

REVIEW OF MOTION PICTURE
"UNIDENTIFIED FLYING OBJECTS"

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JOURNAL HERALD
24 APRIL 1956

Hollywood Producers Preview Movie Of Illusive "Saucers"

By BOB THOMAS
Associated Press Writer

HOLLYWOOD, April 23—What was described as official Pentagon movies of "unidentified flying objects" was previewed for the press today and so-called flying saucers proved to be bright, white and highly illusive.

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The movie declares the Pentagon decided these objects were neither aircraft, balloons, nor birds. The final decision on their identity is officially "unknown."

The Greene-Rouse movie, titled "Unidentified Flying Objects," documents the entire flying saucer controversy including the presence of 14 unidentified flying objects tracked by radar over Washington, D. C., on July 27, 1952.

Aiding in the film were Albert M. Chop, former press information specialist at the Pentagon; Capt. Edward J. Ruppelt, former chief of "Project Blue Book," code name for Air Force investigation of unidentified flying objects, and Maj. Dewey J. Fournet Jr., liaison officer between the Pentagon and Project Blue Book.

Flying Saucer Problem Reviewed In New Film

The subject of flying saucers is reviewed in an alleged documentary movie, "Unidentified Flying Objects," that is just as controversial as the mysterious objects it attempts to cover.

The movie opens today at Loew's theater, and it should prove particularly interesting because a former Daytonian, Al Chop, is the central character.

Chop worked as a reporter for The Dayton Daily News and for Acme Aluminum Alloys in public relations before getting a job at Wright-Patterson Air Force base in the public information office.

Chop worked there as a writer, and later in the Pentagon at Washington, and the picture contends he devoted much of his time to writing about and handling news releases on flying objects.

The man who plays Chop, Tom Towers, a Los Angeles newspaperman, serves as narrator and star of the film pulling all of the links together.

Another key figure is Capt. Edward J. Ruppelt, now with an aircraft company, reportedly in charge of the flying saucer investigation project at the field during Chop's time, the early 1950's.

The picture covers the subject in documentary fashion, although it does not have the blessing or the support of the Air Force.

Through the eyes of Chop the movie viewers witness interviews of persons who allegedly sighted saucers. Two reported movies made of distant saucers are shown for the first time.

Particularly suspenseful are the scenes taken in the Fort Knox flight tower, where observers are following a group of unidentified objects being chased by pilots, one of whom is killed, and at a Washington airport where a number of objects are caught on the radar screen as they fly over the city.

In an effort to substantiate the story, the picture makes no effort to show closeups of flying saucers and admits a great majority of the reports of saucers have been explained, that only a few objects remain unidentified.

The picture does provide some interesting moments, and provoke some thoughts as well as some skepticism, particularly in this writer when Chop, before taking the job at the base, talks with his former managing editor and is told:

story attracted so much attention when it was shown on TV the first time that it was repeated within three weeks.

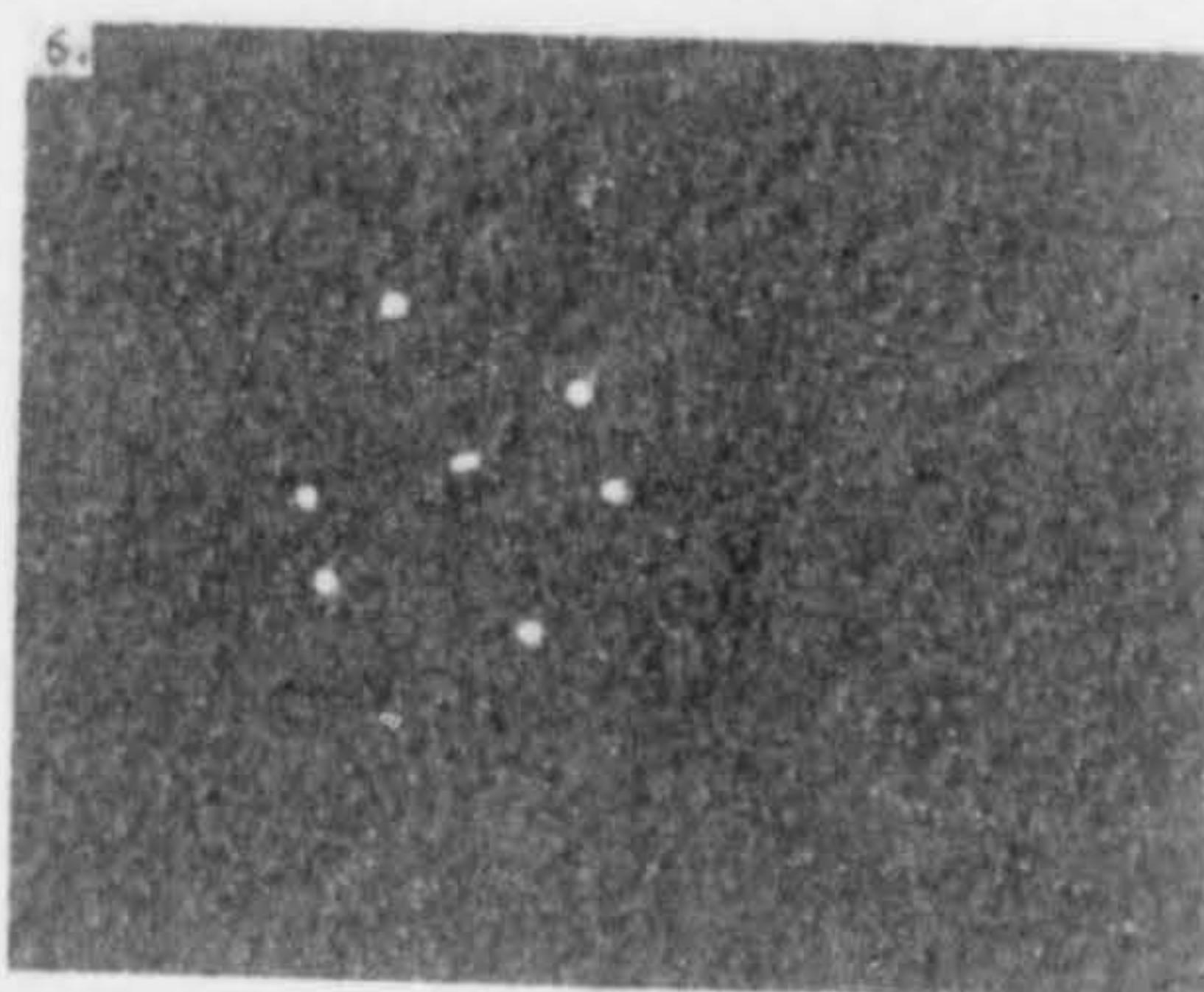
—BRAINARD PLATT



Towers



1. At 10:00 p.m. on the 10th, a person in a light-colored uniform, possibly a police officer, was seen standing in a dark, possibly wooded or urban area at night. The person was facing away from the camera, looking towards the right side of the frame.
2. At 10:00 p.m. on the 10th, a person in a light-colored uniform, possibly a police officer, was seen standing in a dark, possibly wooded or urban area at night. The person was facing away from the camera, looking towards the right side of the frame.
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1. Al Chop (played by Tom Towers), appointed Press Chief, Air Materiel Command, dismisses saucer reports as "unadulterated bunk." Later, chop is transferred to the Pentagon, and assigned to "Project Blue Book."
 2. Nicholas Mariana describes, to USAF intelligence officer, two UFO's he photographed on 16mm color film over Great Falls, Montana.
 - 3.. Chop and top "Bluebook" staff view the Delbert C. Newhouse (Tremonton, Utah) saucer film. Intelligence chief exclaims, "How about that?" Official report concludes: "Not aircraft, not birds, not balloons, not faked."
 4. Chop awakes to startling news, via morning headline.
 5. Chop and top Air Force brass watch UFO's maneuver on Washington radar scope.
 6. "Red Dog One" is surrounded by group of six UFO's on simulated radar screen.
- * ("Unidentified Flying Objects" is a Green-Rouse Production, of United Artists release. Photos courtesy United Artists Corp.)

