

# LIFE

THIS SUMMER'S  
BEACH FASHIONS

8 PAGES OF COLOR



20 CENTS

MAY 21, 1951

CIRCULATION OVER

5,200,000

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### LIFE'S COVER



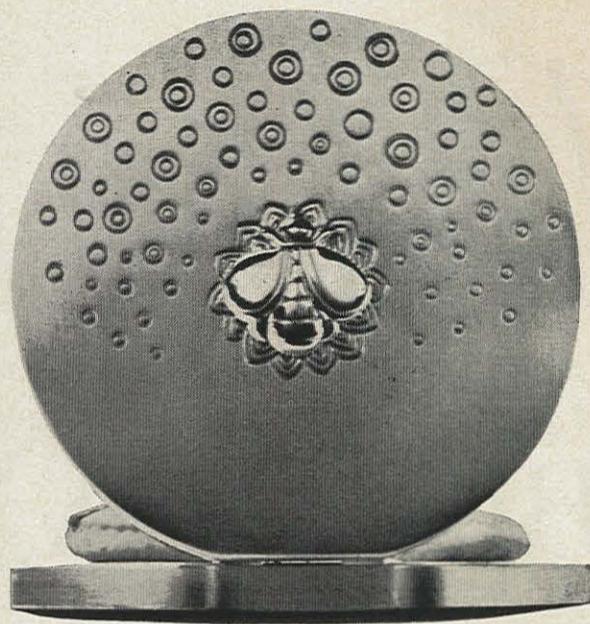
Marilyn Monroe had her first brush with fame at the beginning of World War II when she was 16 and working in an aircraft plant. An Army public relations photographer spotted her and, to boost wartime morale, shot her alongside every machine in the factory. These pictures got her work as a model and eventually led to a Marx brothers' film in which her role consisted of walking into a room and out of it. "That's a fine walk," said Groucho. "Now do it again more so." She took the advice and is now up among the Hollywood great (pp. 101-104).

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### LIFE'S COVER

This week, decked in what the well-dressed swimmer may wear out of the water this summer (pp. 79-86), Model Lillian Marcuson Rekas becomes the 14th person to appear on LIFE's cover three times or more. This ties her with three models, three actresses, Princess Elizabeth, the Duke of Windsor and General Douglas MacArthur. There are more multiple-cover women than men in LIFE's gallery, but men hold the topmost honors. Winston Churchill and General Dwight Eisenhower have been on the cover four times each. The champions still are Rita Hayworth in the women's division with four, Franklin D. Roosevelt with the all-time high of five.

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Photograph by Horst.

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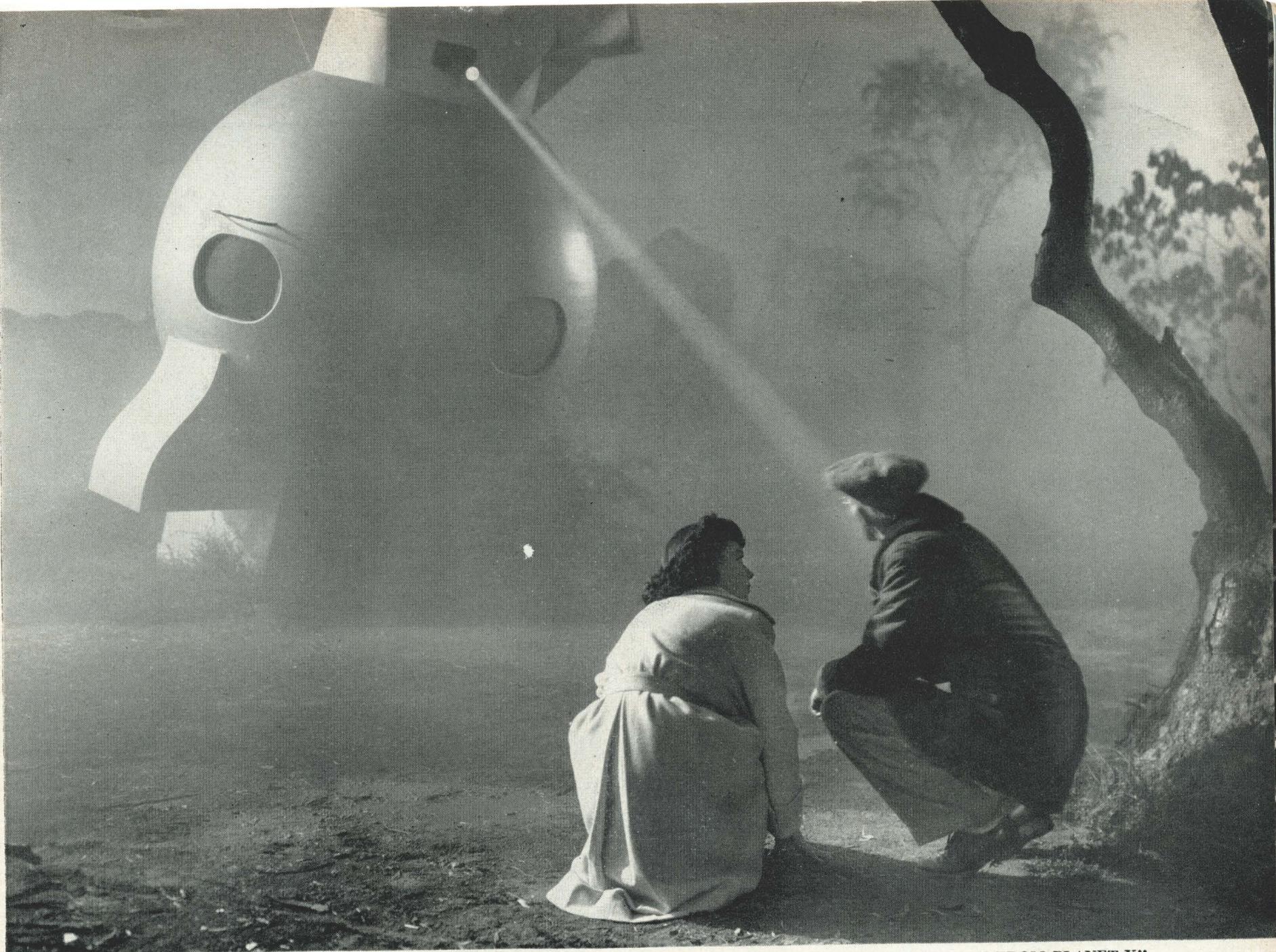
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SCIENCE FICTION MAKES A MOVIE AS SPACE SHIP SPOTLIGHT PICKS OUT HUMANS IN UNITED ARTISTS' "THE MAN FROM PLANET X"

# Through the Interstellar Looking Glass

The fastest-growing folklore of the machine age is science fiction, which reflects a world crowded with slans, deros, bems, androids and sometimes even people

by WINTHROP SARGEANT

**A** LITTLE more than a week ago two North American fen and one fanne left for London as delegates to a big gathering formally billed as the Science Fiction Festival Convention but more intimately described as a fanference. They were participants in Europe's first important bout with an infection that had been spreading in this country like an epidemic ever since the atom bomb fell on Hiroshima.

The Americans probably found this convention, which history may refer to as the Loncon, a more decorous affair than the Torcon, the Cinvention, the Philcon or the Chi-

con, where fen sometimes appeared dressed as androids, slans, robots or Buck Rogers. The U.S. delegates could take comfort in the fact that the English do publish a great many prozines though fanzines are infrequent on the other side of the Atlantic, and cardzines practically unknown.

