

'SAUCERS'

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THIS IS A FRAME ENLARGEMENT from 16mm Kodachrome film taken by George Adamski of what appear to be two "double objects" (on either side of power line). UFC's eventually disappear behind branches at right. (Note slightly sharper enlargement in lower-right inset.) This is only one of approximately one dozen scenes of possible UFC's taken by the controversial Mr. Adamski. Another scene shows two circular lights orbiting around each other, then briefly pass behind power lines (thereby discouraging the possibility of simulation.) Another scene shows a curious capsule-shaped object. A B-52 appearing to intercept some nebulous stationary objects appears quite inconclusive, and we believe a conventional explanation might be in order. The most controversial scene shows a translucent, dome-shaped object "bobbing" above some tree tops; was reportedly not observed by Adamski when he took the pictures. Analysis should resolve the enigma.

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HOW TO FILM UNIDENTIFIED FLYING OBJECTS

By MAX B. MILLER & NORMAN S. KOSSUTH

(NOTE: The article following is enlarged and revised from material appearing in the April and May 1958 issues of the American Cinematographer, official organ of the American Society of Cinematographers. We would like to express our grateful appreciation to Robert C. Beck for his suggestions and pictorial assistance.)

* * *

FROM THE MAJOR INCEPTION of the UFO enigma in 1947, certain pieces of evidence have been lacking. Official and private researchers alike concede that good and sufficiently detailed motion pictures of UFO's are, unfortunately, not available, and they are greatly needed to help solve the mystery.

Literally hundreds of still pictures have been purportedly taken of UFO's over the years, but these could have been simulated and it is virtually impossible to prove otherwise.

But some extremely interesting movies of these anomalous objects do exist.



IN 1949, REV. GREGORY Miller, Pastor of the St. Peter and Paul Church in Norwood, Ohio, took 75 feet of 16mm black-and-white film of a searchlight beam apparently striking a UFO over the city on October 23. (Camera has not been identified, though a 3-inch f/1.9 Hugo-Meyer telephoto lens was employed.) Enlargements of some individual frames have been released (see accompanying photo), although the total footage has yet to be made public.

According to Edward J. Ruppelt in The Report on Unidentified Flying Objects, UFO's were photographed by cinetheodolites (telescopic movie cameras for missile tracking) at the White Sands Proving Ground, New Mexico, in April and May 1950. The objects were never identified and the films were never released to the public. (1)

NICHOLAS MARIANA, owner of the Great Falls, Montana, baseball team, and his secretary were checking wind direction at the ball park at 11:30 a.m. on August 19, 1950, when they both noticed two silvery objects to the northwest. Mariana became excited, ran 60 feet from the grandstand to the parking lot to retrieve his 16mm Revere turret-type (magazine) camera from his car, and began filming the UFO's with a 3" lens, shooting at 16 frames per second.

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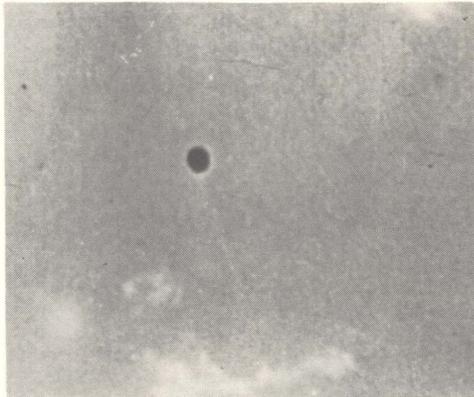
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After momentarily hovering in mid-air, the objects—with a "swooshing" sound—traveled to the southwest, keeping approximately the same distance between them until they were lost to sight.

After the film was processed, the UFO portion of the roll of Daylight Kodachrome was found to comprise 315 frames. This footage was shown to service clubs and other audiences in Montana. Finally, it was submitted to the Air Force's Air Technical Intelligence Center at Dayton, Ohio, for analysis.

But when the film was returned, Mariana later told Dr. Robert M. L. Baker, Jr. (who conducted a private analysis of the film—refer SAUCERS, Spring 1957), the first 35 frames had been removed and were presumably "lost." (The ATIC has denied this.) Those first 30-odd frames reportedly showed larger images of the objects, with something of a band at the periphery by which the UFO's could be seen to rotate in unison. On the remaining footage, the objects came out as only bright white dots with no recognizable structure, color or shape (even under a microscope). After careful analysis, the Air Force determined that the UFO's were not birds, balloons, meteors or aircraft. They were classified as "unknowns."