PENTAGON SHOTS SHOWN

Flying Saucer Movie To Be Released May 9

HOLLYWOOD, April 24.—(AP)—A movie made as a documentary-type story of the flying saucer controversy is scheduled for release May 9.

Producers Clarence Green and Russell Rouse said at a press preview yesterday that the film brings out "one indisputable fact, that flying saucers are here."

However, Air Secretary Donald Quarles announced last October that an eight-year Air Force investigation of nearly 5000 sightings produced "no evidence of the existence of the popularly-termed flying saucers." The Air Force said all but 3 per cent were identified.

The 90-minute movie, "Unidentified Flying Objects," is pegged to what are described as official Pentagon film clips of unidentified objects in flight. The producers declined to say how the Pentagon shots were released to them.

CLIP NO. 1 was taken by Nicholas Mariana, general manager of the Great Falls, Mont., baseball club, at the ballpark Aug. 15, 1950. It shows two white spherical objects moving laterally and at the same distance from each other.

Clip No. 2 was photographed by Navy Chief Photographer Delbert C. Newhouse on the Utah desert July 2, 1952. It shows a dancing formation of from 7 to 16 white spots.

The picture says the Pentagon decided these objects were neither aircraft, balloons nor birds and classified them officially as "unknown."

The movie centers on the story of Albert M. Chop who as a public information specialist was assigned to the flying saucer study by the Pentagon and the Air Materiel Command. The part of Chop is played by Tom Towers, aviation writer for the Los Angeles Examiner. Chop, now a public relations man at Douglas Aircraft Co., is a former Dayton Daily News staff writer.

Composer Acquitted

Hollywood Producers Preview Movie Of Illusive "Saucers"

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Associated Press Writer

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Aiding in the film were Albert M. Chop, former press information specialist at the Pentagon; Capt. Edward J. Ruppelt, former chief of "Project Blue Book," code name for Air Force investigation of unidentified flying objects, and Maj. Dewey J. Fournet Jr., liaison officer between the Pentagon and Project Blue Book.

Air Defense Command Forbids GOC Link with Film

An Air Defense Command order which banned Ground Observer Corps efforts to publicize a documentary UFO film has recently been revealed to NICAP. The ADC action followed a request by the 4674th Ground Observer Squadron, Miami, to use a GOC display in connection with the moving picture "Unidentified Flying Objects."

A copy of the order follows:

Headquarters
4674th GROUND OBSERVER SQUADRON
United States Air Force
Dobbins Air Force Base
Marietta, Georgia

O&T

17 May 1957

SUBJECT: United Artists Film "UFO"

TO: Commander, All Detachments
4674th Ground Observer Squadron

The following message from ADC is quoted for your information and guidance:

"ADHIS 22573. Disapprove requests for GOC Display in connection with commercial film pertaining to the controversial subject of flying saucers. Use of Display would involve the risk that Air Force could be considered as endorsing subject matter and authenticity of the filmed version of flying saucers."

BY ORDER OF THE COMMANDER:

/s/
DONALD A. ZEINE, Major USAF
Adjutant

The official request to tie in the GOC program with the documentary United Artists film was made by Capt. William B. Walburn, USAF, Commander of Detachment 8, 4674th Squadron.

The ADC refusal seems to answer, once and for all, the question which NICAP members have frequently asked:

Was the documentary film "Unidentified Flying Objects" produced with Air Force cooperation—or against its wishes?

From letters received, it appears that less than half of NICAP's members saw this moving picture, which includes the famous Tremonton, Utah film taken by Warrant Officer D. C. Newhouse, and the movie of two UFO's taken by Nick Mariana at Great Falls, Montana.

Even those who did see the picture may be unaware of the steps which led to public use of the Newhouse and Mariana shots.

The action for narrative purposes in the film is centered on Albert M. Chop, former Air Force public relations official who handled UFO information in the Pentagon. (Chop is now a NICAP Special Adviser.) Cleared for secret reports, Chop learned of the officially analyzed Mariana film taken on August 15, 1950, which shows two silvery-looking discs flying over the Great Falls baseball park.

In 1952 Chop learned of the Newhouse moving picture taken on July 2, a color film which shows a formation of UFO's maneuvering over Utah. Later Newhouse described the objects as resembling two

pie pans, one inverted on top of the other. The film was secretly analyzed for months, first by the Air Force then by the Navy. Conclusion: The UFO's were not conventional objects.

Al Chop also took part in the story that made headlines in July 1952 during the UFO sightings over Washington National Airport. With Major Dewey Fournet (now a member of NICAP's Board of Governors) he watched Control Center radar experts track a group of mysterious objects. Both he and Fournet also heard an AF jet pilot's tense radio report that the UFO's were closing in on him—an incident later related in the documentary film.

When Chop resigned in 1953 to take a public relations job with an aircraft firm, he and Captain Edward Ruppelt met in California with film producer Clarence Green and the idea of the movie "U.F.O." was born. By this time Ruppelt was on inactive duty and free, like Chop, to express his personal beliefs. Green, senior partner of Green-Rouse Productions, was strongly interested because he had seen a UFO a few years before.

Working together, Ruppelt, Chop and Clarence Green persuaded Warrant Officer (Continued on Page 15)



Scene from United Artist release, "UNIDENTIFIED FLYING OBJECTS." Left to right: Lt. Holden, Navy radar expert; Albert M. Chop, Air Force press official; Major Dewey Fournet, Pentagon Liaison Officer; and CAA Air Traffic Controller Harry Barnes. Chop was portrayed in the film by Tom Towers, Aviation Editor of the Los Angeles Examiner, who has been interested in UFO's for some time and often writes on the subject in his columns. The other roles were played by actors.

Newhouse and Nick Mariana to let their UFO films be used. Since the Air Force had publicly stated that the films were the personal property of these men, there was no violation of security, though the Air Force still refused to let the press and the public see the official copies.

Though Producer Green offered the Air Force full cooperation, the official analysis reports of the two films were not released to him. Some Air Force officers privately favored giving Green—and the public—all available evidence, but they were overruled.

After the documentary film was released the Air Force denied it had cleared, sponsored, or in any way coordinated any motion pictures on UFO's. The recent Air Defense Command action, cited at the start of this story, should end all conjecture that this was an official step toward "educating the public."

Despite this, the picture has performed a great service. Many former skeptics have reported their conviction as to the reality of UFO's after seeing this film. NICAP urges members who have not seen it to secure repeat runs at local theaters. In several cases, UFO clubs or groups have arranged for special showings at low rates, usually at hours when theaters normally have small audiences.

We believe this factual revelation of UFO evidence will be well worth any special efforts required, for despite the lack of an Air Force blessing, this is an important step toward ending official secrecy. ●

1956

SECRET SAUCER MOVIES FINALLY TO BE SEEN BY PUBLIC: It was announced recently that Greene-Rouse Productions of Hollywood will release a full-length documentary movie on saucers some time in May. The documentary will contain two actual motion picture clips of saucers; one taken on July 2, 1952, by Warrant Officer Delbert C. Newhouse (the famous Tremonton film which Keyhoe talks so much about in his "Flying Saucers from Outer Space"); and the other taken in Montana on August 15, 1950, by Nicholas Mariana. These films were kept from the public by the Air Force for a long time. Now that they are finally available, they should be of great interest to all people interested in the subject of saucers.

MOVIE "UFO" REVEALS NEW EVIDENCE

Many readers have written in suggesting I comment on the late movie, "UFO". While the movie is self-explanatory, the cause for wonderment lies in identifying its true sponsor. Most material used is "old hat" and known to most saucerites, but as we see it, it is not so much the vintage of the cases portrayed as it is the release of new evidence surrounding these cases, notably the Washington D.C. radar episode of 1952. Also of interest is the release of the Tremonton and Montana films, long suppressed from public review. But, no one seems willing to tell how such film was finally extracted from super secrecy, or how and why the facts were disclosed regarding the intelligent maneuver of UFO's in the Washington radar affair. Curious, the writer wrote to the Air Force Press Desk asking many questions. He got this laconic reply, dated June 5, 1956, from Major William James: "I am sorry that the Air Force is unable to comment on the movie "UFO." This movie was not submitted to the Air Force prior to release."

