

MacLean Katherine

Pictures Don't Lie



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**... Pictures, that is, that one can test and measure.
And these pictures positively, absolutely could not lie!**

The man from the *News* asked, "What do you think of the aliens, Mister Nathen? Are they friendly? Do they look human?"

"Very human," said the thin young man.

Outside, rain sleeted across the big windows with a steady faint drumming, blurring and dimming the view of the airfield where *they* would arrive. On the concrete runways, the puddles were pockmarked with rain, and the grass growing untouched between the runways of the unused field glistened wetly, bending before gusts of wind.

Back at a respectful distance from where the huge spaceship would land were the gray shapes of trucks, where TV camera crews huddled inside their mobile units, waiting. Farther back in the deserted sandy landscape, behind distant sandy hills, artillery was ringed in a great circle, and in the distance across the horizon, bombers stood ready at airfields, guarding the world against possible treachery from the first alien ship ever to land from space.

"Do you know anything about their home planet?" asked the man from *Herald*.

The *Times* man stood with the others, listening absently, thinking of questions, but reserving them. Joseph R. Nathen, the thin young man with the straight black hair and the tired lines on his face, was being treated with respect by his interviewers. He was obviously on edge, and they did not want to harry him with too many questions to answer at once. They wanted to keep his good will. Tomorrow he would be one of the biggest celebrities ever to appear in headlines.

"No, nothing directly."

"Any ideas or deductions?" *Herald* persisted.

"Their world must be Earth-like to them," the weary-looking young man answered uncertainly. "The environment evolves the animal. But only in relative terms, of course." He looked at them with a quick glance and then looked away evasively, his lank black hair beginning to cling to his forehead with sweat. "That doesn't necessarily mean anything."

"Earth-like," muttered a reporter, writing it down as if he had noticed nothing more in the reply.

The *Times* man glanced at the *Herald*, wondering if he had noticed, and received a quick glance in exchange.

The *Herald* asked Nathen, "You think they are dangerous, then?"

It was the kind of question, assuming much, which usually broke reticence and brought forth quick facts – when it hit the mark. They all knew of the military precautions, although they were not supposed to know.

The question missed. Nathen glanced out the window vaguely. "No, I wouldn't say so."

"You think they are friendly, then?" said the *Herald*, equally positive on the opposite tack.

A fleeting smile touched Nathen's lips. "Those I know are."

There was no lead in this direction, and they had to get the basic facts of the story before the ship came. The *Times* asked, "What led up to your contacting them?"

Nathen answered after a hesitation. "Static. Radio static. The Army told you my job, didn't they?"

The Army had told them nothing at all. The officer who had conducted them in for the interview stood glowering watchfully, as if he objected by instinct to telling anything to the public.

Nathen glanced at him doubtfully. "My job is radio decoder for the Department of Military Intelligence. I use a directional pickup, tune in on foreign bands, record any scrambled or coded messages I hear, and build automatic decoders and descramblers for all the basic scramble patterns."

The officer cleared his throat, but said nothing.

The reporters smiled, noting that down.

Security regulations had changed since arms inspection had been legalized by the U.N. Complete information being the only public security against secret rearmament, spying and prying had come to seem a public service. Its aura had changed. It was good public relations to admit to it.

Nathen continued, "I started directing the pickup at stars in my spare time. There's radio noise from stars, you know. Just stuff that sounds like spatter static, and an occasional squawk. People have been listening to it for a long time, and researching, trying to work out why stellar radiation on those bands comes in such jagged bursts. It didn't seem natural."

He paused and smiled uncertainly, aware that the next thing he would say was the thing that would make him famous – an idea that had come to him while he listened – an idea as simple and as perfect as the one that came to Newton when he saw the apple fall.

"I decided it wasn't natural. I tried decoding it."

Hurriedly he tried to explain it away and make it seem obvious. "You see, there's an old intelligence trick, speeding up a message on a record until it sounds just like that, a short squawk of static, and then broadcasting it. Undergrounds use it. I'd heard that kind of screech before."