MEANWHILE, in June 1950, Al Hixenbaugh, of Louisville, Ky., claimed he shot 50 feet of 16mm B&W film of a large UFO, which at first remained stationary but later disappeared into the west (see photograph). Hixenbaugh, currently employed by the Louisville Courier-Journal, says he doesn't know what the object was, although he doesn't think it was a balloon. His film was released nationally by Telenews, which obtained it from WHAS-TV in Louisville.



ON JULY 2, 1952, Warrant Officer Delbert C. Newhouse, Chief Photographer (Aviation), USN, his wife and their two children were driving from Washington, D. C., to Portland, Oregon. At 11:10 a.m. they were seven miles north of Tremonton, Utah, when Mrs. Newhouse called her husband's attention to a cluster of bright shining objects to the east.

W.O. Newhouse finally stopped the car. Getting out, he observed 12 to 14 "gun metal colored objects shaped like two saucers, one inverted on top of the other." They were directly overhead and milling about, and were estimated to have approximated the angular diameter of the moon (about one-half degree).

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Newhouse next took his Bell & Howell Auto Master 16mm (magazine load) camera from the trunk of his car, loaded it with Daylight Kodachrome, and focused the 3" telephoto lens at infinity. Shooting at 16 fps, lens aperture was decreased from f/8 to f/16 approximately one-third the way through his total footage. (This later proved to have been a mistake.)

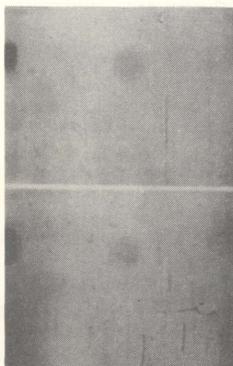
Unfortunately, there were no points of reference (such as clouds or distant mountains) on any portion of the film. (Mariana had captured a water tower and other structure on some of the frames of his film.)

AFTER PROCESSING, the film was turned over to the Navy, which in turn gave it to ATIC for analysis. This examination indicated the objects were not aircraft (which would have been resolved if near enough to the camera to effect such large images), balloons, birds, and other such possible explanations. And according to Edward Ruppelt, head of Project Blue Book at that time, the Navy's Photo Interpretation Center at Anacostia not only confirmed ATIC's analysis, but stated the mysterious craft to have been intelligently directed.

Writing in The Flying Saucer Conspiracy, Maj. Donald E. Keyhoe claimed the Air Force withheld an announcement of the film even though a press release had already been prepared. In concluding this release, the USAF refused to "speculate concerning the nature of the objects."

THE NEWHOUSE FILM comprises approximately 1,200 frames. Most of these frames exhibit white round or elliptical dots. The dots themselves show no structure or detail, although a microscope showed the camera to have been properly focused. Albert M. Chop, Chief of the Press Section of the Air Material Command at the time of the ATIC analysis, says that densitometer examination found that images of the objects had "burned right down to the celluloid backing" of the color film.

The Newhouse and Mariana films were included in the Greene-Rouse Production, "Unidentified Flying Objects," released thru United Artists in 1955.



A HOVERING OBJECT near Wright-Patterson AFB, Ohio, was filmed by a jet interceptor's gun-camera at 11 a.m. on August 20, 1952. The UFO was initially picked up on radar. Despite the fact that the object was at one time official "explained" as a weather balloon, the film was never released to news media nor the public.

(Even though True Magazine for Dec. 1952 (p. 25) reproduced four frames from the movie footage "released to True by the Air Force," and Edward Ruppelt has stated that he witnessed the event himself, Major Lawrence Tacker (on 19 May 1958) said that "present records do not
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indicate the existence of any film taken on 20 August 1952 over Wright-Patterson Air Force Base. Neither do they contain any mention of a UFO sighting in that area on that date." One would assume that either the published date or Air Force records are not in order. Note two frame enlargements accompanying this article.)

AT NOON ON AUGUST 23, 1953, T. C. Drury, a former RAAF member and at that time Deputy Regional Director of the Civil Aviation Department at Port Moresby, New Guinea, filmed a UFO. In his official report, dated 22 September, 1953, Mr. Drury said he at first "noticed a cloud building up as though being formed by vapor trails...at a very great height.

"I watched this cloud," the report continued, "...when suddenly the object appeared from one side of it and climbed very fast...it appeared slightly larger than a pinhead, but whatever it was, it left a very clearly defined vapor trail behind it, until it finally disappeared with a rapid gain of altitude..."

Mr. Drury was fortunate in having his movie camera with him, and he filmed the occurrence with an unidentified telephoto lens. He reported that Air Traffic Control apparently knew of no aircraft in the vicinity, and "from the extreme altitude of the object, it certainly could not have been a civil aircraft."

THE PHOTOGRAPHER was termed "a reliable, credible person" by William McMahon, Australian Air Minister. Mr. McMahon noted that an RAAF examination of the 98 frames comprising this film indicated the UFO did not decrease speed as it ascended and it effected 90° maneuvers.