Just as simple as that! But upon seeing the Tremonton film, I find the official explanation for that film not so simple. A letter received from Captain R. C. White, OPI, dated Nov. 17, 1955 read: "No definite analysis of the Tremonton film has ever been made and it is considered as an unknown. However, we think the tiny specks represent migratory birds. It is doubtful that any conclusive determination will ever be made since there is so little to go on."

Those who saw the film should be able to determine for themselves if the specks were birds. According to Capt. Ruppelt's late book, the photographer, Delbert Newhouse, says they were not and CRIFO concurs.

1 MAY 1956

TUESDAY, MAY 1, 1956

Records—Radio—TV

ng Saucers' and the Papagos

'Objects' and Indians in Previewed Films

Hollywood Letter

By Richard Dyer MacCann
Hollywood

Within two days I have seen previews of two new films which show the wide range of subject matter the documentary can cover—and the wide variety of public impact the documentary can be expected to achieve.

"Unidentified Flying Objects" is a long, hard look (91 minutes worth) at certain unexplained sightings of so-called "flying saucers." It tells a somewhat dazed but exciting story about "unknowns." It faces the future. It will almost certainly stir up a storm of public controversy. Its first release by United Artists is May 9 in Los Angeles, and it probably will pick up steam as it moves east.

"Papago," on the other hand, is a quiet little short subject about the history of an Indian tribe. Primarily a study of the past in its relation to the present, it has a strangely comforting time-quality in contrast to the other film and even makes an unconscious, indirect comment on it. But it raises no pub-

lic problems and will probably cause no great public interest. The making of the flying saucer picture followed the availability of two motion-picture records of "flying saucers." These are among the 15 per cent of reported observations which have not yet been explained away by military authorities as natural phenomena.

Clarence Greene (who has produced, with Russell Rouse, such diverse films as "The Well," "The Thief," and "Fastest Gun Alive") is evidently a man of considerable tenacity and persistence.

Four years ago he saw a sphere twisting and turning in the sky. He got in touch with Albert M. Chop, the Air Force information officer in charge of handling inquiries about flying saucers. The latter, who has since left the Air Force, eventually told him about the two filmed records. Mr. Chop, Capt. Edward J. Ruppelt (now USAF reserve), who headed the UFO investigation, and two other officers became Mr. Greene's technical advisers.

Mr. Greene was able to get the two films from the men who took them four years ago. Nicholas Mariana, general manager of the Great Falls, Mont., baseball club, a Brooklyn Dodgers farm team, spotted some things in the sky while he was at the baseball field and ran back to his car to get his motion-picture camera. Navy Chief Photographer Delbert C. Newhouse was traveling in Utah when he saw 12 silvery objects moving around the sky in different directions. Both men got only a few moments of film, although they naturally watched in amazement for a time before they thought about taking any pictures.

The two color films were analyzed for many days at the Pentagon. It was agreed, according to the film's technical advisers, that the objects were not birds, balloons, or aircraft and could not have been "faked." They were put down as "unknowns."

Long afterward, for some reason, the films were returned to their owners. Mr. Greene tracked them down, put them into his own documentary reenactment (three times), and deposited them with the Title Insurance and Trust Company of Los Angeles.

The rest of his story is a dramatization of Mr. Chop's experience as a public information officer, from his first skepticism to his final conviction that in 1952 somebody or something with intelligence came out of space.

Part of the story is the reenactment of a six-hour vigil over the radarscope when jet interceptors could be seen darting among UFO's, trying to chase them. This took place in Washington, D.C., on July 27, 1952. At an early stage of analysis, President Truman was informed, and he so informed the public, that it was all caused by a temperature inversion. Mr. Greene's advisers now say temperature charts of the period disprove such a theory, and that the theory was discarded at the time.

Until the completed film was shown to the press here in Hollywood, Mr. Greene managed to keep his operations a secret. He claims he has kept the Pentagon informed right along, but so far the military response appears to be a kind of heartfelt silence. Perhaps it is still a puzzled silence. Perhaps public response will force the Defense Department to say more—if any more can be said.

What can a puzzled Hollywood observer say, without benefit of private radar? All I can say is that up there on the screen it looked pretty convincing. When one of the top officers viewed the Utah footage four years ago, he reacted as follows: "How about that?"

I support his conclusion 100 per cent.

Yet I can't help recalling certain remarkably relevant scenes in that other, gentler documentary about the Papago Indians of Arizona (produced and directed, incidentally, by Ferde Grofé, Jr.). In one instance, a 17th-century priest is seen walking through a field and into the lives of the Papagos. In another, covered wagons come.

In 400 more years—or 40—will we have accepted, like the Indians before us, some strange race of un-American invaders?

This is a tribe which needed "no treaty with the United States, because it was never at war with them." These friendly, adaptive Indians were persuaded by the priests to build a beautiful mission in their own desert land. In time, they were persuaded by other white men to use trucks and refrigerators.

Will we some day accept, as the Papagos did, a different approach to religious reverence and a different set of material values?

In only two remote villages are the old Papago dances regularly revived. The camera shows us one of these. The women carry symbolic birds; the men carry home-made "clouds." (All are outfitted, nevertheless, in sensible modern garb; here and there the nimble feet are encased in saddle shoes.)

Perhaps some day, for our own enjoyment and the edification of friends from a far-off planet, whole families will seek to recall ancient customs. Perhaps it will take the form of a solemn "rock 'n roll" with elderly, earth-bound automobiles on some remote "drag strip"—a benevolent federal budget and an old-fashioned TV aerial perched perilously aloft.

Note!
This is something that neither PIO or ATIC would like to undergo again!

Return to main-95P



n color terfly."

U-I EXPERIMENTING WITH NEWSPAPER AD PROGRAM

More Space Set For Weekends

Universal - International has begun what David Lipton, v.-p., terms "a radical departure from established advertising patterns" in newspapers in Los Angeles, New Orleans and several smaller cities throughout the country. The experiment is primarily a switch in the timing of the largest sized advertisements.

Instead of gearing campaigns on pictures so that all the large ads appear prior to the actual opening of a film, the new format calls for at least one of the major sized ads to appear on the Friday or Saturday immediately following the mid-week opening.

According to Lipton, the experiment was prompted by noticeable differences in the week-day against weekend performances of certain pictures that have particularly high appeal to the youth and family trade. These films, appealing to the youth-family trade, in some instances, receive as high as 80 percent of their take on weekends. On the other hand, the so-called "women's" pictures are not getting the special newspaper ad treatment.

The U-I executive said that it is still too early to draw any definite conclusions as to consistent boxoffice results and he emphasized that the experiment is being conducted with the complete cooperation of the theatres involved.

U-I Global Meet

(Continued from Page 1)

Lipton, v.-p. Attending from the U-I foreign department in New York will be Ben M. Cohn, assistant foreign manager; Felix Sommer, v.-p.; Fortunat Baronat, foreign publicity director; Joseph Mazer, head of the 16mm department; and Irving Weiss, manager of the service department.

Also included in the domestic delegation are Norman Gluck, v.-p. of United World Films; Charles Simonelli, eastern advertising and publicity department manager; Clark Ramsay, executive assistant to David A. Lipton; Jack Diamond, studio publicity director; William Gordon, production code administrator; Louis Blaine, head of the foreign branch of the studio publicity department; and Maurice Myron, head of foreign transportation.

Heading the overseas delegates are K. N. Hargreaves, joint assistant managing director of JARFID, U-I's distributor in the United Kingdom; A. W. Perry, president of Empire Universal Films, U-I distributor in Canada; Herc McIntyre, Australasian supervisor; John Spires, Continental supervisor; Al Lowe, Latin American supervisor; Arthur Doyle, Far Eastern supervisor;

TRAVEL-LOG

American Airliners: Alfred Hitchcock from NY yesterday; Edgar Bergen to NY today.

