiter processing facility, the orbiter boom sensor system and shuttle robotic arm will be repositioned to allow access to the Hubble payload.

The orbiter processing team will then perform a gaseous nitrogen, or GN2, purge to the payload bay to prevent contamination to the returning Hubble instruments.

Russ Brucker, Atlantis payload project manager with USA, said contamination issues are very important to consider.

"There were stringent controls for the Hubble payload during processing at Kennedy, and we have them for payload removal post mission as well," Brucker said.

Preparations for this payload removal will take about 28 to 32 hours, according to Ray Propst, USA's Atlantis flow manager. He is responsible for all tasks that occur on the orbiter in the processing facility.

"It's a large payload, relatively speaking," Propst said. "It occupies the entire payload bay and is one of the heavier payloads we've handled."

Special platforms will be put in place to allow technicians access in and around the payload bay. The four payload carriers that will be removed, the Super Lightweight Interchangeable Carrier, the On-orbit Replacement Unit Carrier, the Flight Support System and Multi-Use Lightweight Equipment Carrier, contain old Hubble instruments, and the equipment and tools used during the STS-125 mission

Technicians will access the payload trunnions, or large pins, holding the payload carriers in place to open the latches and attach the payload strongback lifting links to them. The payload strongback is a piece of ground support equipment, or very large lifting beam, that spans the length and width of the orbiter's payload bay.

Doug Goldsmith, move director with USA, said removing the Hubble payload carriers with flight parts is more complicated, in some ways, than other payload removal operations.

"We're using 16 payload attach points, rather than the usual eight, for this removal process," Goldsmith said.

Ground support structures will hang over the orbiter to stabilize the payload for lifting and transporting to the payload canister. In some instances, payloads are removed separately, but this team will lift the entire set of carriers at the same time.

Goldsmith, several technicians and quality control inspectors will be stationed on platforms around the orbiter. Other technicians will circle the payload bay to monitor the lift process. The crane controller will keep in constant communication with Goldsmith as he lifts the Hubble payload from Atlantis' payload bay.

During the process, technicians will disconnect the GN2 purge and reconnect it after the payload is placed in the payload canister. The payload removal process will take about 12 hours.

Steve Hoyle is Goddard's launch site operations manager for Hubble. He is anxious to get the telescope's old parts back to Goddard so they can be investigated and studied for thermal property degradation and micro meteor damage.

"Currently we have no formal plans to reuse the Hubble servicing mission payload carriers," Hoyle said.

Inside this issue . . .

Artists paint adventurous works of NASA

By Steven Siceloff
Spaceport News

James Webb garnered tremendous praise for his management acumen as NASA's administrator during the race to space and the moon. But along with setting a course for a clearly left-brained organization focused on engineering and inventing technology, Webb also gave NASA room for the right-brain to breathe a bit.

In 1962, Webb sent a two-paragraph memo that suggested involving artists to help tell the agency's story of adventure.

That was all James Dean needed to start a program that would produce a bold catalog of almost 3,000 pieces of artwork during the course of NASA's first 50 years.

Some of the pieces are utterly realistic scenes, such as the painting by Norman Rockwell that depicts Gemini astronauts Gus Grissom and John Young suiting up before launch. There's a Mars landscape made inside the prototype wheel of one of the Mars rovers. Others are more abstract, including a black star made from the shredded rubber of a space shuttle tire to commemorate Columbia's STS-107 mission.

"You could take seven or eight artists out, looking at the same launch, and each one would have a totally different point of view," Dean said. "Some would see it in an abstract, almost spiritual way, some would be totally realistic in their view and some would go so far beyond the physical launch."

Photographs show us how human eyes see a space launch, but it takes an artist to show us the different ways the mind sees, feels and reacts to such an event, Dean said in giving Webb credit for recognizing a need for different eyes to chronicle the agency's exploits.

NASA/Cory Huston

Many pieces of NASA's art collection are on display at the Kennedy Space Center Visitor Complex. The two-story gallery exhibits paintings, photographs and drawings, showcasing the different ways artists express what they see.

NASA/Cory Huston

This Norman Rockwell painting is on display in the Debus Center at the Kennedy Space Center Visitor Complex. It shows astronauts John Young and Gus Grissom suiting up for the first flight of the Gemini Program in March 1965. Rockwell visited Kennedy to meet the astronauts, but when he returned home, he found his photographs of the visit inadequate to complete the painting. NASA allowed Rockwell to borrow a Gemini spacesuit for a week.