The film was loaned to the United States Air Force, and was returned to Australian authorities eight months later. The RAAF has declined to release the film or to comment on its content. One of the writers of this article wrote to Mr. Drury last winter regarding the availability of his film. "Immediately after taking this film it was handed over to the Commonwealth Security Branch for processing and investigation," he responded, "and it has not been sighted by me since."

THREE SCANDINAVIAN Airliners climbed to 15,000 feet on June 30, 1954. The planes carried 50 scientific ob-



servers to observe and photograph a total eclipse of the sun near Lifjell, Denmark.

At 2:17 p.m., two shiny discs were noticed near the northern horizon. Cinematographer Johnny Bjornulf found his 16mm camera and started filming. Both objects were
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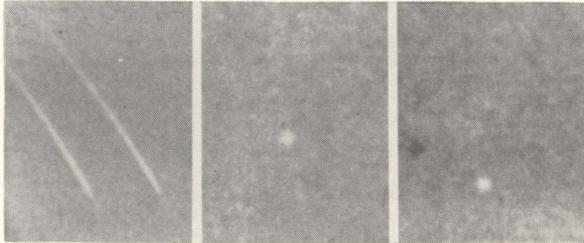
clearly visible on the processed film.

One of the witnesses, E. Graham of the Swedish Travel Bureau, described the mysterious phenomenon as follows: "The objects were clearly revolving and showed 'stern-lines.' I am not certain whether these lines may have been a kind of exhaust fumes...I assume...that as the objects were about 15-20 miles away, the speed (and their size) must have been far beyond anything achieved by man-made aeroplanes. I am basing this assumption on the fact that the objects were out in the sun, while we were still in the shadow of the eclipse. The shadow extended at least 15 miles north of our position."

The portholes of the aircraft had been removed, eliminating the possibility of reflection, though some had suggested this explanation.

IN HIS BOOK, Look Up, Ray Stanford describes a film he says he took of a UFO at approximately one p.m. on Sept. 18, 1956, near Joshua Tree, Calif. He used a Wollensak 8mm

movie camera, believes he set the turret on telephoto (he had borrowed the camera and was therefore unfamiliar with it), and shot about 6



feet of film of what appears to be a tiny, flickering object moving in and out of the field-of-view (presumably effected by movement on part of photographer). The total sequence contains frames of two vapor trails which Stanford believes were from jets attempting to intercept the UFO, but which he could not capture within the frame while photographing the object.

Unfortunately, the sequence was considerably underexposed (and has subsequently increased in density due to exposure to extreme humidity). Daylight Kodachrome (purchased by Stanford enroute to Joshua Tree) was used in camera, but photographer was unaware that latter was already equipped with #85 conversion filters (for Type A Kodachrome), thereby affecting color balance and decreasing the film's exposure index somewhat.

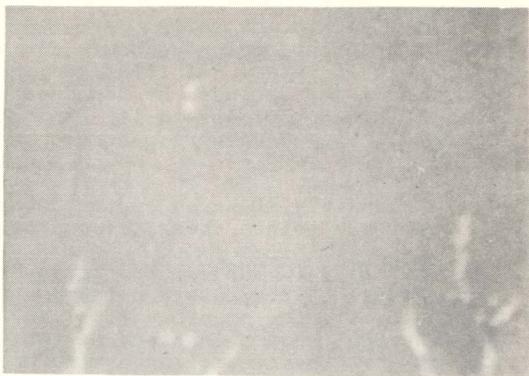
GEORGE ADAMSKI, of Valley Center, Calif., claims to have taken approximately 150 feet of 16mm Daylight Kodachrome film of UFO's between September 1956 and January 1958. (See front cover.) Numerous reference points are included in many scenes. The objects are frequently eclipsed by trees and power lines, and the hand-help "camera jump" appears synchronous with the objects, thereby making simulation of at least several scenes extremely improbable. Adamski used a 3-inch telephoto lens on a Keystone A-9 camera. These films have yet to be analyzed.

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ON DECEMBER 1, 1957, Ralph E. Benn, of Los Angeles, took about $6\frac{1}{2}$ feet of Type A Kodachrome (with #85 conversion filter) of "six UFO's in obvious formation" with a Keystone Capri 8mm movie camera. (Film was exposed at 16 fps. An Elgeet $1\frac{1}{2}$ " f/3.5 fixed-focus telephoto lens was opened wide to brighten the dark afternoon sky. This was a mistake, for most of the footage came out badly overexposed.)

There were several witnesses to the sighting, including the Benn children. Unfortunately, however, only four objects—traveling in pairs—were recorded on film because of the narrow field of the telephoto lens (approx. 7°).