TWA'ers: Mike Todd, Milton Berle to NY last night; Rod Steiger to Paris today.

William Nutt, RKO story editor, has returned from 10 days of conferences in New York with Don Moore, eastern story head.

Joan Fontaine, who finished in "Beyond a Reasonable Doubt" for director Fritz Lang yesterday, planes to NY with husband Collier Young today for two weeks.

Marion Jordan, Continental sales manager, and John Marshall, Middle Europe and Scandinavian supervisor.

Overseas delegates include Enrique Pardo, Argentina manager; Reg Perry, Adelaide, Australia, branch manager; Joseph Denis, Belgium manager; Rudi Gottschalk, Brazil manager; Q. S. Mariano, Burma manager; Raul Viancos, Chile manager; Ramon Garcia, Cuba manager; K. E. Jorgensen, Denmark manager; Jose Gonzalez, Dominican Republic manager; Francisco Puig, Ecuador manager; Andre Salib, Egypt manager; Ilmo Makela, U-I distributor in Finland; Charles Zue, Formosa manager; Bernard Goldman, France, North Africa and Switzerland district manager; Rene Delcourt, France sales manager; L. Scherer, Germany sales manager; Douglas Granville, U-I home office representative in Great Britain; V. Michaelides, co-manager of Damas-kinos & Michaelides, U-I distributor in Greece; Ginarn Lao, Hong Kong manager; Geoffrey Boret, India manager; E. P. Sullivan, Indonesia manager; David Mallah, U-I distributor in Israel; Emanuele Zama, Italy manager; Oscar Nasini, Italy sales manager; Rodolfo Bocchi, Italy assistant manager; W. W. Broun, Japan manager; G. Nakatani, Japan sales manager; Cesar Aboaf, Mexico manager; B. J. Schimmel, Netherlands manager; B. F. Olander, Norway manager; H. Sayers, Pakistan manager; Saul Jacobs, Panama manager; Alejandro Undurraga, Peru manager; Maurice Casey, Philippines manager; J. R. Belga, co-manager of Doperfilme, U-I distributor in Portugal; Harold Dudoff, Puerto Rico manager; Wally Orr, Singapore manager;

Coffee, Bloom Get 'Cash' Assignments

Lenore Coffee has been signed to script "Cash McCall," it was announced yesterday by William Dozier, RKO's v.-p. in charge of production.

Dozier further revealed that he has assigned William Bloom as producer. Bloom also has RKO's recently announced Space Satellite scientific thriller on his production slate.

Thomas in London For Next Cinerama Film

New York.—Lowell Thomas is now in London preparing for production of the fourth Cinerama adventure spectacle to be directed by Otto Lang. Equipment and the Cinerama crew are being flown to New Delhi, India, where the expedition will begin a trek through country which has been called the "roof of the world."

Para. Gets a Countess

Countess Jacqueline de Cadenet, London-born blonde who recently divorced the French count, has been signed by Paramount for an important supporting role with Audrey Hepburn and Fred Astaire in the VistaVision musical, "Funny Face."

Stephen to 'Wimpole'

Susan Stephen, well known to European filmgoers for her performances in several British films, makes her debut in an American film in MGM's "The Barretts of Wimpole Street."

Ballard on 'The King'

Lucien Ballard has been signed by Russ-Field Productions as cinematographer for the Clark Gable starrer, "The King and Four Queens," which will be released by UA.

Black Set for Two

Tom Black is set to play important roles in two more "Texas Ranger" TV films, starting early in May.

Enrique Aguilar, Spain manager; Karl Jungmarker, Sweden manager; Charles Ochsner, Switzerland manager; Leo de Jesus, Thailand manager; Walter Lambert, Trinidad manager; Morris Paiewonsky, U-I home office representative in Uruguay; and Orlando Calvo, Venezuela manager.

Long

London.—MGM's Leonard Keel, topping the London Palladium, gave an acclamation of any to start of this year's v. Warbling numbers from musicals, "Oklahoma Your Gun," "Kiss Me in that rich, fruity bass; this great, friendly he really brought the house minded us of those v when standouts like E Sinatra caused a stamp ladium boxoffice. Other at this theatre for the the baffling illusionist three King Bros., and dearing of all ventr Worth. Add to the Brothers, making a visit after five years' incredibly agile adag Curibas; acrobats Evie and regular host Tom produce everybody and going.

Standing in the sa last year the inimitat scored such a sens. Dorothy Dandridge la her four-week floor-sh in the Savoy Hotel res the headlines in a big rival in London and evi pecting a sizzling pe Carmen Jones. She siz she smooched onto the fitting white dress lool lion dollars. Down wen forks and up went th assembled hash hitters ticipation. Then, kerpl was broken. The gal doesn't, sing. O dear, a disappointment you ti But you were lovely to white tight-fitting dres the eyeful.

England's first wom ure producer, Betty signed by the Rank C and direct 10 pictures. pact is director Ralph whom Betty was as making of "Doctor in "Doctor at Sea" . . . I now are in Italy to sta on the Pinewood pictur which will star Anth Odile Versois . . . 20th sel" was launched at th tre with a spectacular p Jones flew over speci personal appearance. —

MGM Play

(Continued from

work closely with Loew ard M. Dietz in the n might also utilize MGM way assignments whe salary but without pi ments.

The Phillips appointn in a row by MGM rec Silverstein having beer this week to independent producer fore that Barry Wood's the TV division.

DON THE BEACHCOMBER
HOLLYWOOD — PALM SPRINGS

H. D. HOVER

presents

MAURICE CHEVALIER

In His First and Only Los Angeles Appearance

Ciro's

8483 SUNSET BLVD.
HOLLYWOOD 2-7211



**GALA
OPENING
TONIGHT**

FOR THE FIRST TIME!

**THE
TRUTH
ABOUT
FLYING
SAUCERS!**

**YOU WILL SEE THEM
WITH YOUR OWN EYES!**

Actual color films of the
Unidentified Flying Objects
that have been kept "top secret"
until now!

HORSE FEATHER



THE MOTION PICTURE SCOOP OF THE CENTURY!

UFO

CLARENCE GREENE and RUSSELL ROUSE present

UNIDENTIFIED FLYING OBJECTS

Written by FRANCIS MARTIN • Produced by CLARENCE GREENE • Directed by WINSTON JONES

Released thru United Artists • With the people who actually lived the story of the U.F.O.

**STARTS
TOMORROW**

COOL

LOEW'S

— LAST DAY —
"ALEXANDER THE GREAT"
CinemaScope

**AND
CO-FEATURE**

"PATTERNS"

VAN HEFLIN
EVERETT SLOANE

NOW! THE TRUTH ABOUT FLYING SAUCERS!



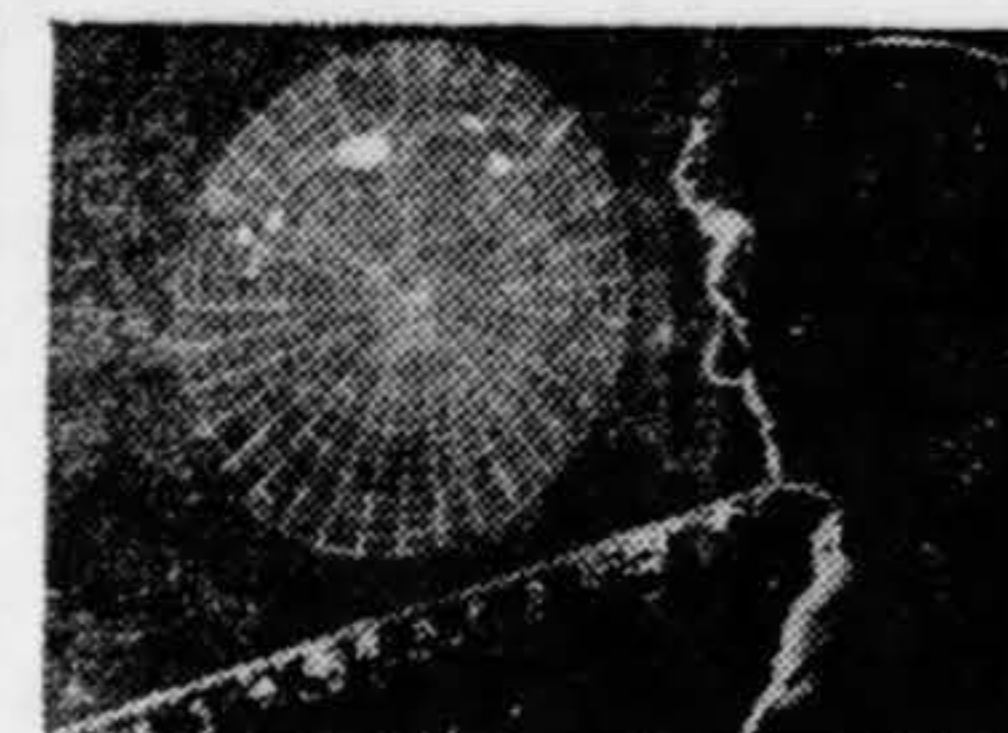
You'll see his "top secret" films of them for the first time!