"That's the beauty of art," said Bert Ulrich, curator of NASA's art program. "That it reaches people in different ways. The idea is that art is another way to inspire people."

An artist also could show a wide range of emotions that engineers and managers possess.

"Artists are really emotional types who can project themselves into it and really get a lot out of the experience," Dean said.

The first team of artists set off in time to see the last launch of the Mercury Program – Gordon Cooper's Faith 7 flight May 15, 1963. Most of the group stayed on land and watched from Cape Canaveral while another artist went out on the Navy ship that would recover Cooper and his spacecraft.

After the launch, the artists were free to create whatever work inspired them. Their pieces formed the core of NASA's first exhibit at the National Gallery of Art in Washington, D.C.

For their efforts, each artist received an $800 honorarium. Travel costs had to come out of that total, as well.

"It wasn't a lot of money, even in the early 1960s," Dean said.

There was enormous public interest though, so the agency never had trouble finding artists willing to take on the task.

"Artists share something with scientists and astronauts in that they are adventurers," Ulrich said. "Artists try to interpret the unknown and they do that with their imaginations."

The artists soon traveled to all of NASA's facilities, recording events far from the launch site in mediums ranging from pencils and pens to watercolors and ink. Later, as the Space Shuttle Program was in full force, NASA enlisted musicians, poets and others for more variety. Patti LaBelle even recorded a space-themed song, "Way Up There."

Norman Rockwell, Robert T. McCall, Andy Warhol and Annie Leibovitz are some of the well-known names to take part in the program, but, reaching out to the National Gallery's expertise, the agency made sure to include up-and-coming artists, again, to encourage variety.

The biggest event for the program was the Apollo 11 mission in July 1969, Dean said. The first time humans would walk on the moon would be one of the most historic moments in history, so the roster of artists grew and their locations varied.

Some went to mission control at NASA's Johnson Space Center in Houston, one went out on the aircraft carrier that picked up Neil Armstrong, Buzz Aldrin and Michael Collins from the Pacific Ocean and others went to NASA's Kennedy Space Center in Florida to see the Saturn V rocket lift off. Dean accompanied the group to Kennedy.

"It was like the eighth wonder of the world to see that Saturn V illuminated in the night and to hear the alligators and the night birds and the insects," Dean said. "It was an incredible contrast."

The mission's success and significance was not lost on the National Gallery either. The director called Dean soon after the moon landing and slated an exhibition of the work in

See **ARTISTS,** Page 3

Director encourages workers to remain on task

Time flies when you're having fun also holds true when you're busy. And the Kennedy Space Center team can relate to both, with two successful shuttle launches, three expendable launch vehicle launches and the ramp up of the Constellation Program in just a few months.

During an All Hands Meeting in the Operations and Support Building II on May 14, Center Director Bob Cabana reflected on the team's recent successes, as well as the future.

"We're going to get this mission (STS-125) home safely. We're going to get that next space station flight off in June. We've got another space station flight coming up in August," Cabana said. "And sometime this year, hopefully in the fall, early fall, we'll get the Ares I-X flight (test) off."

With the retirement of the Space Shuttle Program in 2010, rumors of the Constellation Program's ability to move forward have been swirling in the news media and on space blogs. Cabana encouraged the Kennedy team to block out rumors and focus on the task at hand, and also added a firm reassurance: "The overall program is within budget and it's on schedule," Cabana said.

NASA/Jim Grossmann

Kennedy Space Center Director Bob Cabana addresses workers' concerns and answers questions at the All Hands Meeting in the Operations Support Building II on May 14.

He also helped workers to see the big picture by comparing the Constellation Program to the International Space Station Program. He showed a photo of the space station 10 years ago, with the U.S.-built Unity node and the Russian-built Zarya module, somewhat bleak compared to what it looks like today.

"Remember 10 years ago, 12 years ago, when space station was a shell over in the Space Station Processing Facility and the node was just being finally checked out and completed," Cabana said. "Well, look at Constellation, kind of put things in perspective. We're making modifications. We're stacking Ares I-X. Think about where we're going to be in 10 years."

It's not just the Ares I-X flight test that's making progress. Ares I is moving full steam ahead, too. The new mobile launch platform is under construction, the new lighting protection system is in place at Launch Pad 39B, the Operations and Checkout Building is being renovated into a world-class processing facility for the Orion spacecraft, and the mock-up recovery capsule successfully completed open-water testing recently. Ares V work is on the horizon too.