THREE OBSERVATIONS in all were reported by neighborhood children, and all sightings were of six objects. The first "pass" was described to Benn as "a rather tight three-quarter circle;" the second pass was of "groups in pairs and arranged in a slightly elongated triangle;" and the third was "a straight wing formation."

Ralph Benn turned his unprocessed film over to Capt. Richard Schaller, of the Air Force Pictorial Branch in Hollywood. Schaller had the film processed through a nearby drugstore, then sent it to ATIC for analysis.

Benn says that Colonel Dean Hess called him the following morning to compliment him on the film.

Captain Schaller had sent a report of the incident (dated 3 Jan. 1958) to ATIC. The concluding paragraph stated: "Mr. Benn is to be commended for his handling of this situation and for his sincere wish to be of service to the Air Force and his country by reporting and filming unknown flying objects. We in this office are grateful for his efforts. The quality of the film as to exposure and color balance seemed to be of excellent quality and the photography was well done on a most difficult subject."

IN APPROXIMATELY two frames of the Benn film, one of the objects appears to be partially eclipsed by a tree branch. This enhances the value of the film for analytical study and negates somewhat the possibility of simulation. (Refer SAUCERS, Spring 1958.) (2) (Cont.)

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CLIFF DE LACEY, a Vallejo, Calif., junior college student, reports photographing several of nine UFO's he observed about 4 p.m. on January 3, 1958, from his relatives' back yard near Diamond Head, Hawaii.

Startled by the aerial formation, "I yelled at my wife, then dashed into the house for my camera and tripod," he said later. At first he ignored the tripod, but after a few seconds, he regained his composure and attached his 8mm camera to it. An estimated 90 seconds of the UFO maneuvers were recorded on color film (18 feet?).

Fortunately, DeLacey captured the tops of trees, for reference points, near the end of his exposure.

ACCORDING TO THE VALLEJO Times-Herald, January 19, 1958, "there is absolutely nothing about their shape that calls to mind an aircraft of any description. They are spherical, not elongated; no tail fins are visible, nor can anything resembling a wing be distinguished."

After concluding his filming, DeLacey called the Honolulu weather station. They and the Air Force reportedly said there were no balloons in the air at the time. The observer thinks the objects were traveling too fast, anyway.

Two "very distinctly round objects" are supposedly clearly reproduced on the film. In one scene, one of the UFO's is in the center of the screen as the other rapidly approaches it. (3)

THE WRITERS have carefully studied as many of the above films as possible from the critical standpoint of quality and usefulness. Having established that good motion pictures of unidentified aerial phenomena can be extremely valuable in resolving the enigma, we undertook a rather intensive survey of equipment and techniques useful for this research.

The material to follow will not be directed to the 8mm amateur photographers, for we feel that his equipment will be inadequate to sufficiently resolve any unusual phenomena unless it were relatively close. But the 8mm cinematographer should gain some valuable instruction and ideas by bearing with us.

THE CAMERA. We feel that the Kodak K-100 and Bell & Howell Model #240 16mm cameras are the two most satisfactory available for UFO's, although they are somewhat expensive. Both have become available only in recent years; both have long spring runs (40 ft. and 32 ft. respectively) for extended following of action, and both are noted for overall quality and workmanship. Personal preference should dictate the choice. Because its shutter speed can be reduced to 8 frames per second (fps), the #240 might be slightly superior to the K-100 (limited to 16 fps) for night photography; on the other hand, its

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fastest speed is limited to 48 fps compared to 64 fps for the K-100, making the latter more suitable for daylight UFO attempts with a telephoto lens of six inches focal length or longer. The #240 is slightly less expensive than the K-100, and turret-models are available for both, though quite unnecessary for UFO's. The K-100 has perhaps the finest telescopic viewfinder made for a movie camera, which should be a consideration.



But any kind of camera can take pictures, be it a Keystone, Mansfield, Revere or other. These cameras are usually limited to lenses of not more than 3" focal lengths and to spring runs not exceeding 20 feet.

For those who can afford only a minimal expenditure, a discontinued Bell & Howell Auto Load, or an old Kodak magazine-load, in good condition can frequently be picked up on the used counter for something like \$50-\$70. Such a camera attached to a good 3-inch telephoto, or even the less expensive Elitar and Kinotel (which occasionally discount for \$25 or \$30), might serve the purpose if a more expensive combination is out of the question.

LENSES. We believe the most satisfactory lens for the filming of UFO's under a variety of conditions (day, night, etc.) is the Century 6" f/2.8 Apo-Tele-Athenar. The large aperture makes this lens suitable for night exposures as well as daylight, and our tests have shown that the lens resolves substantially better than the human eye. The lens comes in a special lightweight mount. With this lens, a "slow-motion" speed (preferably 64 fps) is necessary to reduce "camera jump."