Sad to relate, however, some of the European delegates were probably insurgents rather than true fen. Probably none of them had ever been in a slanshack, and there were only a few completists among them. But the Europeans could be counted on to take the long view, and many of them would probably

turn out to be real fen and fenne after all.

To the 20,000 or so Americans who constitute the advance guard of the science fiction-reading public, the preceding paragraphs are clear English and pregnant with importance. These 20,000 are the "fen" (plural of "fan" derived by analogy from the plural of "man"; female fans, however, are not "wofen" but "fenne"). They are apt to be found in any urban center from Maine to California. Their lives revolve about STF (pronounced "stef" and derived from the longer fenese word, Sci-enTiFiction). "Insurgents" are the casual readers of STF: they lack the dedication of

PICTURES ON NEXT TWO PAGES. TEXT CONTINUED ON PAGE 130



MESMERIC CREATURE in *Man from Planet X* hypnotizes earthling who is eventually rescued by Scotland Yard. This is same film shown on previous page.



VEGETABLE BABIES, in RKO's *The Thing*, are examined by scientists. They sprouted from seeds scraped from hand of vegetable visitor from "another world."

# The Fad Is Made for Hollywood

MOVIES SEIZE ON IT TO PACK OUTER SPACE WITH SOME WEIRD TOURISTS

No fad can sweep the country without arousing a lively interest in Hollywood. So it is no wonder that, with science-fiction sales zooming, the bright eyes of the movie moguls should have started to sweep east of the sun and west of the moon. On these pages are some examples of what

they have seen out there. Most ambitious of the science-fiction movies is Paramount's *When Worlds Collide*, which shows the destruction of our planet and the colonization of a new one. A more popular theme is the invasion of the earth by creatures from other worlds. Mostly they

are repulsive (*above*). But 20th Century-Fox, in *The Day The Earth Stood Still*, provides a contrast: one creature is man-shaped and has an English accent, and he spends much of his time making uplifting sermons about extending the United Nations on an interstellar level.



ROCKET SHIP is built in *When Worlds Collide* to evacuate group of pioneers from the earth when it is threatened with destruction by collision with another

body in space. Made by George Pal, who also produced *Destination Moon* (LIFE, April 24, 1950), this film will be marked by considerable pseudoscientific detail.



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**TALENTED ROBOT** named Gort, native of an astral body 250 million miles from the earth, is a key figure in *The Day the Earth Stood Still*. In this scene

Gort, having just disintegrated two American soldiers with a flash of his one eye, is carrying a human female captive into space ship just outside Washington, D.C.

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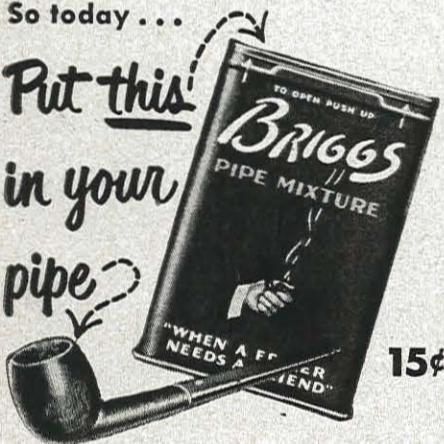
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## SCIENCE FICTION

CONTINUED FROM PAGE 127

true fen. Some fen have built themselves clubhouses or "slanshacks" ("slan": a superhuman biological mutation). From time to time they gather in great numbers at "fanferences" (fan conferences) like the one in London and usually refer to them by the abbreviated and elided name of the city they take place in (the Torcon took place in Toronto, the Cinvention at Cincinnati, etc.). At these fanferences they meet their favorite authors and auction off manuscripts of stories from "prozines" (professionally published STF magazines) as well as original paintings for prozine covers.

Between fanferences they communicate by means of "fanzines," or fan magazines, which are usually small mimeographed publications devoted to amateur STF, criticism and gossip. Fen not quite up to publishing fanzines often content themselves with getting out typed postal card publications, which are known as "cardzines."



LUCIAN, Greek writer of Second Century A.D., was founder of science-fiction literature.

All true fen are, of course, omnivorous collectors of STF, and a "completist" is one who tries to collect every piece of STF ever published. The "long view" is the attitude of mind common to the fen. When one takes it, one's horizon is bounded by infinity, and the cares of the mere present, whether individual or international, sink into insignificance. The fen are not worried about taxes, inflation or the possibility of a third world war. Their battles are fought in dark intergalactic spaces where the earth is merely a pinpoint in the distance.

The fen may be regarded as a loose freemasonry or a manifestation similar to the jitterbugs of the hot jazz era. They are the fervid and crusading fringe of a large portion of the American public (estimated at two million) which reads science fiction. The omnivorous appetite of this public for its chosen form of literature has made it, at the moment, one of the most spectacularly booming departments of the publishing business.

Fiction with a scientific basis—real, quasi or downright pseudo—is by no means confined to the pulps which produce STF in quantity. One of the most highly praised and popular novels of the last few years (George Orwell's *Nineteen Eighty-Four*) was a fantasy laid in a technologically bedeviled future. This year two dozen anthologies and full-length books of high-brow scientific fantasy have already appeared. Slick paper magazines have lately been printing science-fiction stories. In the durable low-brow field of U.S. pulp fiction, rocket travel, interplanetary war and the heroic rescue of beautiful and scantily clad women from hordes of evil, space-defying humanoids are crowding the western and detective magazines on the newsstands. Hollywood, which took a scientific flyer last year with *Destination Moon*, is now marching into the field in force (pp. 128, 129).

The product of all this creative activity ranges from the philosophically pregnant to the incredibly moronic. In its upper reaches it deals with profound problems in the tradition of great satirists like Jonathan Swift (*Gulliver's Travels*) and Samuel Butler (*Erewhon*). At the other end of the spectrum it approximates comic book profundity.

### To the moon by magnet

SCIENCE fiction is of course a venerable art. Nearly everybody over 30 remembers the earnest technological novels of H. G. Wells and the rollicking, but now hopelessly dated, scientific romances of Jules Verne (*Twenty Thousand Leagues Under the Sea*, *A Trip to the Moon*, etc.). The father of science fiction, most authorities agree, was the Greek writer Lucian, whose *True History* (written about 150 A.D.) recounts a trip to the moon and provides an elaborate discussion of the mores of its inhabitants. Similar accounts of lunar travel were written by the great astronomer Johann Kepler (1571-1630) and by Cyrano de Bergerac (1619-55) who, besides



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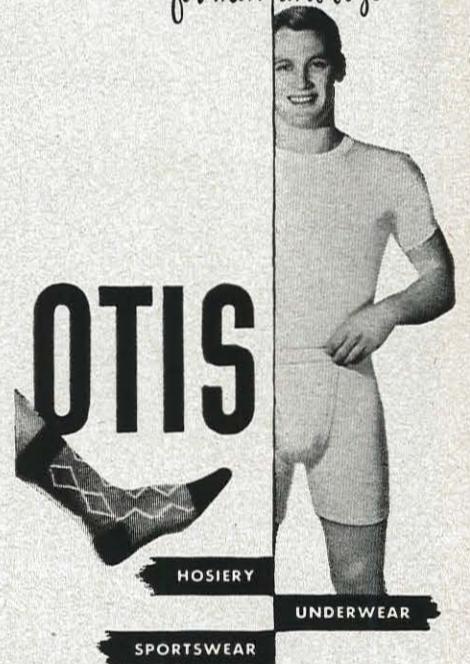
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CONTINUED ON PAGE 132

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SCIENCE-FICTION BANQUET in New York last year was attended by more than 100 writers, publishers, agents and readers. The professional diners

SCIENCE FICTION CONTINUED

being a character in a play by Edmond Rostand, was a flesh and blood man and a prolific writer of science fiction complete with very ingenious inventions. Science-fiction fans point out with pride that Cyrano reported reaching the moon by means of a device that involved the principle of today's ram jet. (On the way Cyrano met the prophet Elijah, who was accomplishing the voyage by a somewhat more dubious mechanism. Elijah sat in a cast iron chair, hurled a boulder of magnetic iron into the air, waited for the magnetic iron to attract the chair upward and then repeated the process.)