He "caught" them with his camera!



This plane crashed trying to catch them!



This radar screen "captured" them over Washington, D.C.



He almost collided with one of them!



This jet fought a fantastic dogfight with one of them!

SEE IT ALL AS IT ACTUALLY HAPPENED!...and is still happening!

THE MOTION PICTURE SCOOP OF THE CENTURY!

UFO

CLARENCE GREENE and RUSSELL ROUSE present

UNIDENTIFIED **F**LYING **O**BJECTS

STARTS-TODAY
LOEW'S

DOORS OPEN 11:15 A.M.—MATINEE 50c—EVENING 75c

AND
CO-FEATURE

VAN HEFLIN IN
"PATTERNS"
...OF POWER!

Flying Saucer Problem Reviewed In New Film

The subject of flying saucers is reviewed in an alleged documentary movie, "Unidentified Flying Objects," that is just as controversial as the mysterious objects it attempts to cover.

The movie opens today at Loew's theater, and it should prove particularly interesting because a former Daytonian, Al Chop, is the central character.

Chop worked as a reporter for The Dayton Daily News and for Acme Aluminum Alloys in public relations before getting a job at Wright-Patterson Air Force base in the public information office.

Chop worked there as a writer, and later in the Pentagon at Washington, and the picture contends he devoted much of his time to writing about and handling news releases on flying objects.

The man who plays Chop, Tom Towers, a Los Angeles newspaperman, serves as narrator and star of the film pulling all of the links together.

Another key figure is Capt. Edward J. Ruppelt, now with an aircraft company, reportedly in charge of the flying saucer investigation project at the field during Chop's time, the early 1950's.

The picture covers the subject in documentary fashion, although it does not have the blessing or the support of the Air Force.

Through the eyes of Chop the movie viewers witness interviews of persons who allegedly sighted saucers. Two reported movies made of distant saucers are shown for the first time.

Particularly suspenseful are the scenes taken in the Fort Knox flight tower, where observers are following a group of unidentified objects being chased by pilots, one of whom is killed, and at a Washington airport where a number of objects are caught on the radar screen as they fly over the city.

In an effort to substantiate the story, the picture makes no effort to show closeups of flying saucers and admits a great majority of the reports of saucers have been explained, that only a few objects remain unidentified.

The picture does provide some interesting moments, and provoke some thoughts as well as some criticism, particularly in this latter when Chop

story attracted so much attention when it was shown on TV the first time that it was repeated within three weeks.

—BRAINARD PLATT



Towers

21 May 1956

MEMORANDUM FOR: The Scientific Advisor

SUBJECT: Report on Preview of Motion Picture "Unidentified Flying Objects"

1. Through the personal assistance of Col. Cross, Chief, Office of Information Services, AMC, an advance copy of the film "Unidentified Flying Objects" was previewed by pertinent members of ATIC on Friday, 18 May 1956, in Bldg 167, Area B, Wright Patterson Air Force Base.

2. The following represent the general comments and opinions with regard to the film reviewed:

a. The film, purporting, to be factual and documentary, appears to over dramatize each case sighting, and, by padding, makes a brief documentary into a full-length feature.

b. The film strives, through its showing, to maintain the impression that an unknown menace or super-intelligent being, alien to this world, is constantly in the background.

c. The case sightings and the individuals portrayed (the acting was very amateurish for a Hollywood production) was factual to a certain extent. However, the conclusions, specific or implied, are those of the producer's and not those of the Air Force.

d. In each instance of the portrayal of a case, the film dramatically, and with great suspense, presents the incident and circumstances surrounding the sighting, then abruptly drops the matter. ~~the viewer is left to form his own conclusions~~ This is, of course, the desired effect, calculated to let the viewer form his own (influenced) conclusions.

3. The following represent the specific comments or conclusions with reference to each case portrayed by the film, as supported by official materiel or data:

a. Great Falls (Marianna Case): We do not agree with the films conclusion "not aircraft, not balloons, not birds." An extremely able and very detailed analyses performed by the scientific laboratory of one of America's largest aircraft companies, indicated, in conclusion, that, "aircraft reflections might possibly look like the images on the film." Supporting photos from the same analyses also indicate that an aircraft 100 feet in length, when observed from 10 to 12 miles looked exactly like the individual "white blops" shown. The absence of sound cannot be construed that the object is not an aircraft. As any personal experience will show, an aircraft may often be observed in the air at some distance, yet no sound may be heard.

NOTE: Ruppelt, Chop and Fournet were portrayed by actors, but were mentioned in the credits as Technical Advisors to the Producer. General Garland was represented by an actor, but not named. General Samford's news reel was dubbed in. W/O Newhouse, USN and Mr. Marianna played themselves.

other than that both appeared to be wingless and somewhat cylindrical. This case is classed as an "unknown" by virtue of the high credibility given to observer's of this type.

f. Washington Radar Sighting:

- (1) In the Department of Defense "Minutes of Press Conference Held by Major General John A. Samford", 29 July 1952, copy in file at both ATIC and PIO, it was explained to the press that these sightings (pages 5 through 17) may have been the result of a combination of factors: temperature inversions, moisture lapses, and atmospheric conditions which bend radar rays in such a manner that ^{normally} undetected ground targets become visible on the radar screen, in a random manner from one antenna rear to the next, thus allowing some misinterpretation that these stationary targets were moving.
- (2) It should be emphasized that no photos or motion pictures were ever made of the radar screen, as shown in the motion picture.
- (3) The attempt to represent the blips as possible interplanetary space ships, gleefully playing "tag" with our jet aircraft over Washington, undoubtedly will produce the desired dramatic mood and suspense. However, the incident over the radar scope was unscientific, not supported by fact, nor the conclusions of the Air Force.

g. Sperry Case: This office has no file on this particular case, regarding an observer, an airline pilot.