Lenses in excess of nine or ten inches focal length are not recommended because of limited field of view and exaggerated "jumping."

The Century 6" f/2.8 lens lists for \$119.50. And their 9-inch f/3.8 Tele-Athenar lens, which could easily be adapted to UFO use on either of the aforementioned cameras, lists for \$139.50. (Century lenses are used by NBC-TV, CBS-TV and a number of missile test centers.) These 16mm telephoto lenses (available in either standard "C" or Kodak mounts) are manufactured and distributed by Century Precision Photographic Equipment, 10659 Burbank Blvd., North Hollywood, Calif.

The standard three-inch telephoto is advisable for cameras with single objective viewfinders (i.e., when telephoto objectives cannot be added to viewfinder). Several are available with apertures of f/1.9 and f/1.5, both quite adequate for night photography with a high-speed film. New, these lenses are obtainable for about \$50 to \$70, and some good bargains can be found in used lenses, as well as used cameras. Used lenses, however,

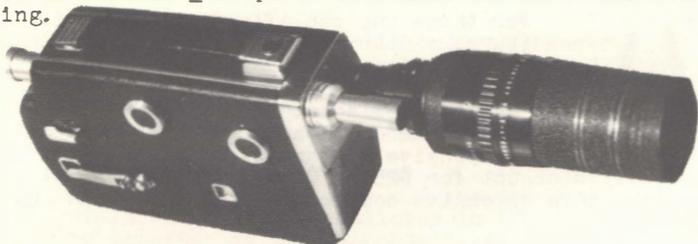
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should be tested by an optical workshop to assure critical sharpness and satisfactory contrast. (Century Photo advertises f/1.5 and f/1.9 3" lenses with "razor sharp resolving power.")

When anticipating UFO's, lenses should always be set at infinity. Also, if possible, it is extremely important for points of reference to be included within the field of view—such as power lines, tree branches, distant buildings, mountains, etc. This will later help to prove the authenticity of the film and will be invaluable for analytical examination.

Some lenses lose their resolving power at very large or very small apertures. They should, therefore, be tested at various f-stops to determine the most efficient setting.



KODAK K-100 and CENTURY 6" LENS

CAMERA SPEED. For three-inch lenses and when the spring run is less than 20 feet, we recommend a "slow-motion" setting of 48 frames per second. As already indicated, this will considerably reduce camera unsteadiness.

With 4-, 6-, 9- and 10-inch lenses and when the spring run exceeds 20 feet, a setting of about 64 fps is preferred. Exposure compensation should naturally be taken into consideration.

While a tripod would certainly steady the camera, it is considered impractical because following rapidly moving objects would prove exceedingly difficult, if not impossible. A gun-stock might prove valuable. Other ways to steady the camera would be to lean against a wall or to hold the camera against something, like a fence. Some experimentation would be helpful.

FILM. Standard film is considered to be Kodachrome. Daylight Kodachrome is recommended by some because of more accurate registration of the full color spectrum, while Type A (with #85 conversion filter) is preferred by others in having greater ultra-violet haze penetration, particularly at higher altitudes. Both have a daytime exposure index of ASA 10. This film would not be satisfactory for night exposures except if an object were unusually brilliant.

Ansochrome, Super Ansochrome, Ektachrome and Kodachrome Commercial films are not recommended because of low contrast and excessive grain structure. (Cont.)

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Black and White films are not recommended for daytime use. If it must be used, a deep yellow, orange or red filter should be employed (but only with panchromatic films) to darken the sky.

Tri-X B&W film (ASA 200-400) is desirable for night use only. (Western Cine Service, 114 E. 8th Ave., Denver 3, Colo., has offered a B&W film rated at 800 ASA. It was listed for about \$8 per 100' roll, processing included.) Super Anscochrome color film, not recommended for daytime exposure, might be used on certain nighttime objects. It is rated at ASA 100.

Night cinematography on the whole, however, is not recommended, for just points of light less reference structure (trees, clouds, etc.) would be virtually worthless. For the advanced hobbyist, a split-image with optical registration on one side and a spectrum registration on the other would be both unique and valuable (more so with color film). One researcher has suggested that a diffraction grating be placed within the shutter in such a manner that every other frame would record the spectral lines while the remaining frames would record the optical images.

For night photography requiring extreme speed, one might look into the possibilities of Eastman's new High Speed Infra Red film.