The world depicted in today's science-fiction magazines includes a vast variety of phenomena vaguely related to every known science and pseudo science from atomic physics to dianetics. Their stories tell of superhuman scientists from Mars, complicated vehicles for space travel, "interdimensional" voyages to remote eras in time, interplanetary war, robot societies, cataclysms caused by planets colliding, degenerate mutations of the human race, solar and other untapped varieties of energy, mysterious changes in personality by hypnotism or brain or glandular surgery.

There are at present about 25 magazines devoted to science fiction. The aristocrats of the group are *Astounding Science Fiction*, *Galaxy Science Fiction* and *Fantasy & Science Fiction*. A step lower in intellectual rank are *Amazing Stories*, *Thrilling Wonder Stories* and *Planet Stories*. From here on down one descends to the type of cosmic romance known to the trade as "space opera," which differs from the old-fashioned western merely in the fact that its heroes ride rockets instead of palominos and carry paraguns (shooting paralysis-dealing rays) instead of six-shooters.

Since it tries to keep ahead of science, which regularly becomes dated, science fiction inevitably suffers from a high rate of obsolescence. The immortal masterpieces of the genre, as literature, are almost invariably those works (like *Gulliver's Travels*, *Frankenstein*, *Travels and Surprising Adventures of Baron Munchausen*) in which the satire, humor, humanity or philosophical message outweighs the science and invention. But the modern science-fiction fan tends to be a little suspicious of any contemporary STF writer who, like Ray Bradbury, gives moral ideas and human problems precedence over invention and discovery.

To the true fan an incorrectly split atom is a far graver fault than a clumsily developed plot or an unconvincing character. Human relationships tend to bore him, but he will enter into long



belong to the Hydra Club of New York. The amateurs are members of Eastern Science Fiction Association, abbreviated in science fiction fashion to Esfa.

discussions on the relative merits of explosive propulsion versus gravity-defying metals for interstellar travel. He will not tolerate any meddling with known scientific fact. His favorite writers must describe things like planetary vegetation, conditions of Venusian meteorology and the structure of rockets without contradicting what is scientifically known about them—though he will welcome purest fantasy on what is *unknown*. He lays great stress on the prophetic accuracy of imaginary inventions and is fond of pointing out that science-fiction writers of the past have anticipated, in addition to Cyrano's ram jet, such things as the periscope (Jules Verne), the tank (H. G. Wells) and the firing mechanism of the atomic bomb (Cleve Cartmill).

Present-day science fiction, except on its lowest levels, is as innocent of sex as a betatron; boy sometimes meets girl, but when he does it is only to say hello before catching the next time machine to the Paleozoic era. Most of it is completely lacking in humor. What the STF fan looks for and admires is something known as "extrapolation."

Outside of science fiction, to extrapolate means to plot or imagine a situation or relationship that does not as yet exist on the basis of one that does exist. It is what an insurance expert does when he calculates probabilities, or what an industrial executive does when he calculates the graph of a future business upswing on the basis of a present trend. A very simple and much-used example goes as follows: In the 1920s radios were cumbersome affairs with large tubes and other space-consuming paraphernalia. Today we have compact bedside sets as small as a shoebox. Therefore it would be reasonable to suppose that in the future radio sets could become small enough to be set in a ring and worn on a finger.

### How to extrapolate

**I**N science fiction extrapolation is pursued with a nonchalance that would scandalize an old-fashioned crystal-gazer. Any known fact, gadget or hypothesis may be extrapolated into fantasy. From present-day phonetics, for example, one may extrapolate a universal language communicated by means of whistling. From the present calculating machine, one may extrapolate a world in which all thinking is done by machinery. From the present, rather rudimentary atom bomb, one may extrapolate explosive mechanisms capable of demolishing whole galaxies in one sizzling flash.

The science-fiction writer may extrapolate to his heart's content,

CONTINUED ON NEXT PAGE

# HEADACHE? NEURITIS? NEURALGIA?



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"FANZINES," science fiction fan magazines, run to imaginative titles as illustrated by this selection. About 250 fanzines are published in the U.S.

SCIENCE FICTION CONTINUED

providing only that his results are acceptable to the fen. These elite among science-fiction readers are the most articulate and influential critics any literary field has ever known. They flood editors with long letters commenting in detail on the total contents of their magazines, going through each issue contribution by contribution. Certain eminent fen (like Forrest Ackerman of Los Angeles and Sam Moskowitz of Newark) make a virtual career of fan-ship. As guardians of the best STF traditions, they often wage bitter conflicts in the fanzines against the editors of the prozines. They are the sworn enemies of editors who cross the line dividing science fiction from science proper and present fantasy as fact, and they are especially infuriated by "bems" (a term derived from the initials of "bug-eyed monster").

Bems belong to the semiliterate underworld of science fiction where comic strip characters like Buck Rogers and Superman rub elbows with those of the low-brow space opera pulps. They are the dragon- or octopuslike creatures who kidnap luscious maidens clad in scanty space suits. They and the maidens often adorn the covers of prozines, and the fen are willing to tolerate them as subjects for cover pictures. But as ingredients of STF they are frowned upon as corny, unscientific and childish, and no self-respecting editor of a high-class prozine would permit them inside the covers of his magazine. It was, in fact, the exploitation of a special type of bem that led, several years ago, to the most celebrated rumpus that rocked the world of science fiction—the Shaver hoax.

The Shaver business mainly concerned a race of malformed, subhuman creatures called "deros" (from "detrimental robots") who inhabited a vast system of underground cities all over the world. The original name of their habitat was Lemuria, and they had once been slaves of a Lemurian master race. But this master race had long since disappeared from the earth, leaving the ignorant and malicious deros in control of the great cities and wonderful machines it had built. Since then the deros had occupied themselves mainly in persecuting the human race who lived on the crust of the earth above them.

The deros of Lemuria

THE deros were responsible for all the evil in the world. All catastrophes, from shipwrecks to sprained ankles, were directly attributable to their influence. They often appeared on the surface of the earth and were sufficiently human in appearance to pass unnoticed in a crowd. But they performed most of their harassments by telepathy, rays and other remote-control devices from their subterranean homes. Their underground cities communicated with the surface through various caves which were extremely dangerous for human beings to enter.

The deros first came to light in a story called "I Remember Lemuria," published in 1945 in *Amazing Stories*. The story was purportedly the work of a Pennsylvania welder named Richard Shaver who, it was alleged, had a "racial memory" capable of recalling events that had happened to mankind since the beginning of time. The "racial memory" idea, it turned out later, was an editorial device thought up by Raymond Palmer, editor of *Amazing Stories*, to lend verisimilitude to Shaver's account of Lemuria.