George T. Gregory

GEORGE T. GREGORY
Captain, USAF
Project Monitor - UFO

COORDINATION: (In turn)

O. D. Hill
M/Sgt. O. D. Hill, AFOIN-4E4

Robert M. Buckmaster
Major Robert M. Buckmaster
Chief, Photographic Branch

William F. Willner
Major William F. Willner
Chief, Photo Analysis Branch

Roy L. James
Mr. Roy L. James
Actg Chief, Electronics Division

b. Tremonton (Newhouse Case):

- (1) We do not agree with the film's conclusion "not aircraft, not balloons, not birds." A comparative analysis was made of a copy from the original film strip, and that shown by Green-Rouse by Major Willner and Major Buckmaster, ATIC photo specialists. The original film shows the presence of sea gulls on a number of frames. This is not shown in the Hollywood version.
- (2) Further, it is not necessary to state that a particular species of sea gull are prominent in certain parts of Utah. It should be pointed out that the Utah species is almost pure-white in color, in contrast to its smoky or grey-marked sea-coast cousin.
- (3) In the opinion of ATIC photo specialists, any under exposure of these sea gulls against a high-lighted sky would tend to "wash out" details of the body and wing outline of the gulls, giving them a white circular appearance at a distance. (Officer Newhouse openly admitted in the film that he under exposed his "shots".)
- (4) This is confirmed by the original analysis in our files, made in early 1953 by the Photo Reconnaissance Laboratory, WADC. These reports were not shown to Majors Willner and Buckmaster for review until after their analyses (items 1, 2, and 3 above) were completed.

c. Mantell Case: Conclusions of the Air Force are that Capt. Mantell was apparently trying to intercept a fast riding "Sky Hook" balloon. The "Sky Hook" project was known only to few people at that time. Unlike weather balloons "Sky Hook" balloons were huge (100 feet in diameter), coinciding with Capt. Mantell's statement that "it's tremendous in size!" Capt. Ruppelt confirms the fact that it ^{probably} was a balloon in his book "Report on UFOs", page 60, 3rd paragraph.

d. Fargo Case: Our files indicate that this was undoubtedly an erratic moving balloon which Lt. Gorman encountered. Capt. Ruppelt also confirms this in his book, page 67, top.

e. Airline Pilots Case: As portrayed on the screen this is an apparent attempt to document the "Chiles-Whitted Case". If so, our comment: A description of the UFO alleged to have been closely observed by each of these veteran Eastern airlines pilots will be found in page 81 of the Project Bluebook's Report Nr. 14 "Analysis of Unidentified Flying Objects". Although both observer's were sitting next to each other and observed the same object together, the sketch made by each pilot separately cannot be said to be similar,

MEMORANDUM FOR: Office of the Scientific Advisor

SUBJECT: Final Report - Preview of Motion Picture
"Unidentified Flying Objects."

1. Reference is made to memorandum from this office dated 21 May 1956, which was in the nature of a preliminary report on the preview of subject UFO film shown privately on 16 May 1956. A copy of preliminary report is attached.

2. In view of the fact that the first report was hurriedly prepared in order to immediately provide the Directorate of Intelligence and PIO with some advance comments and analysis of the film, a second, more careful review of this film was subsequently made at a local theater. The exact sequence, dates and localities of the UFO sightings portrayed were recorded, providing this office with exact data upon which to make a better comparison with the facts and material in the UFO project files.

3. The following represent the general and specific comments of this office, as compared with those made on the preliminary report referenced in par. 1 above (in order of sightings shown):

a. General Comments: The general comments and opinions stated in the preliminary report, par. 2a. through 2d. are substantially correct.

b. Specific Comments and Conclusions of Each UFO Case, (in order shown):

- (1) Kenneth Arnold Case (Mt. Ranier, Wash.): This was the first UFO case in the U.S., and the one which, undoubtedly, triggered off the rest from that time on. It was not commented on in the preliminary report. The following is a technical analysis made of this case by Dr. Hynek on the basis of Mr. Arnold's own statements: Arnold made drawings of objects showing definite shape, and stated that objects seemed about 20 times as long as wide, estimating them as 45-50 feet long. He also estimated the distance as 20-25 miles and clocked them as going 47 miles in 102 seconds (1700 MPH). These statements are mutually contradictory: If the distance were correct, then in order for details to be seen, objects must have been of the order of 100 x 2000 feet in size. If, we adopt a reasonable size - Arnold's own estimate, in fact, of 50 feet long, hence about 3 feet wide, the objects must have been closer than a mile, obviously contrary to his statement. If we adopt a reasonable limiting size to the objects of 20 X 400 feet, objects must have been closer than six miles to have shown the detail indicated by Arnold. At this distance, angular speed observed corresponds to a maximum speed of 400 MPH. In all probability, therefore, objects were much closer than thought, and moving at definitely "sub-sonic" speeds. Note: Observational data taken from original Arnold files. There were no witnesses or other observers to this sighting.

5 June 1956

Director
Aerospace Studies
ATTN: Archives Branch
Maxwell AFB, Alabama

RETURN

243.6012-36
May 1956

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SNC

1003861

Memo for OSA, subj: Final Report - Preview of Motion Picture
"Unidentified Flying Objects." (Cont)

- 7 JAN 98 (2) Mantell Case (Godman Field, Ky.): This office maintains the comments made on the preliminary report, par. 3c.
- 29 MAY 50 (3) Sperry Case (Wash. D.C.): This office does not have this case on file. UFO project files were reorganized and records disposition action was undoubtedly taken many times since 1947. It is also possible that this case was not formally or officially submitted to ATIC. Investigative or analytical action on UFO cases is not initiated merely by a report or mention of the sighting in a newspaper or magazine. The undersigned project officer has found a magazine article excerpt of the case; however, a detailed search of records did not disclose any material on this case.
- (4) Sioux City Case (Iowa): This was erroneously commented upon as resembling the "Chiles-Whitted" case (See par. 3e. of preliminary report). After a second review of the motion picture version, it has been determined that this UFO sighting made by two airline pilots, Vinther and Bachmeier, after their take-off from the Sioux City airport was on the night of 20 January 1951. The "Chiles-Whitted" and "Vinther-Bachmeier" cases resemble each other. Both airline pilot crews observed "a long, slender cigar shaped object." In the Sioux City sighting, the object was described as "one-half times the size of a B-29 fuselage, lights similar to running lights being blinked - and a bright light similar to a landing light visible for a short period..." Our comments, on the basis of UFO records: The description appears to describe a B-36 as seen from another aircraft at night. It could have been a B-36, slightly off course, orbiting over the airport, making a visual check in the vicinity for training purposes, or other similar reasons. It was determined by ATIC that at that time (1951) SAC did not maintain records of their training flights within the ZI.
- (5) Goddard Case (Atlanta, Georgia): Briefly mentioned in the UFO film. No record of this particular sighting (by name or locality) in our files. No date of sighting was given in the film.
- 10 Aug 50 (6) Marianna Case (Great Falls, Mont.): The conclusions made in the preliminary report are substantially correct. The following is a final conclusion derived by Dr. Hynek and undersigned, and verbally transmitted to your office from Ohio State University on the evening of 29 May 1956, per your request: In 1950, after an ATIC interrogation of witnesses and evaluation of data, and our opinion at that time was that the UFO's apparently were two F-94 aircraft. In support of this contention, a few weeks ago an extremely

Memo for OSA, subj: Final Report - Preview of Motion Picture
"Unidentified Flying Objects." (Cont)

able and very detailed analysis was made by a private laboratory of the film strip in question. Their conclusions, in part, were that, "photographs of the UFO's indicate that airplane reflections might possibly look like the images shown on the film. The fact that the images do fade is reminiscent of airplane reflective phenomena." Also, strong corroborative evidence is given by simulated photographs of aircraft at various distances made by this laboratory which show that aircraft can look similar to the two white blobs shown on the Montana films. There is, therefore, no compelling reason to alter our original evaluation analysis of Marianna Case - attached in files and signed by Dr. J. A. Hynek and undersigned.

- 2 Jul 52
- (7) Newhouse Case (Tremonton, Utah): The conclusions made in the preliminary report are substantially correct. The following is a final conclusion derived by Dr. Hynek and undersigned, and verbally transmitted to your office from Ohio State University on the evening of 29 May 1956, per your request: Movies were studied by Photo Reconnaissance Laboratory (WADC) in 1952, shortly after sighting took place. Their considered opinion was that there was a strong possibility that these were sea gulls soaring thermal air currents, and appearing as bright spots of light similar to those shown in the movie. Our files show that this report was counter-signed by Capt. Ruppelt. Also, our original evaluation was based, in part, on movies of sea gulls taken at various distances which showed that the sea gulls appeared similar to the objects in the film. This film was shown by Capt. Ruppelt at a private showing in Washington which was also attended by Dr. Hynek. Further, a critical analysis made a few days ago of this film strip by ATIC photo specialists, without their knowledge of the original evaluation, resulted in the same opinion i.e. that these were sea gulls. It should also be pointed out that in our copy of the original film, sea gulls appeared in a number of frames. This, however, is not shown in the Hollywood version of the film. Therefore, there is in this case also no compelling reason to change our original opinions.
- 1 Oct 48 (8) Fargo Case (Lt. Gorman, N.D.): This office maintains the comments made on the preliminary report, par. 3d.
- (9) Washington Radar Sightings (20 July 1952, 26 July 1952): This office maintains the comments made on the preliminary report, par. 3f.