"What we really want to build is that heavy-lift vehicle (Ares V) that will allow us to go back to the moon and beyond," Cabana said. "With the system that we put together right now, it's not just a low-Earth orbit system, a lunar system, or a Mars system. We can go anywhere, we can do anything, and that's why it's so important to our future in space exploration."

According to Cabana, NASA will continue to fly rockets, explore space and launch scientific spacecraft well into the future. He also said to keep the work flowing at Kennedy the team needs to remember the following:

"Deliver a quality product, on time, within budget. If we show we are value added, that we're meeting our commitments to the programs, that we do things efficiently, effectively, cost efficient, that what we deliver works, we're going to continue to get work and be successful."

From **ARTISTS,** Page 2

November 1969, which was a much tighter timetable than artists are accustomed to.

"I called them up and said, 'We really have to get moving,' " Dean said. "We got some of the most beautiful artwork you've ever seen."

About 2,100 pieces from the art program now belong to the Smithsonian's National Air and Space Museum, where some are on display. NASA's collection numbers about 800, and many of those go on public viewing, while others can be seen at NASA field centers.

Don't ask Dean or Ulrich to pick a favorite, it's like asking a parent to name a favorite child.

"I think I could tell a story about every one (of the pieces)," Dean said.

Rockwell, for example, desperately wanted a spacesuit so he could get all the details in his painting of Grissom and Young suiting up for the Gemini 3 mission. But NASA officials refused on the grounds that there was a lot of secret technology in the suits and they couldn't release one. Dean worked as the go-between, and it was not looking good.

"I had (Mercury astronaut) Deke Slayton mad at me on one side and Norman Rockwell aggravated at me on the other," Dean said.

The compromise was that a technician accompanied the suit to Rockwell's studio and sat with it every day as Rockwell worked. The technician's reward was to be included in the piece as one of the people helping the astronauts.

Another artist was determined to sculpt a Saturn lifting off. The rocket was not a problem, but capturing the chaos of the smoke and flame reaching skyward was not easy in a sculpture.

The solution: molten aluminum poured over a pile of potatoes. The aluminum cooked the potatoes and the artist scooped them out, leaving the outside aluminum in the rough shape of the pyramid of rocket exhaust.

Successful space artists were not always Earth-bound. Apollo astronaut and moonwalker Alan Bean has sketched and painted space scenes from firsthand knowledge of seeing the moon up close while orbiting above Earth.

After retiring from NASA, Bean continues painting and incorporating his experiences into the works.

"Artists never quit," Dean said. "Even if they don't sell a thing, they can't stop."

NASA/Cory Huston

This Norman Rockwell painting "Man's First Step on the Moon" is on display in the Debus Center at the Kennedy Space Center Visitor Complex. Rockwell, who visited the Manned Spacecraft Center (now Johnson Space Center) in Houston, in 1966, predicted with amazing foresight the historic event that would take place several years later.

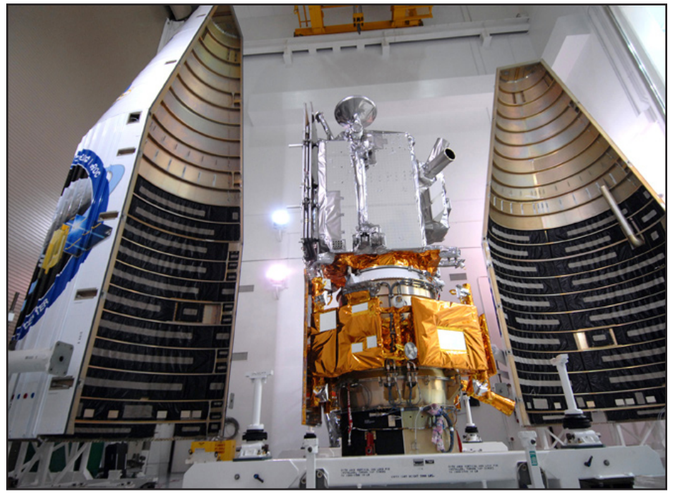
Scenes Around Kennedy Space Center

NASA/Jim Grossmann

Sue Butler's extensive contributions in reporting on America's space program were recognized with her induction into "The Chroniclers," an honor roll of sorts for space journalists. Kennedy Space Center Director Bob Cabana presents Butler with an award April 29, and her name now hangs in the NASA News Center at Kennedy.