The device proved unnecessary. Practically everybody seemed to remember Lemuria. The deros were apparently as familiar to *Amazing Stories* readers as they were to Shaver. Letters to the editor poured in at 10 times their usual volume. The letters stated that Lemuria still existed, that the ground beneath dozens of American

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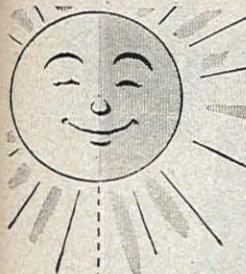
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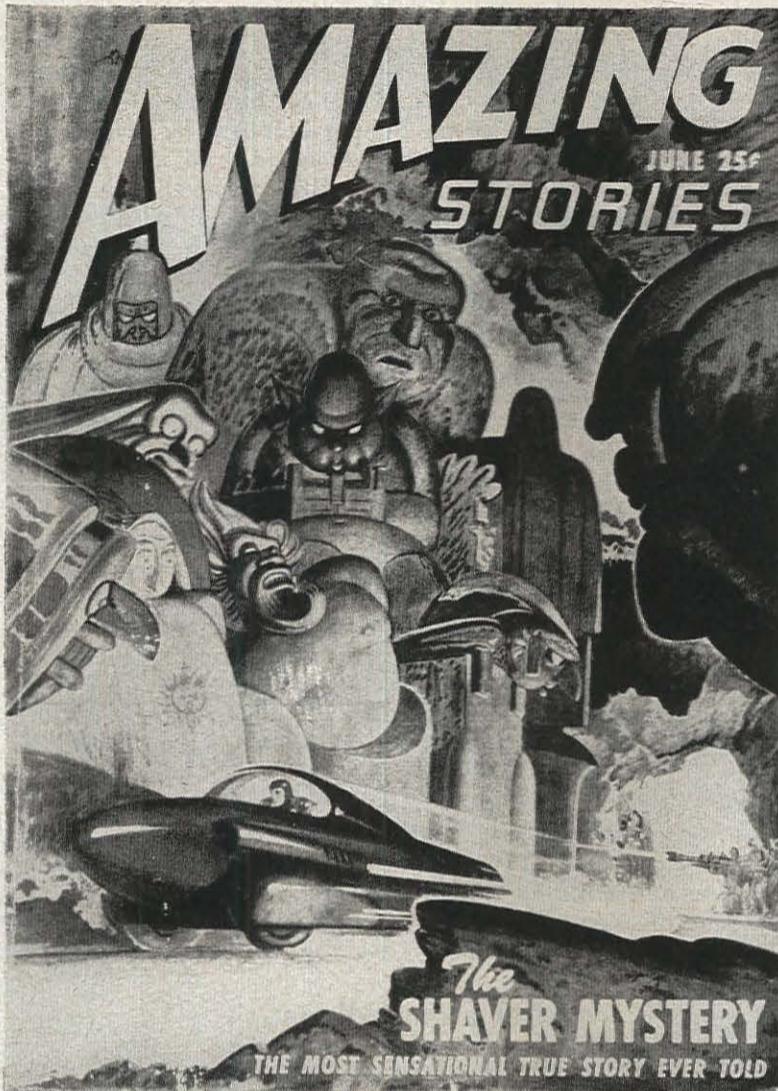
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THE "DEROS," subhuman cave dwellers, decorate cover of *Amazing Stories* issue devoted to their evil doings. Dero statues look down on human who has driven into their cave while live deros at entrance (bottom, right) fire at him.

**SCIENCE FICTION CONTINUED**

cities was honeycombed with dero communities. Some identified their neighbors as deros; others reported or hinted at personal encounters with deros carried out under conditions of incredible danger. The deros were referred to as "the fifth column from Hell."

"For heaven's sake drop the whole thing!" wrote an excited ex-Air Force captain. "You are playing with dynamite. My companion and I fought our way out of a cave with submachine guns. I have two 9-inch scars on my left arm. . . . My friend has a hole the size of a dime in his right bicep. It was seared inside. How, we don't know. But we both believe we know more about the Shaver mystery than any other pair. . . . Don't print our names. We are not cowards, but we are not crazy."

Editor Palmer expressed skepticism over these letters but confessed with an appropriate show of reluctance that the mounting evidence of the existence of deros seemed overwhelming. Circulation zoomed. In the interests of science Palmer went to visit Shaver in his home and came away hinting darkly at strange happenings.

Welder Shaver subsequently paid a return visit to Editor Palmer, and after he left, Editor Palmer experienced an incredible visitation of fleas. Queried, Welder Shaver insisted he had never been bothered by fleas. Obviously it was the work of the deros.

Expeditions were planned by readers to certain caves that were thought to be entrances into Lemuria, but anonymous telephone calls warned the participants of the danger of death. Editor Palmer reported that the keys of his typewriter had been mysteriously mutilated and later revealed that his life had been threatened. By this time deros had been hooked up with virtually every mysterious or unexplained occurrence reported in the news. They were held responsible for the disappearance of Justice Crater, for the mysterious "air raid" over California just after Pearl Harbor, for the reports of flying saucers. They were reported as far north as the Aleutians, where they were said to be using cigar-shaped space ships. A colony of them was detected in caves on Mount Shasta in northern California.

Finally the fen couldn't stand it any longer. Editor Palmer, in their eyes, was debasing the ethics of science fiction in a shameless



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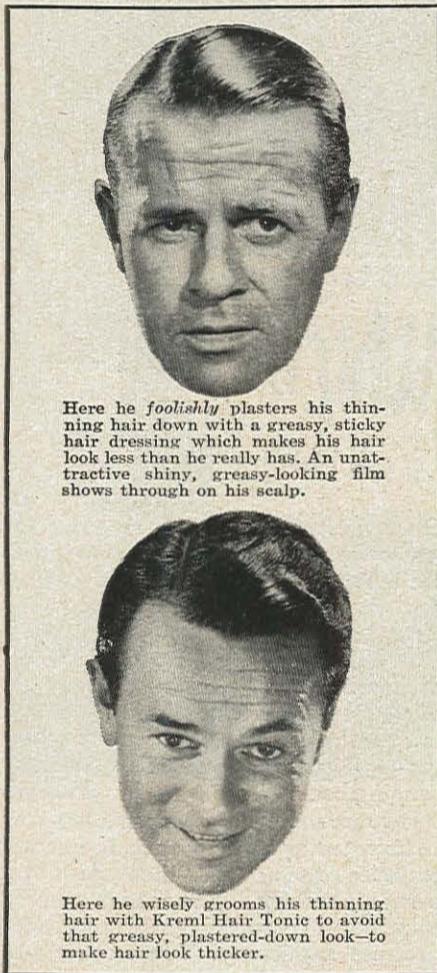
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## SCIENCE FICTION CONTINUED

bid for circulation by presenting fiction in the guise of fact. The Queens (N.Y.) Science Fiction League passed a resolution expressing the opinion that the Shaver stories were actually endangering the sanity of their readers and brought this resolution to the attention of the Society for the Suppression of Vice. Delegates to a Philadelphia fan conference threatened to draw up a petition to get the Post Office to ban *Amazing Stories* from the mails. The fanzines bellowed for Editor Palmer's scalp. At this point somebody, according to Palmer, convinced his publisher, William B. Ziff of the Ziff-Davis Publishing Company, that the theories of Shaver and Palmer were in flat contradiction to Albert Einstein's Theory of Relativity. This, obviously, was too much. The Shaver stories were discontinued; Editor Palmer, still affirming his faith in the existence of deros, resigned his job.