1 Incl:
Cy, Memo, dtd 26 May 1956

GEORGE T. GREGORY
Captain, USAF
Chief, Aerial Phenomena Group

AIR TECHNICAL INTELLIGENCE CENTER
WRIGHT-PATTERSON AIR FORCE BASE
OHIO

1 June 1956

MEMORANDUM FOR DIRECTOR OF INTELLIGENCE

Attn: Lt Colonel T. R. Johnson, AFOIN-X

SUBJECT: (Uncl'd) UFO Movie

1. The following statements concerning two of the UFO sightings described in the recently released movie, are submitted in response to Mr. Monts' request of 29 May 1956.

a. The Marianna Case - Montana - 1950. The original Air Force conclusion, based on the interrogation of witnesses and the evaluation of the data, was that the UFOs were, in all probability, two Air Force F-94 fighter aircraft known to be in the vicinity at the time.

Simulated photographs of aircraft at various distances, made by an aircraft manufacturing firm in a recent independent and unsolicited analysis of the Marianna film, show striking similarity to the two white blobs in this film.

Based on the degree of credibility accorded this early ATIC evaluation and the strong corroborative evidence supplied by the recent independent analysis, the Air Force has no compelling reason to alter its original conclusion.

b. The Newhouse Case - Utah - 1952. The original film was analyzed by an Air Force Photo Reconnaissance Laboratory shortly after the sighting. The conclusion reached was that a strong possibility existed that the bright spots of light appearing on the film were caused by seagulls soaring in thermal air currents. The credibility of the conclusion was undoubtedly supported by the presence of identifiable seagulls in some of the frames.

This conclusion was further strengthened by movies of seagulls, taken at various distances, which showed them as bright spots of light similar to those in the Newhouse film.

ERED' CAPTIVATING FILM; ECTS' TOP-RATE PICTURE

Richard Brooks
Only Human

ERED AFFAIR"
MGM)

Sam Zimbalist
Richard Brooks
Gore Vidal
Paddy Chayefsky
John Alton
Cedric Gibbons, Paul

Edwin B. Willis, Hugh

Andre Previn
Dr. Wesley C. Miller
Ruggiero, Frank Santillo
avis, Ernest Borgnine,
s, Barry Fitzgerald, Rod
imon, Madge Kennedy,
y, Carol Veazie, Joan
ricklyn, Jay Adler, Dan
nton, Augusta Merighi.
me—94 minutes)

Richard Brooks with a
compassion that ex-
work on "The Black-
his film stars Academy
Ernest Borgnine in a
y Chayefsky, the author
is should be enough to
ublic for the screenplay
scrupulously preserves
markable ear for the
e common people, his
of their unconsciously
or, and his warm sym-
ythos in their daily lives.
ho were captivated by
d find much to laugh at
in this one.

exhibitor may find yet
to catch his customers,
women of the country
splendors of Grace
o nuptials and the sed-
ed bridal arrangements
uman, the public takes
st in how elaborate a
l be. And who a honey-
e for.

s sold, there can be no
e Catered Affair" is an
piece whose fine writ-
nd acting will make it
al in many future years.
marriage subject down
human level of a taxi-
ne) who has saved, all
e \$4000 that will buy
lis daughter (portrayed
ged power by Debbie
gaged to marry a young
ylor) and the sensible
desires a simple church
o one present but their
r a time, it seems they
way.

he prospective in-laws
he girl's mother (Bette
at she has been patron-
mines that the function
ered affair. Goaded on
a delightful Irishman
s of grandeur (Barry
lets the project become
n obsession that threat-
it her husband's savings
m into debt. For long
nting and subtly modu-
lation, this probably is
a love her and you want
As in a great novel, the

Play Review

CARTHAY CIRCLE THEATRE
"White Sheep of the Family"

"Baaaa," say we for "White Sheep of the Family." It will gather no wool at the Carthay boxoffice during its stay. It is strictly Pasadena Playhouse little theatre.

We thought Edward Everett Horton was bright and finicky as a gentleman burglar and that the rest of the cast, Louise Lorimer, Adrianna Tierre, Laura La Plante and Paul Stickles, fought tenaciously with a poor story. This is the Carthay's first bomb but it is only a two-week tryout before the theatre's regular season.

It could never make a movie. Scouts will find no bright discoveries there, because the best talent would be dimmed by the frame. Blame the three-act situation comedy on writers L. duGarde Peach and Ian Hay.

Lesser parts were filled with a cute performance by Wallace Acton and a try by Jim Cox, Carolyn Kearney and Danny Fitzgerald.

"White Sheep of the Family" is not destined for greener pastures.

—Leo Guild.

RKO Purchases New Mercer Novel

William Dozier, RKO v.-p., yesterday announced the purchase of the screen rights to "Rachael Cade," by Charles Mercer, for filming next year. "Rachael Cade" will appear shortly as a serial in the Woman's Home Companion prior to its publication as a novel in the fall by G. P. Putnam's Sons. It will also be the Literary Guild selection for October.

'Three Strikes' Winding

Four Star producer Warren Lewis this week wraps up "Three Strikes and Out," episode for "Hall of Stars"—"Stage 7" toplining Dan O'Herlihy, Lee Van Cleef and Alan Hale, Jr. Jean Willes and Ted de Corsia are featured in the Leon Ware teleplay directed by Laslo Benedek.

motivations are not black and white. She is driven by an ugly vanity, a pathetic yearning to "do something" for a child she may have neglected, the proud determination to put a glamorous capstone on a humdrum marriage and the psychological drunkenness that comes to a pinch-penny woman when she at last starts to spend. She yaks through almost every moment of the film with every platitude having an undertone of humor and heartache, while every grimace and gesture is common and true to life.

The uninitiated may feel that she tops Borgnine, but she doesn't. His underplaying is excellent and his rages never are so violent as to destroy the promise of a happy ending. Sanity is restored when the daughter puts her foot down and refuses to see her father's dream destroyed. There is a great and movingly funny scene of climax when Bette, looking blousy in her cheap underwear, sacrifices her dream for his. Brooks sneaks in many important values without making obvious comment.

(Continued on Page 6)

Greene-Rouse Film Exploitable Fare

"UNIDENTIFIED FLYING OBJECTS"
(Greene-Rouse-UA)

Presented by Clarence Greene, Russell Rouse

Producer.....Clarence Greene
Director.....Winston Jones

Associate producer.....Fernando Carrere
Written by.....Francis Martin

Film editor.....Chester Schaeffer
Photographers.....Howard A. Anderson,
Ed Fitzgerald, Bert Spielvogel

Assistant to producer.....Paul Stone
Music by.....Ernest Gold

Conducted by.....Emil Newman
Associate editor.....Stefan Arnsten

Sound recorder.....Hal Overton
Rerecording mixer.....Buddy Myers

Music mixer.....Vinton Vernon
Aspect ratio—1.85

(Running time—91 minutes)

Until the first one lands and they take over, this is probably the definitive work on the so-called "flying saucers." "Unidentified Flying Objects" tells, in semi-documentary style, of the history of these mysterious saucers, who saw them, where, how, when and under what circumstances. It also makes public for the first time color motion picture films taken of moving objects in the sky (to be as objective as possible) that the Air Force has flatly stated are "not balloons, not aircraft, not birds—not faked." What, then, are they? "Unidentified Flying Objects" says the title of this intriguing feature picture by Clarence Greene and Russell Rouse, directed by Winston Jones.

There will be no attempt here to deal with the controversial nature of the subject. This feature is presented and produced as theatre entertainment and considered as such seems to have a good future indeed.