STORAGE OF FILM. If color film is to be kept on hand for any period of time (i.e., several months), it is advisable to store it in a cooler, refrigerator or freezer. Saran wrapping will keep the film quite well in refrigerators and should prevent the carton from deteriorating. Do not refrigerate film after sealing has been removed. Allow at least two or three hours at room temperature before unsealing and placing film in camera to prevent moisture condensation. Color films should not be subjected to extremes of heat or humidity, summer time being particularly dangerous. Never put film in a glove compartment, trunk or enclosed automobile except for brief periods. Use fresh film as often as possible. It is recommended to store processed film in a cool and dry place. When UFO searching, it is best to keep camera out of direct sunlight as much as possible.

FILTERS. This aspect of cinematography has, for the most part, already been covered. Some researchers recommend the use of a haze or sunlight filter for Daylight Kodachrome to reduce excessive ultra violet haze, particularly at higher altitudes. This filter would be unnecessary when an #85 filter is used with Type A Kodachrome.

EXPOSURE FACTORS. A light meter is almost a necessity for sky photography. Exposure may vary by as much as a factor of four in different regions of the sky at the same time. (Sekonic, Walz and Weston now all have movie DR—Direct Reading—type exposure meters available. They are all quite small and extremely simple to read. Prices range from \$4.95—for the Sekonic Movie Pet—to about \$17 for the Weston DR.) (Cont.)

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If one is in an area with clear, deep blue skies, a fairly good average exposure setting is about f/7 at 48 frames per second with Kodachrome (ASA 10). If the sky is not a deep blue but still relatively devoid of haze and smoke, f/8 might be a good setting to follow. But if smog, haze and a very light sky are predominant, the best f-stop is about f/11 at 48 fps. (The latter condition is probably localized to metropolitan industrial areas.) Aperture should be increased by one-half stop for 64 fps (example: f/9.3 to f/8).

The above applies to average overall sky conditions only. If the photographer constantly faces north, away from the sun (also west in the early morning and east during the late afternoon hours), aperture should be increased by one full f-stop. Conversely, if one faces the general direction of the sun (east in morning, south at mid-day and west in the afternoon), exposure must be decreased by one full f-stop. Increase aperture about one-half f-stop for every 2,500 feet in altitude.

New 16mm cameras with coupled electric light meters (Bell & Howell 200EE magazine load and 240EE roll load) would, naturally, be ideal for UFO photography, but they are limited to a 40mm telephoto attachment (about 1-2/3").

KEEP RECORDS. This can be a most important factor relative to filming UFO's. Every detail of a UFO observation should be immediately and thoroughly recorded in a handy notebook. These data should include: specific time and date of observation; detailed description of object(s), including shape, color, direction, duration of sighting, noise (if any), brilliance, etc.; sky and weather conditions at the time (check local weather bureau); detailed exposure data (type of film, filter, shutter speed, aperture setting, etc.). Names and addresses of any witnesses are also important. And be certain to keep notes in such a way as to effect no confusion in later identifying them with the film.

CONCLUDING. In summing up, we can first recommend that only the finest in films and services be employed in your research. Quite often professional services are more reasonable than those available to the amateur, for the latter must usually deal through a retailer.

Once the film is exposed, have it processed as soon as possible. (This is especially true of color film, which is said to deteriorate rapidly after exposure.)

It may also be worth noting that fine grain color film can be enlarged to 35mm for possible commercial exploitation.

If anything unusual should turn up on your film, we suggest that it be copied before very many projections, to prevent scratching and projection marks. (16mm color duplicates run approx. 11¢ per foot.)

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ONE UFO RESEARCHER has suggested: "Shoot first—and ask questions later." You are liable to waste some film in doing this, but it will probably pay off in the long run.

Rumors have persisted for several years of interesting UFO films being "borrowed" by certain authorities and either never returned (presumably "lost" or "misplaced") or very unsatisfactory copies returned less the original. Therefore, we suggest that the original or an exceptionally fine duplicate be retained by the owner at all times. (Also, demand a receipt for your original footage and a written statement affirming that the total film will be returned.)

WHAT SHOULD ONE DO after a UFO film has been exposed, processed and projected? The best recommendation is to contact one of the reputable research organizations in this field—such as NICAP in the District of Columbia, Civilian Saucer Intelligence of New York—or even Flying Saucers International.

This article culminates several months of extensive research by the writers into available movies of UFO's, 16mm cameras, lenses, films and accessories apparently suitable for "capturing" them. We believe this material to be as complete as possible for the time and effort expended.

The next move is up to you. For some day, one of us will resolve the "flying saucer" enigma.