More recently the fen have been turning their guns on John W. Campbell Jr., the editor of *Astounding Science Fiction*. Like other science-fiction editors, Campbell has got into trouble walking the fine line dividing fantasy from fact. It was *Astounding Science Fiction* that published Cleve Cartmill's story describing the method of setting off the atom bomb. The story appeared during World War II when this whole matter was considered top secret, and then some. Army intelligence suspected a leak. Apparently, however, Cartmill's story was not the work of spies but simple coincidence. Campbell convinced Army intelligence of *Astounding Science Fiction's* good faith, and the incident has since been widely regarded by fans as one of those great occasions when science fiction got the jump on science.

Later Campbell published "The Aphrodite Project." This had to do with an experiment in which Cal Tech astronomers sent a rocket to the vicinity of Venus, and was presented as an abstract of a government scientific bulletin. Campbell, of course, could claim that any intelligent person should know automatically that it was fiction, whether so labeled or not. But the fen began to grumble.

### After atoms, dianetics

THE grumbling rose to a loud roar last year when Campbell's magazine became the first vehicle for the new psychological "science" of dianetics. The founder of dianetics, L. Ron Hubbard, had preceded this feat by writing some million words of pulp science stories. Superficially, dianetics looked a little more like genuine science than the Lemurian theory of subterranean spooks. Its methods, after all, bore certain vague resemblances to those long used by psychiatrists: the couch, the confession and the resuscitation of childhood memories. But when dianetics blossomed into a national fad and became sufficiently menacing to be denounced by most reputable psychologists, the fen began to feel that again fantasy was being passed off as fact.

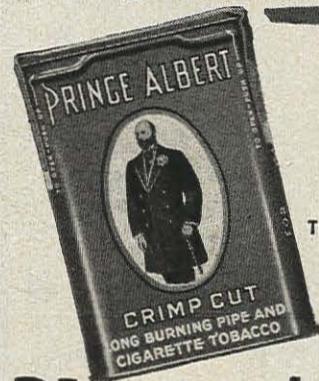
Editor Campbell, protesting his absolute faith in dianetics, has gone so far as to report that he cured his own daughter of a broken leg in two hours by means of dianetic therapy. But the fen are not convinced. Not long ago the important fanzine *SF News Letter* carried an editorial which started ominously: "John W. Campbell Jr. is the greatest editor in science fiction's history. Street & Smith should replace [him] as editor of *Astounding Science Fiction*." But Campbell is still holding the fort for dianetics.

Science fiction is now avidly devoured over most of the civilized world. Soviet Russia has detected in it still another devilish device of capitalism to confuse the masses. This year the Moscow literary magazine, the *Literaturnaya Gazeta*, published a heated attack on the practitioners of science fiction. It described U.S. science fiction as an "arch-reactionary and screamingly shameless mess." "To support the propaganda of the mighty imperialist war machine," it continued, "science fiction of America shamelessly threatens with atomic scarecrows. Hooligans with atomic slingshots! Isn't this the symbol of contemporary imperialism?"

Whatever the Russians think, editors of science fiction can congratulate themselves that many of the nation's scientists read their magazines as avidly as cowboys read westerns. Cyberneticist Norbert Weiner has confessed to being a fan. So has Nobel Prize-winning Geneticist Herman J. Muller. The libraries at Los Alamos, Brookhaven, Oak Ridge and the other centers of U.S. atomic research handle much more science fiction per customer than those in average locations.

Scientists also write a considerable amount of science fiction. Eric Temple Bell, noted mathematician at Cal Tech, is known to millions of science-fiction fans for his stories under the pseudonym John Taine. Isaac Asimov, a teacher of biochemistry at Boston University and a cancer research specialist, writes numerous novels and stories dealing with robots. Robert S. Richardson, an astrophysicist at Mt.

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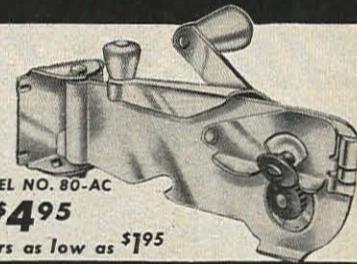
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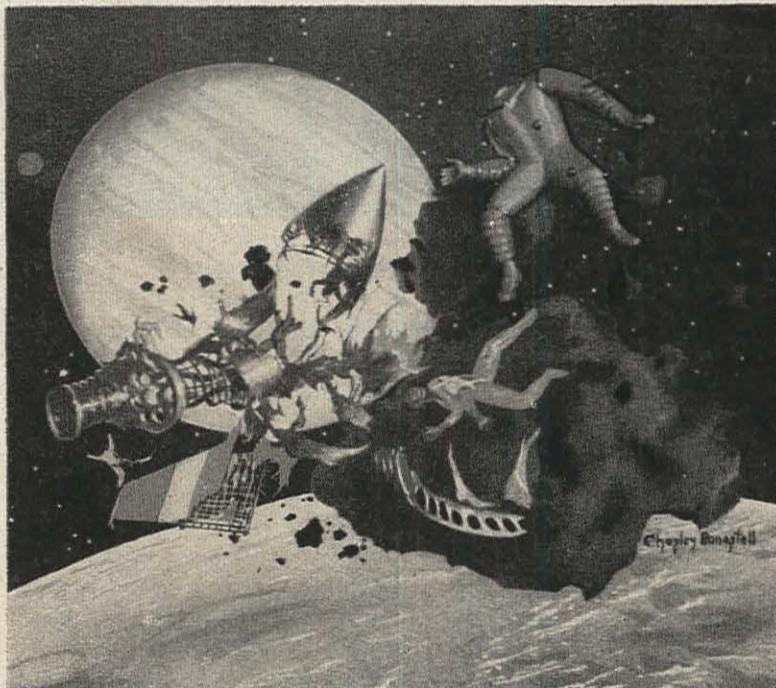
SCIENCE FICTION CONTINUED

Wilson and Palomar observatories, writes science fiction under the name Philip Latham. Writer H. Chandler Davis teaches mathematics at the University of Michigan. J. J. Coupling is the pseudonym of John R. Pierce, a radar expert at the Bell Laboratories. Raymond F. Jones is a government weather bureau observer in Phoenix, Ariz.; George O. Smith is a radio design engineer. And such ace science-fiction writers as Murray Leinster (Will F. Jenkins), Robert Henlein, Ray Bradbury and Ted Sturgeon, who are not practicing scientists, probably absorb more scientific literature in the course of their work than most scientists do.