"You mean they broadcast at us in code?" asked the *News*.

"It's not exactly code. All you need to do is record it and slow it down. They're not broadcasting at us. If a star has planets, inhabited planets, and there is broadcasting between them, they would send it on a tight beam to save power." He looked for comprehension. "You know, like a spotlight. Theoretically, a tight beam can go on forever without losing power. But aiming would be difficult from planet to planet. You can't expect a beam to stay on target, over such distances, more than a few seconds at a time. So they'd naturally compress each message into a short half-second or one-second-length package and send it a few hundred times in one long blast to make sure it is picked up during the instant the beam swings across the target."

He was talking slowly and carefully, remembering that this explanation was for the newspapers. "When a stray beam swings through our section of space, there's a sharp peak in noise level from that direction. The beams are swinging to follow their own planets at home, and the distance between there and here exaggerates the speed of swing tremendously, so we wouldn't pick up more than a bip as it passes."

"How do you account for the number of squawks coming in?" the *Times* asked. "Do stellar systems rotate on the plane of the Galaxy?" It was a private question; he spoke impulsively from interest and excitement.

The radio decoder grinned, the lines of strain vanishing from his face for a moment. "Maybe we're intercepting everybody's telephone calls, and the whole Galaxy is swarming with races that spend all day yacking at each other over the radio. Maybe the human type is standard model."

"It would take something like that," the *Times* agreed. They smiled at each other.

The *News* asked, "How did you happen to pick up television instead of voices?"

"Not by accident," Nathen explained patiently. "I'd recognized a scanning pattern, and I wanted pictures. Pictures are understandable in any language."

Near the interviewers, a Senator paced back and forth, muttering his memorized speech of welcome and nervously glancing out the wide streaming windows into the gray sleeting rain.

Opposite the windows of the long room was a small raised platform flanked by the tall shapes of TV cameras and sound pickups on booms, and darkened floodlights, arranged and ready for the Senator to make his speech of welcome to the aliens and the world. A shabby radio sending set stood beside it without a case to conceal its parts, two cathode television tubes flickering nakedly on one

side and the speaker humming on the other. A vertical panel of dials and knobs juttied up before them and a small hand-mike sat ready on the table before the panel. It was connected to a boxlike, expensively cased piece of equipment with "Radio Lab, U.S. Property" stenciled on it.

"I recorded a couple of package screeches from Sagittarius and began working on them," Nathen added. "It took a couple of months to find the synchronizing signals and set the scanners close enough to the right time to even get a pattern. When I showed the pattern to the Department, they gave me full time to work on it, and an assistant to help. It took eight months to pick out the color bands, and assign them the right colors, to get anything intelligible on the screen."

The shabby-looking mess of exposed parts was the original receiver that they had labored over for ten months, adjusting and readjusting to reduce the maddening rippling plaids of unsynchronized color scanners to some kind of sane picture.

"Trial and error," said Nathen, "but it came out all right. The wide band-spread of the squawks had suggested color TV from the beginning."

He walked over and touched the set. The speaker bipped slightly and the gray screen flickered with a flash of color at the touch. The set was awake and sensitive, tuned to receive from the great interstellar spaceship which now circled the atmosphere.

"We wondered why there were so many bands, but when we got the set working, and started recording and playing everything that came in, we found we'd tapped something like a lending library line. It was all fiction, plays."

Between the pauses in Nathen's voice, the *Times* found himself unconsciously listening for the sound of roaring, swiftly approaching rocket jets.

The *Post* asked, "How did you contact the spaceship?"

"I scanned and recorded a film copy of *Rite of Spring*, the Disney-Stravinsky combination, and sent it back along the same line we were receiving from. Just testing. It wouldn't get there for a good number of years, if it got there at all, but I thought it would please the library to get a new record in.

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