NASA/Kim Shiflett

Behind the Vehicle Assembly Building at Kennedy Space Center, an Ares mobile launcher platform is under construction. The new base will be lighter than space shuttle mobile launcher platforms so that the crawler-transporter can pick up the added load of the 345-foot-tall tower and taller rocket. Once the structural portion of the mobile launcher is complete, command and control equipment, umbilicals, access arms and communications equipment will be installed.



NASA/Jack Pfaller

At Astrotech in Titusville, Fla., NASA's Lunar Reconnaissance Orbiter, or LRO, is prepared for fairing installation May 15. LRO, along with NASA's Lunar Crater Observation and Sensing Satellite, or LCROSS, is set to launch aboard an Atlas V/Centaur rocket June 17 from Cape Canaveral Air Force Station's Launch Complex-41.

NASA/Kim Shiflett

In the Assembly and Refurbishment Facility at Kennedy Space Center, technicians watch as the Ares I-X forward skirt is mated to the forward skirt extension May 17. The forward skirt is the initial piece of first-stage hardware in preparation for the flight test of NASA's next-generation spacecraft and launch vehicle system. Built entirely of armored steel, the 14,000-pound segment is seven feet tall and 12 1/4 feet wide.

NASA/Jack Pfaller

Work is under way at Kennedy Space Center's Launch Control Center to install new windows in the four firing rooms and two vestibule areas. The project is being worked in stages, with Firing Room 1, (right) first. Installation began in September 2008 and is expected to be complete by mid-spring 2010. Work will pause for each space shuttle launch to avoid mission interference.

NASA/Tim Jacobs

In the Operations and Checkout Building's high bay at Kennedy Space Center, technicians test how to put the skin on the Orion crew module simulator May 18. The skin will cover the capsule's pressure shell and equipment bays. Part of NASA's Constellation Program, Orion is targeted to begin carrying humans to the International Space Station in 2015 and to the moon by 2020.

Engineer models hobby after NASA's space programs

By Linda Herridge
Spaceport News

Louis Achee has a passion for space shuttles -- those that sit on Kennedy Space Center's launch pads and a much smaller version displayed in a special glass case in his Titusville, Fla., home.

Fulfilling a lifelong hobby, the United Space Alliance, or USA, systems engineer began to build a scale model of NASA's space shuttle Columbia back in the late 1970s. Achee used Balsa wood to create the 1:42 scale model, which comes very close to the real thing, complete with main engines, solid rocket boosters and an external tank.

"It's a passion of mine," Achee said. "Some people climb Mount Everest, I like to build scale models."

Using only a Dremel rotary tool for some of the intricate cut work, Achee hand cut and sanded every component. He put the final touches, including paint, on the model just in time for Columbia's liftoff on the STS-1 mission, April 12, 1981.

"The design is mostly accurate, except for some parts that are painted specifically so they stand out for explanation purposes," Achee said.

He most recently displayed and explained the model to local Girl Scouts pursuing their aerospace badge during a program at his home.

Achee relied on 2-D drawings provided by NASA in 1976 and 1978 to create the model. The orbiter features interior detail, including a crew cabin along with midbody frame structure, forward and aft reaction control system, retractable landing gear, aft compartment and main engines.

The stack model features solid rocket booster main parachutes and drogue chutes. The external tank includes liquid hydrogen and liquid oxygen tanks and an intertank structure.

Achee's shuttle model was featured in the September 1997 issue of the FineScale Modeler magazine. It also has appeared in Brevard publications throughout the years, and was an attention-getter at Space Congress events.

Originally from White Castle, La., Achee came to Kennedy in 1972 to work as a technician for Honeywell Information Systems. He worked on technical ground data systems in the Central Instrumentation Facility for the Apollo 16 and 17 missions.

In his off-time, he constructed small scale models of the Apollo/Saturn V launch vehicle, the Vehicle Assembly Building and Launch Complex 39.

Achee moved to the Launch Control Center in 1976 to work on the space shuttle launch processing system.

He left Honeywell in 1997 to work for USA's Integrated Data Systems Directorate in the Process Control Center. He created digital modeling and console prototypes for Firing Room 4 renovations, and most recently for the Constellation Program's Firing Room 1 design.