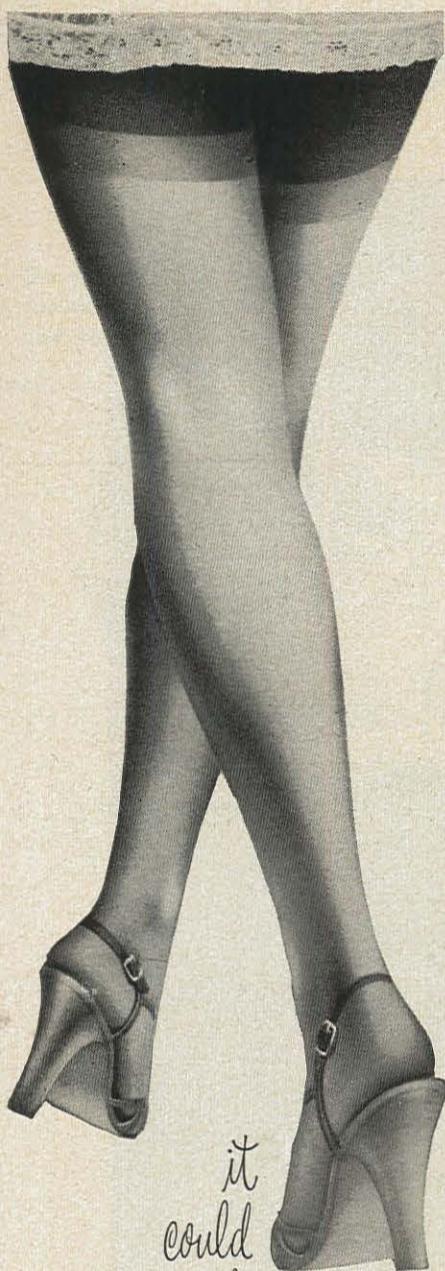
The science-fiction reader—whether he is an “insurgent,” a fan or a simple space opera enthusiast—is apt to maintain that science fiction is not fantasy at all. He will point out that we are living in a very strange world where the most bizarre hypotheses are being proved right practically every day. Calculating machines are actually replacing human beings to a considerable extent. Robots of many kinds are already in use. Five years ago the U.S. Army Signal Corps did touch the moon with a radar impulse. The electron microscope (LIFE, April 23) has recently made molecules practically as tangible as bales of hay. Methods for utilizing atomic power are now on the drawing board. Rocket propulsion has already solved the major problem of space travel, *i.e.*, how to voyage through a vacuum. Only a few details concerning fuel and finance remain to be worked out before man can actually voyage to the moon. Fantasy? Why, today a man who has got his eye on a neat little bit of acreage alongside the Copernicus Crater of the moon is no crackpot; he is just an unusually progressive realtor.

This is, of course, the optimistic view. A great deal of today’s science fiction—especially at the more intellectual levels—takes a dimmer view of scientific progress. It depicts man as the helpless victim of his own machines.

Out of five stories in a recent issue of *Galaxy Magazine*, for example, three are overcast with unmistakable gloom. In the first, an interplanetary visitor is pained by the lack of international and interracial cooperation on earth, hopes to remedy the situation by uniting earthmen against a common enemy, fails and concludes that earthmen are just no good. In the second, a hapless human named Love finds that in a world dominated entirely by calculating machines his name is a dirty word. In company with a group of other ingratiating outcasts, he escapes to another planet where love is recognized as a virtue. In the third story, laid somewhere in the remote future, moral values have sunk so low that all intelligent people are slaves to morons, and civilization has generally gone to pot. A real estate salesman resuscitated from 1988 A.D. offers to help the intelligent people, starts a campaign advertising rocket trips to Venus and cajoles all the morons into rockets which leave the earth and conveniently blow up in outer space. Rid of the morons, the intelligent people then discover that their benefactor, the man from 1988, has become a dictator, so they send him out to blow up in space too. This sort of thing, one can assume, is not entirely fantasy either.



SMASH-UP of space ship encountering meteorites is depicted in painting by Chesley Bonestell for a forthcoming issue of *Magazine of Fantasy and Science Fiction*. Artist Bonestell thinks “such things are bound to happen in the future.”



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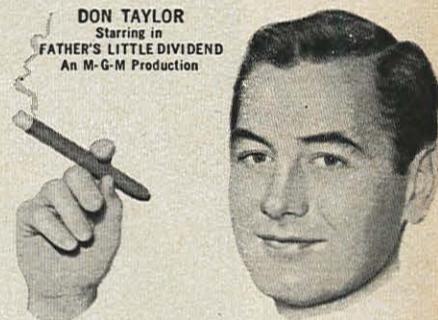
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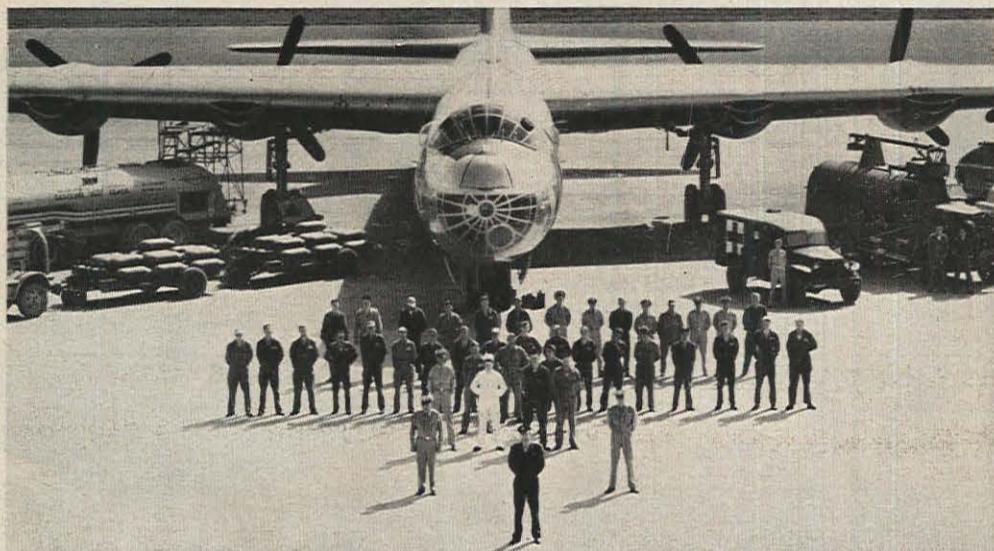


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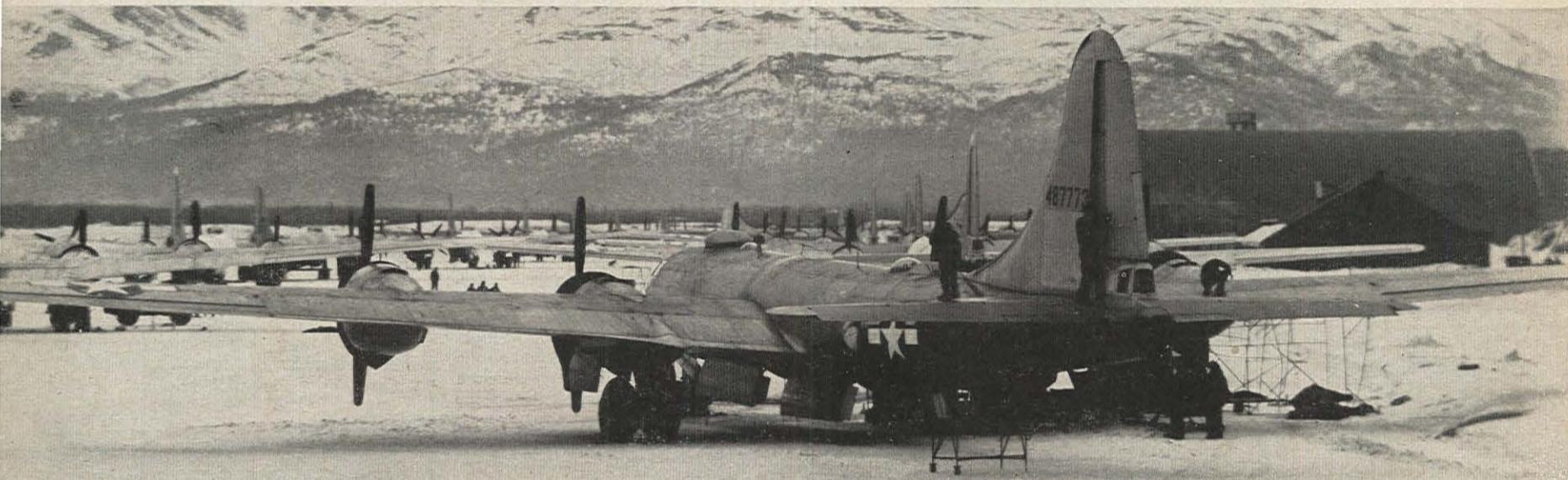
MORE TENDER • MORE DELICIOUS **MACARONI**