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N O T E S

- (1) In correspondence from Major Lawrence J. Tacker, USAF, it seems the Air Force now denies the existence of this film. Wrote Maj. Tacker on 14 April 1958: "I should also add, since you cited Mr. Ruppelt's book, that it was cleared only for security purposes and in fact a disclaimer for factual accuracy was made at that time by the Department of Defense." Querying Mr. Ruppelt, he related that it took some efforts on the part of ATIC to secure even a few prints (frame enlargements, apparently) from White Sands, and only someone who was well acquainted with their files was able to locate those. The original footage never was secured.
- (2) On 1 May 1958, Major Tacker responded to our enquiry regarding the Benn film as follows: "ATIC evaluated the film and the objects were found to be cluster-type weather balloons." The reported multiple observations by the children would tend to discount this explanation.
- (3) Mr. DeLacey apparently has yet to respond to any enquiries regarding his UFO film.

SHORT SHOTS & NEWS NOTES

PAUL R. TRENT, Argo, Ill., has suggested that it is about time we brought our "Saucer Poll" (SAUCERS, Sept. and Dec. 1954) up-to-date, and we heartily concur. Modifying our original survey somewhat, we request that you put your opinions to the questions below on post/postal cards only (letters are more difficult to process). List the queries by number only, after which write your response. The more you respond, of course, the more accurate and interesting will be the result. The opinions to be stated are:

- #1 --- Best author of UFO material—
- #2 --- Best book on UFO's—
- #3 --- Person who has accomplished most for subject—
- #4 --- The "contact claimant" you would most likely believe (if any)—
- #5 --- Most comprehensive periodical devoted to UFO's—
- #6 --- What newspaper in your nearest metropolitan area publishes the most UFO news—
- #7 --- Which of the following has most harmed UFO research: (A) Official censorship and ridicule; (B) Fantastic claims by some "contactees;" (C) Press apathy; or (D) Public apathy and conformity?

Please get your cards in as soon as possible. Results will be published in the coming issue of SAUCERS. Address: "Saucer Poll," Flying Saucers International, Box 35034, Los Angeles 35, Calif.

THE OCTOBER 1958 issue of Astronautics, a monthly organ of the American Rocket Society, reveals that the Navy is building a \$60 million radio telescope at Sugar Grove, W. Va., with a parabolic receiver more than 400 ft. in diameter. Although the Naval Research Laboratory is supposed to be in charge of the facility, states Astronautics, "this arrangement is merely a 'cover' for one of the nation's lesser known intelligence agencies. It is believed the Sugar Grove instrument will be sensitive enough to detect the reflected radio emanations of rocket motor exhausts and other heat sources by tuning in on the moon."

THE SAME ISSUE of Astronautics notes that gas particles in a magnetic field have been accelerated to a velocity of 500,000 mph. This principle, known as magnetohydrodynamics (MHD), is the subject of intensive research by the AVCO Research Laboratory, Everett, Mass. One of their published objectives in the field of "space flight" is "Electromagnetic propulsion."

MISCELLANY. J. H. Bruening, Box 454, State College, Miss., is attempting to compile a directory of American and overseas UFO clubs. He will appreciate any information sent to him . . . The Feb.-March and June-July 1958 issues of Saucer News, P. O. Box 163, Fort Lee, N. J., contain some extremely interesting material on John Otto's WGN "Contact" (Cont.)

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attempt" in 1954. The Feb.-March issue of Saucer News was particularly revealing, with Dr. Leon Davidson citing the entrance of the Central Intelligence Agency into the investigation . . . The Sept. 1958 issue of Saucer Review & Abstracts (30¢: Samuel J. Ciurca, Jr., 155 Third St., Rochester 5, N. Y.) contains a valuable Index to Flying Saucers Have Landed. We hope that Editor Ciurca will elaborate his idea to include indices of The Flying Saucers Are Real, The Flying Saucer Conspiracy (Keyhoe) and The Report on Unidentified Flying Objects (Ruppelt) in future issues . . . Those interested in the writings of George Adamski might like to know that a series of five Question and Answer booklets by George Adamski have been published by Cosmic Science, Star Route, Valley Center, Calif. At \$1 per copy (\$5 per set), they contain 20 questions each.

AN OBJECT BELIEVED to have been a "meteorite" crashed into a high tension line tower near Appalachia, Va., on Sept. 4, 1958. The object was $3\frac{1}{2} \times 4\frac{1}{2}$ ft., weighed an estimated one to two thousand pounds. W. C. Skeens, Service Manager for the Old Dominion Power Co., said it gave off "a terrible odor, like sulphur." Skeens reported the object struck the 55-foot tower (supporting a 33,000 voltage line), bent a tower arm, broke insulators and shorted the circuit. A 4x4-inch angle-iron leg of the tower was burned off at the ground. (AP, 9/5.)