As Kennedy and the agency moves forward with the Ares I-X flight test, Achee has begun work on scale models of the Ares I-X and Ares V rockets in his workshop. He'll use maple wood this time though, which is much stronger than Balsa. The Ares I-X will be about 8 feet tall. He also is contemplating the Orion capsule.

"We can't stay with the technology we have forever," Achee said. "We have to move forward. The country needs the will to move forward."

Spaceport News wants to know about your special talent

If you have a hidden talent or an interesting hobby, Spaceport News would like to share it. Send your information to **KSC-Spaceport-News @mail.nasa.gov** or mail it to Spaceport News at: IMCS-440, Kennedy Space Center, FL 32899.

For NASA

United Space Alliance systems engineer Louis Achee built this 1:42 scale model of space shuttle Columbia with Balsa wood just in time for the launch of STS-1 in 1981. Achee has built small scale models of the Apollo/Saturn V launch vehicle, the Vehicle Assembly Building and Launch Complex 39. His next project will be an 8-foot-tall model of the Ares I-X flight test vehicle made of maple wood.

Remembering Our Heritage

Monkeys Able, Baker first to make roundtrip to space

By Kay Grinter
Reference Librarian

Fifty years ago, the impact of the space environment on the human body was not yet known.

On May 28, 1959, two young female monkeys, dubbed Able and Baker, made a significant contribution to space medicine as the first "guinea pigs" to survive a trip into space on the Bioflight 2 mission.

Former Kennedy Space Center Director Bob Crippen recently toured a south Florida sanctuary, run by Save the Chimps, for animals previously used in research.

"There were a lot of unknowns back in the '50s about how the human body would react to space," Crippen told CNN during the tour, "and some real bad concerns that you might die."

Able, a reddish-brown, American-born Rhesus monkey, had a mean temperament and had to be sedated before contact with any of her handlers. She was trained to tap a modified telegraph key every time a red light flashed.

Baker, a one-pound, long-tailed South American squirrel monkey, was docile by nature. She was wired with sensors to monitor and send back information on her heartbeat, respiration and body temperature.

The U.S. Army Medical Service Corps and the Army Ballistic Missile Agency conducted the medical experiments with the cooperation of the U.S. Navy and Air Force School of Aviation Medicine.

Inserting the monkey capsules into the Jupiter rocket proved to be a considerable challenge because the rocket's nose cone was not designed to accommodate a biological payload of this size.

Able had to be installed in the nose cone three days before launch. During the time on the launch pad, she was fed through a tube and wastes were allowed to accumulate in diapers.

Following the 3:35 a.m. liftoff from Launch Pad 26B on Cape Canaveral Air Force Station, the animals were carried to a 300-mile suborbital altitude, reached speeds of 10,000 mph and experienced nearly nine minutes of weightlessness.

NASA file/1959

Monkeys Able (not shown) and Baker (above) were the first living creatures to survive spaceflight in 1959. They were launched to a 300-mile suborbital altitude and reached a top speed of 10,000 mph. They were weightless for nine minutes of their 16-minute flight.

The Navy recovered Able and Baker alive and healthy.

The mission yielded important data needed before America could risk sending a human astronaut into space.

Able and Baker became instant celebrities when word broke of their flight into space and even earned a spot on the cover of Time magazine.

At NASA, their accomplishment provided the foundation to "at least give people confidence that it was OK to go put Al Shepard and the guys up for the first time," Crippen told CNN, referring to the Mercury astronauts chosen by NASA to make the first spaceflights.

Former Mercury astronaut Scott Carpenter toured the sanctuary with Crippen, and told CNN that the success of Able and Baker's flight "gave us the resolve to press on."

Able died on the operating table during the induction of light anesthesia as doctors were preparing to remove an electrocardiogram implant from beneath her skin at the Army Research Laboratory in Fort Knox, Ky., on June 1, 1959.

Baker died of kidney failure in 1984, at the age of 27. She is buried on the grounds of the U.S. Space and Rocket Center near NASA's Marshall Space Flight Center in Huntsville, Ala.

Camp Kennedy Spring Session Begins June 8

Camp Kennedy Space Center offers children entering second through ninth grade an out-of-this-world experience to explore space. Summer camp sessions are available June 8 through Aug. 14.

Regular tuition is $295 per child, per session. Badged employees and contractors of Kennedy, Cape Canaveral Air Force Station, Patrick Air Force Base and retired Kennedy personnel can save 15 percent on regular camp tuition.