**BOMBER CREWS**—Several Air Force Flying Training Schools and over 20 major training centers are now turning out crews for SAC on stepped-up schedules. Here pilots and crews must master such subjects as aerology, communications, gunnery, navigation and piston and jet-engine maintenance. Graduates then face additional months of practice missions to gain peak efficiency. Size of the over-all task is indicated by the fact that in addition to a highly trained plane crew of 16, a single B-36 requires a ground crew of 43 men to carry out 158 different maintenance jobs.



**GLOBAL REFUELERS**—This photo of a Boeing B-47 bomber being refueled in mid-air by a K-97 flying tanker shows how the "reach" of medium bombers has been lengthened so greatly that they now have almost unlimited range. Today SAC has refueling squadrons and crews fully trained in the exacting techniques necessary to perform this delicate task, and has actually flown a bomber around the world non-stop.

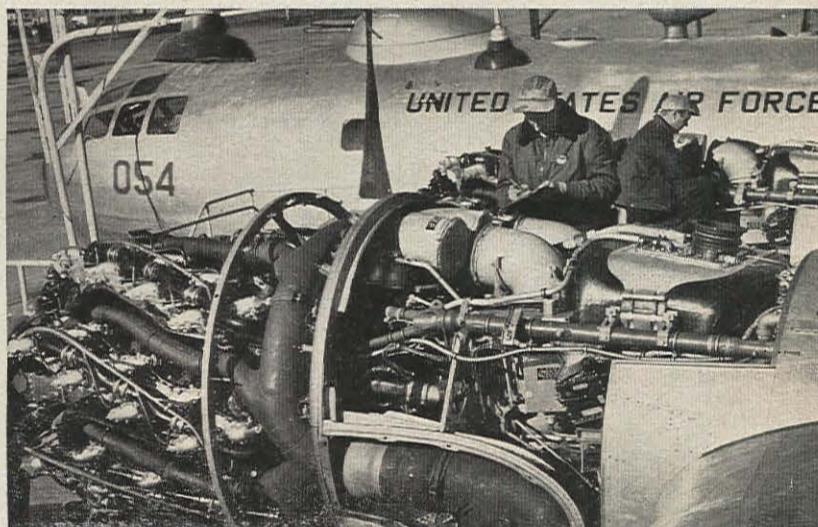


**INSTANT MOBILITY**—The SAC's bombers must be able to take off for overseas bases within hours after an alert and be completely self-sufficient for 30 days of combat operations. Squadrons have "flyaway" kits packed with as many as 143,000

items, ranging all the way from spare engines to electronic tubes—anything a bomber group would need to keep its planes operating for 30 days. Scene above, photographed at an Arctic base, is typical of realistic training missions crews undergo continuously.



**THE COST OF MODERN BOMBERS** has increased tremendously. The experimental B-29, for instance, cost about \$60 a pound while the XB-52 cost some \$250 a pound. Engineering man-hours have increased some 25 times over. B-36's (shown above at Convair's Fort Worth plant) are loaded with 27 miles of wiring, 2,000 electronic tubes, and over 7,600 feet of control cables, plus quantities of other highly complicated gear. Heavy bombers like this require up to eight years from drawing board to full production.

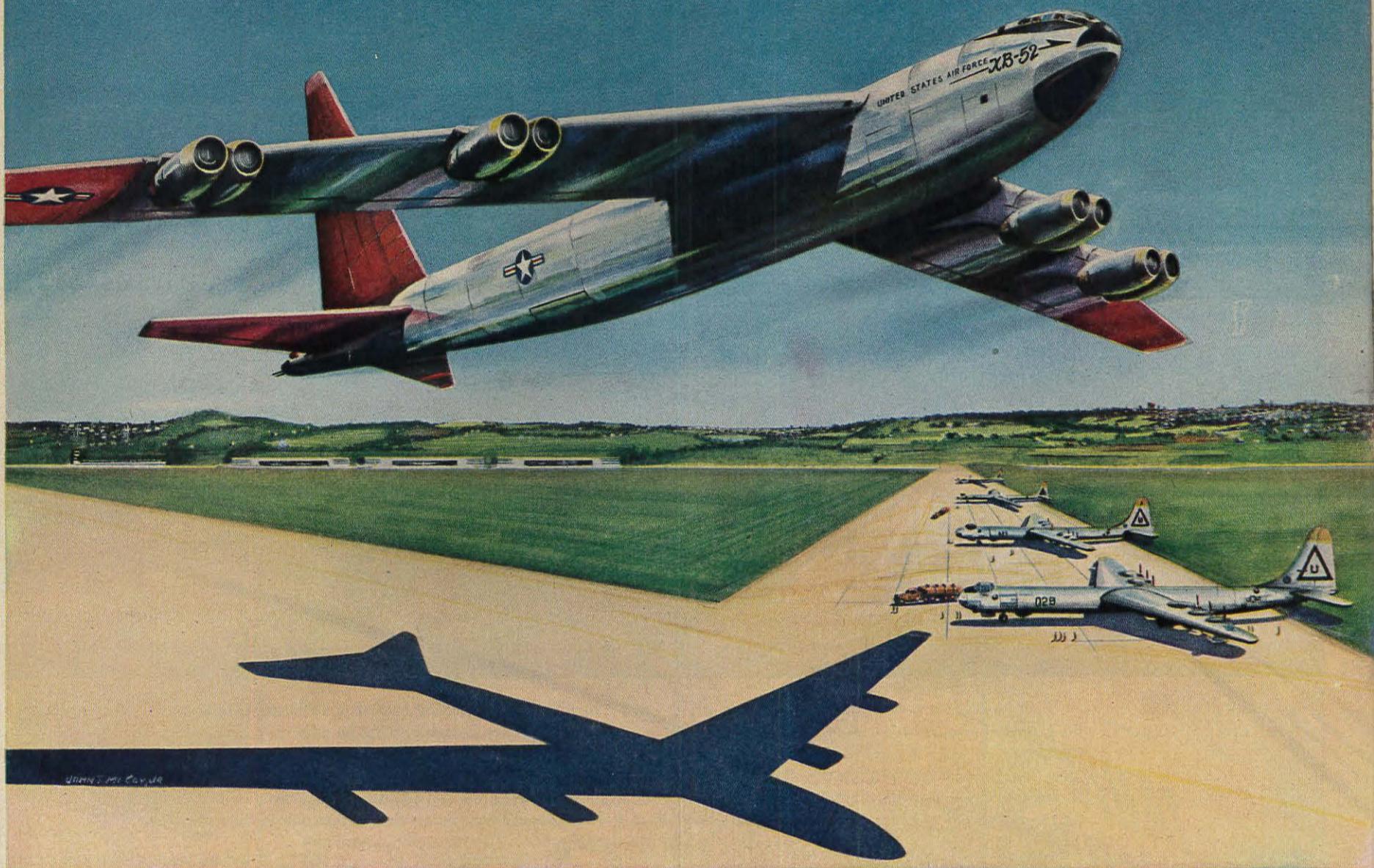


**ENGINES PACE BOMBER DEVELOPMENT**—Long before the B-36, B-50 (above), and B-52 bombers went into production the aircraft industry was designing and developing engines powerful enough to fly them. The big B-36 has six Pratt & Whitney 3800 horsepower Wasp Major piston engines and four J-47 jets, while the new B-52 (shown in the illustration on the opposite page) is powered with eight powerful Pratt & Whitney J-57 Turbo-Wasp engines.