LAST JANUARY, Congressman William H. Ayers (R.-Ohio) wrote a letter to NICAP Member Melvin V. Knopp, West Richfield, O., wherein he stated: "Congressional investigations have been held and are still being held on the problem of unidentified flying objects (UFO's). Since most of the material presented to the committee is classified, the hearings are never printed. When conclusions are reached, they will be released if possible." Observed NICAP: "From evidence in NICAP's possession, it is clear the Air Force is still withholding information on UFO's—including sighting reports. We believe this policy to be dangerous..." (UPI, 8/3.) NICAP, 1536 Connecticut Ave., N.W., Washington 6, D. C., recently reduced its annual membership dues from \$7.50 to \$5 per annum. (Bob Barry, News Director for WMNS, Clean, N. Y., claims that Representatives Kenneth B. Keating and John W. McCormack are members of the subcommittee looking into UFO's. Congressman Keating, according to Barry, says he doesn't personally believe in UFO's, but they have only heard the Air Force's position to date. Other hearings will be held soon, it was stated, and a willingness to hear opposing factions was indicated. Obviously, now is not the time to stop writing our Congressmen—particularly Representatives Ayers, Keating and McCormack.)

LAST OCTOBER, the Air Force issued a new press release relative to UFO's. They claimed having investigated 1,270 UFO reports during the 13 mos. period ending last July 31. Results: 84% of the sightings were of natural phenomena, hoaxes, balloons, birds and man-made objects; 14% contained insufficient information for analysis; and less than 2 per cent were classified "unknowns." "Although investigations were completed on these 'unknown' cases without positive or
(Cont.)

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final conclusions," the AF declared, "nothing was found to substantiate any claims that such sightings were interplanetary visitors or so-called 'flying saucers.' The Air Force believes that there will always be a small number of unknowns due to high altitude phenomena which are strange to the untrained eye." (AP.)

CHRISTMAS GIFTS. A subscription to SAUCERS would make a fine gift for a friend. A Christmas card announcing the gift and bearing the donor's name will be sent to each recipient. Rates are \$2.00 per first subscription (of six issues), \$1.90 for the second and \$1.75 per each additional . . . Another excellent gift for saucer devotees are the imported "Flying Saucer Ash Trays". These attractive novelties of turned and polished brass with perspex fittings have a "saucer" (scout ship-type) that "hovers" over its base. An ideal gift—while they last—that for only \$3.50 postpaid . . . And we still have the MADE ON MARS BY LITTLE GREEN MEN automobile window stickers—two for 25¢, 10/for \$1.00. Order now from Flying Saucers International, P. O. Box 35024, Los Angeles 35, Calif.

BOOK CLEARANCE SALE

	List Price	Sale Price
<u>The Secret of the Saucers, Angelucci.....</u>	\$3.00	- 2.00
<u>The Inexplicable Sky, Constance.....</u>	3.95	- 2.25
<u>The White Sands Incident, Fry.....</u>	1.50	- 1.30
<u>To Men of Earth, Fry.....</u>	1.00	- .90
<u>Flying Saucers & Common Sense, Girvan.....</u>	3.50	- 2.90
<u>The Case For the UFO, Jessup.....</u>	3.50	- 3.15
<u>Expanding Case For the UFO, Jessup.....</u>	3.95	- 3.65
<u>Flying Saucers from Outer Space, Keyhoe.....</u>	3.00	- 2.50
<u>The Flying Saucer Conspiracy, Keyhoe.....</u>	3.50	- 2.95
<u>The Truth About Flying Saucers, Michel.....</u>	3.95	- 3.25
<u>Flying Saucers—Fact or Fiction?, Miller.....</u>	1.00	- .95
<u>There Is Life on Mars, The Earl Nelson.....</u>	3.00	- 2.80
<u>The Report on Unidentified Flying Objects, Ruppelt.....</u>	4.50	- 2.80

SELECTED NEW BOOKS

- Flying Saucers and the Straight Line Mystery
by Aime Michel (highly recommended)... \$4.50
- Look Up by Ray and Rex Stanford..... 2.00
- Of Stars and Men by Dr. Harlow Shapley..... 3.50
- The Inhabited Universe, Kenneth Gatland & Derek Dempster 3.95
- Project Blue Book Special Report #14..... 1.50

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MEETING IN WASHINGTON early last October, the Committee on Contamination by Extra-Terrestrial Exploration (CETEX) voiced apprehension that a space ship might contaminate the moon before we have a chance to study its possible virgin life-forming environment. CETEX also urged future expeditions to Mars and Venus to employ extreme caution to avoid contamination by living organisms, which might compete with existing life-forms. "It would be sad to land on Mars," observed Time for Oct. 13, "to find its inhabitants dead or damaged by a pestilence caused by earthly germs."