The camp's home base is at the U.S. Astronaut Hall of Fame. Summer camp hours are from 9 a.m. to 4 p.m. with extended early drop-off and late pick-up hours available free for badged employees.

Campers will receive a complimentary Commander's Club Annual Pass – a full year of fun at the Kennedy Space Center Visitor Complex. Also included are lunches and afternoon snacks, an official camp KSC T-shirt, graduation ceremony and certificate of completion.

In celebration of the 40th anniversary of Apollo, a special overnight adventure will be held on Monday, July 20, at the Apollo/Saturn V Center where participants will camp out beneath a Saturn V moon rocket. This special night is available to campers attending the week of July 20-24. Campers' family members also can camp out for $85, plus tax, per person. Cost includes a 40th anniversary T-shirt, dinner, breakfast and lunar-themed snacks.

For more information and registration details, call 321-449-4444 or visit www.KennedySpaceCenter.com.

Submit speaker abstracts for PM Challenge 2010

Do you have a topic of interest to NASA program and project management stakeholders? Submit your speaker proposal for PM Challenge 2010 "Above and Beyond" in Galveston, Texas. Submissions are due Aug. 7. For more information, go to:
http://pmchallenge.gsfc.nasa.gov/speaker2010.htm

Looking up and ahead

June 12	KSC B.E.S.T. BBQ, KARS Park I (Area 2) 3 to 6 p.m.
Targeted for June 13	Launch/KSC: Endeavour, STS-127; 7:17 a.m.
Target June 29	Landing/KSC Shuttle Landing Facility: 12:16 a.m.
June 17	Launch/CCAFS: Atlas V, LRO/LCROSS; 3:22 p.m.
No earlier than June 26	Launch/CCAFS: Delta IV, GOES-O; 6:14 p.m. EDT
July	Launch/CCAFS: Falcon 9; TBD
Target Aug. 6	Launch/KSC: Discovery, STS-128; TBD
No earlier than Aug. 17	Launch/CCAFS: Delta II, STSS Demo; TBD
No earlier than Aug. 21	Launch/CCAFS: Delta II, GPS IIR-21; TBD
No earlier than Aug. 28	Launch/CCAFS: Delta IV, WGS SV-3; TBD
No earlier than Aug. 30	Launch/KSC: Ares I-X flight test/7 a.m. EDT
September	Launch/CCAFS: Atlas V, Commercial Payload; TBD
No earlier than Oct. 19	Launch/CCAFS: Atlas V, SDO; TBD
No earlier than Nov. 1	Launch/CCAFS: WISE; TBD
Target Nov. 12	Launch/KSC: Atlantis, STS-129; TBD
No earlier than Nov. 12	Launch/CCAFS: Delta IV, GOES-P; TBD
Late November/Early December	Launch/CCAFS: Delta IV, GPS IIF-1; TBD
No earlier than Jan. 23, 2010	Launch/VAFB: Taurus, Glory; TBD
Targeted for Feb.4, 2010	Launch/KSC: Endeavour, STS-130; TBD
Target March 18, 2010	Launch/KSC: Discovery, STS-131; TBD
Target May 14, 2010	Launch/KSC: Atlantis, STS-132; TBD
Target July 29, 2010	Launch/KSC: Endeavour, STS-133; TBD
Target Sept. 16, 2010	Launch/KSC: Discovery, STS-134; TBD
Targeted for Fall 2011	Launch/CCAFS: Atlas V, Mars Science Laboratory; TBD

WORD ON THE STREET

It was 50 years ago when NASA flew monkeys Able and Baker in space. Would you allow your pet to be flown in space? Why?

"Yes. If I couldn't go, then my Goldendoodle, Hector, should get to go."
Mark Borsi, with NASA

"No. My pets need extra attention they wouldn't be getting. My two cats have a special diet."
Melanie Carlson, with Abacus Technology Corp.

"Yes. I'd send my German shepherd and my black-and-tan coonhound . . . why not?"
Bob Finch, with Creative Management Technology Inc.

"I couldn't. I have three dogs and I wouldn't want to send any of them. I love them too much."
Tina Filiatre, with NASA

"Yes. I'd send my dog, Annie, up there and she'd come back to Earth a hero."
Lori Uffner, with Abacus Technology Corp.

John F. Kennedy Space Center

Spaceport News

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