**UNITED AIRCRAFT CORPORATION • EAST HARTFORD, CONNECTICUT**

Makers of Pratt & Whitney engines, Hamilton Standard propellers, Chance Vought airplanes and Sikorsky helicopters for the United States' armed forces and the finest airlines in the world.

**IN THE FACE OF WORLD TENSION,** America is again working against time to build up its Air Power. It is not for us to say how much Air Power this country should have—that is for your military leaders to recommend and Congress to decide. We do, however, feel a responsibility to help you understand the vast complexity of modern aircraft manufacture and operation so that you may realize why the job at hand takes so long and costs so much . . . and why America's security demands a long-range Air Power Program in peace as well as war.



ARTIST'S CONCEPTION OF AMERICA'S NEWEST INTER-CONTINENTAL BOMBER—ALL-JET BOEING XB-52 STRATOFORTRESS

## YOUR AIR FORCE IS TACKLING A LONG, HARD JOB BUILDING A STRATEGIC BOMBING FORCE

At the end of World War II the Army Air Forces had 269 wings in operation. Five years later, when war broke out in Korea, this number had dwindled down to 48! Since Korea the number has risen steadily and today the Air Force is again on its way to greatly increased strength.

The amount of time, money and effort that must go into building up just one part of this force—the Strategic Air Command—should give American citizens some idea of the huge task your armed forces and the aircraft industry are tackling in rebuilding American Air Power.

Building the Strategic Air Command (SAC) calls for coordinating many vast industrial and military enterprises. Production of existing types of heavy

and medium bombers, like the Convair B-36 and the Boeing B-47, has had to be accelerated—a long hard job in itself. At the same time new types, like the Boeing B-52 (only now being readied for flight testing after 5 years from drawing board to prototype) and the Convair YB-60, have had to go through the long, painstaking process of design, development and initial production. Other types have had to be specially adapted to serve as flying tankers and reconnaissance aircraft.

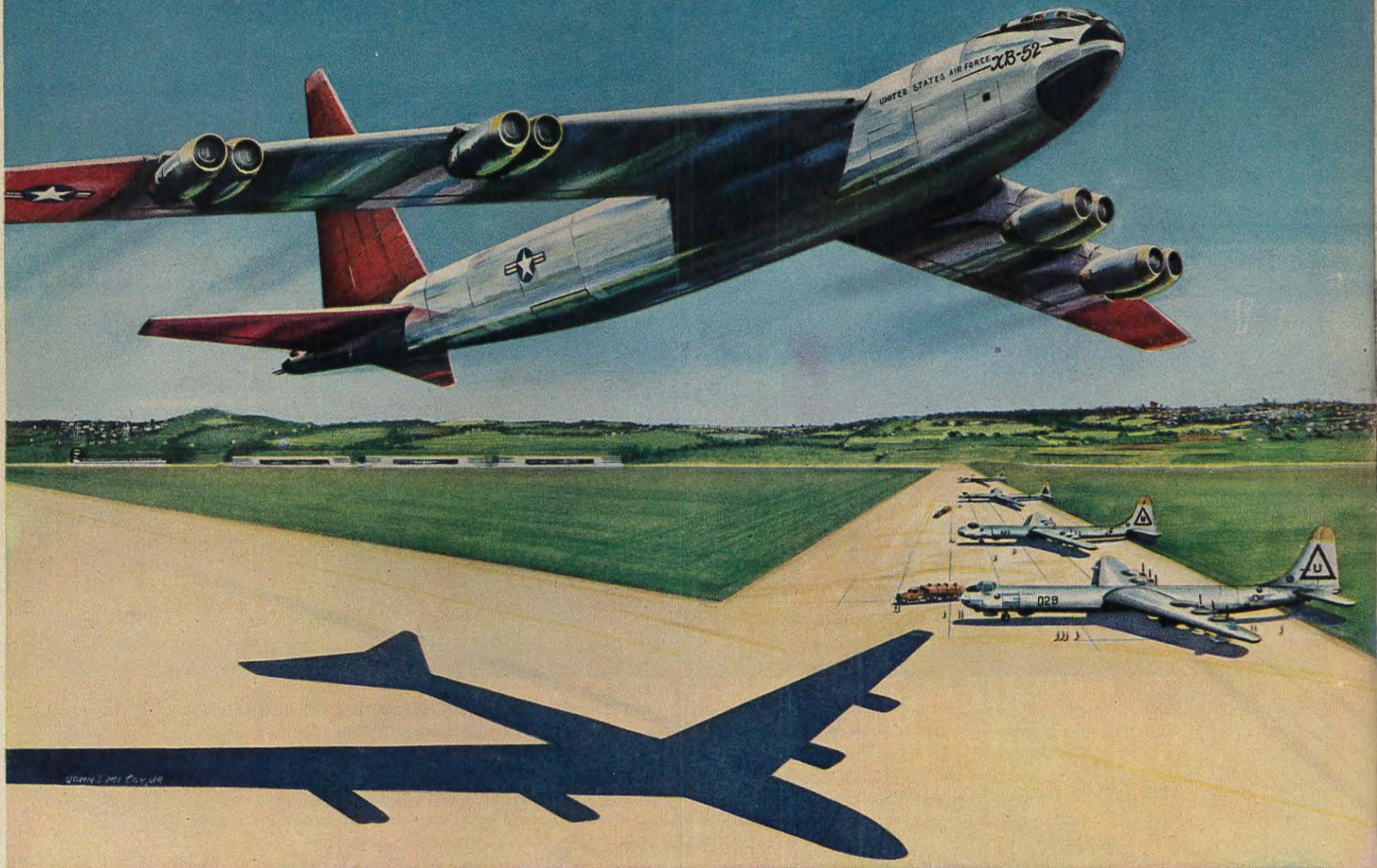
While all this complex construction goes on, the Air Force trains pilots and crews . . . maintenance men . . . and thousands of meteorologists, armament and communications experts, engineers and other specially skilled technicians.

Assembling this vast array of planes, men and equipment is only part of the battle. Bases must be built and maintained, both here and abroad. The bulk of the force must be trained to be ready in *hours* to fly intercontinental missions or to fly to overseas bases and operate away from home indefinitely.

As you can see, making and keeping the Strategic Air Command combat-ready is a tremendously complicated and expensive job.

To succeed, the Air Force needs a realistic public understanding of the time factors involved in Air Power expansion . . . and recognition of the hard fact that Air Power must be consistently maintained in peace if it is to be relied upon to help prevent—or meet—the terrible emergency of war.

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