"Unidentified Flying Objects" tells its story of the mysterious objects through the experience of a newspaperman who becomes a U. S. Air Force public relations officer. Played by Tom Towers, Aviation Editor of the L.A. Examiner, who starts out disbelieving and winds up believing—what? That is really up to the audience.

The most sensational "evidence" in the film is the color film mentioned above. This will undoubtedly be but one of the many bits in the picture that will arouse wide discussion. It is a terrific selling point.

As to its authenticity and impact, this will depend largely on the customer's previous state of mind. Speaking for only one reaction, that of a man who up till he saw the picture had no opinion on the subject, where before he leaned to disbelief he now has a mind wide open—and one eye on the sky.

Towers is no actor but his association with the film undoubtedly adds to its values, shoring up the authenticity. Otherwise the credits are all technical. Greene, and Fernando Carrere, the latter as associate producer, should get credit for faith in the enterprise and genuine daring in prying the Air Force loose from some of this footage. Paul Stone, as assistant to Greene, also should share in the production credit.

(Continued on Page 8)

'Oklahoma!' to Be Roadshowed Abroad

New York.—"Oklahoma!" in Todd-AO will be opened as a roadshow attraction in Paris, Berlin, Rome, Milan and Dusseldorf early this fall, it was announced yesterday by George Skouras, president of Magna Theatre Corp. on his return from a three-week trip abroad. "Oklahoma!" will be shown in Great Britain in CinemaScope because admission taxes there are discriminatory against roadshow attractions, Skouras said.

The Magna Theatres president said he anticipates many new engagements for "Oklahoma!" in key cities here as result of the perfection of the Todd-AO special printer, the all purpose projector and all-purpose adjustable screens at greatly reduced costs. Some prices have been cut as much as 55 percent. The Todd-AO all-purpose projector has now been reduced to \$7500 or \$15,000 a pair. The cost of the all-purpose adjustable screen is now \$2700.

Skouras also spoke on the dual purpose camera developed for simultaneous photography of curved and flat pictures. This camera, used for the first time in Mike Todd's "Around the World in Eighty Days" can, with a switch control, be operated at 30 frames per second for Todd-AO or 24 frames per second for normal screening. From a single negative a Todd-AO curved and a flat version can be obtained. Flat version can be used for CinemaScope and standard print reductions.

'Old Man and the Sea' Into Production Today

Havana.—"The Old Man and the Sea," dramatization of Ernest Hemingway's story of the Cuban fisherman, goes into action here today after more than a year of preparation. It is a Leland Hayward production for Warners, starring Spencer Tracy and directed by Fred Zinnemann.

The WarnerColor picture has a three-month location schedule in Cuba, with most scenes to be filmed at the fishing harbor of Cojimar, where Hemingway originally backgrounded his Nobel and Pulitzer Prize novel, and at Boca de Jaruca and Santa Maria, outside Havana.

McGuire Checks In

Don McGuire has checked in at Paramount to write and direct a forthcoming comedy starring Dean Martin and Jerry Lewis. Based on an original idea by Jerry Lewis, the film, as yet untitled, concerns a policeman who devotes his life to combating juvenile delinquency. Scheduled to start in October, the comedy will be a Paramount-York Pictures project.

Lollobrigida Will Sing

Paris.—Producers Robert and Raymond Hakim yesterday signed George Auric, one of France's top song writers, to compose five numbers for Allied Artists' "Notre Dame De Paris," which stars Gina Lollobrigida and Anthony Quinn. Each will be sung by Miss Lollobrigida.

Keim Returns to Graduate

Betty Lou Keim, her role with James Cagney, Barbara Stanwyck and Walter Pidgeon in MGM's "Somewhere I'll Find Him" completed, returns to New York today to graduate from high school. Actress is a student at Lodge Tutoring School in New York City.

NX91

WASHINGTON, MAY 23.--(UP)--HOLLYWOOD PRODUCER CLARENCE GREENE DROPPED INTO TOWN TODAY WITH A FILM PURPORTING TO SHOW FLYING SAUCERS IN THE SKY.

GREENE WAS UNABLE TO PERSUADE THE DEFENSE DEPARTMENT TO SEND A REPRESENTATIVE TO VIEW THE PICTURE ENTITLED "UNIDENTIFIED FLYING OBJECTS." THE DEPARTMENT HAS CONCLUDED AFTER A THOROUGH INVESTIGATION THAT FLYING SAUCERS DO NOT EXIST.

~~GREENE ALSO TRIED, TO NO AVAIL, TO CONTACT SEN.~~

GREENE ALSO TRIED, TO NO AVAIL, TO CONTACT SEN. RICHARD B. RUSSELL (D-GA.) ABOUT A REPORT THAT HE SIGHTED UNKNOWN OBJECTS IN THE SKY IN EUROPE SEVERAL YEARS AGO.

THE MOVIE, WHICH PURPORTS TO BE FACTUAL, IS BASED ON TWO SHOTS OF THE ALLEGED SAUCERS AND STATEMENTS BY PERSONS WHO CLAIM TO HAVE EITHER OBSERVED THEM IN THE AIR OR ON RADAR SCOPES.

GREENE SAID THE SHOTS OF THE SAUCERS WERE OBTAINED FROM THE AIR FORCE WHICH "SECRETLY DECLASSIFIED THEM." HE SAID THEY WERE MADE BY NICHOLAS MARIANA, A MONTANA BUSINESSMAN, AND NAVAL CHIEF PHOTOGRAPHER DELBERT NEWHOUSE IN MONTANA AND UTAH TWO YEARS APART.

GREENE SAID OFFICIAL GOVERNMENT SOURCES HAD VIEWED THE FILMS AND CONCLUDED THEY DEPICTED UNIDENTIFIABLE FLYING OBJECTS.

MANY OF THE CHARACTERS IN THE FILM PORTRAY THEMSELVES AND GREENE CONTENDS THAT EVERY FACT IN IT IS DOCUMENTED.

HE SAID HE HAD ABOUT \$1 MILLION INVESTED IN THE PICTURE AND ADMITTED HE WAS OUT TO SELL IT. BUT, HE SAID, HE ALSO WANTS TO PROVE THAT THERE IS SOMETHING TO THE FLYING SAUCER REPORTS. HE SAID HE HAD SEEN ONE HIMSELF.

K0156A5/29

* "Secretly" declassified ???

Note

21 May 1956 OFFICE OF RECORD

AFOIN-4

MEMORANDUM FOR: The Scientific Advisor

SUBJECT: Report on Preview of Motion Picture "Unidentified Flying Objects"

AFOIN-4X2b

1. Through the personal assistance of Col. Cross, Chief, Office of Information Services, AMC, an advance copy of the film "Unidentified Flying Objects" was previewed by pertinent members of ATIC on Friday, 20 May 1956, in Bldg 167, Area B, Wright Patterson Air Force Base.

AFOIN-4X2c

2. The following represent the general comments and opinions with regard to the film previewed:

AFOIN-4X3

AFOIN-4X4

a. The film, purporting, to be factual and documentary, appears to over dramatize each case sighting.

AFOIN-4A

b. The film strives, through its showing, to maintain the impression that an unknown menace or super-intelligent being, alien to this world, is constantly in the background.

AFOIN-4B

c. The case sightings and the individuals portrayed (the acting was very amateurish for a Hollywood production) was factual to a certain extent. However, the conclusions, specific or implied, are those of the producer's and not those of the Air Force.

AFOIN-4C

d. In each instance of the portrayal of a case, the film dramatically, and with great suspense, presents the incident and circumstances surrounding the sighting, then abruptly drops the matter in a "lady or the tiger" technique. This is, of course, the desired affect, calculated to let the viewer form his own (influenced) conclusions.

AFOIN-4D

3. The following represent the specific comments or conclusions with reference to each case portrayed by the film, as supported by official material or data:

AFOIN-4E

a. Great Falls (Marianna Case): We do not agree with the films conclusion "not aircraft, not balloons, not birds." An extremely able and very detailed analyses performed by the scientific laboratory of one of America's largest aircraft companies, indicated, in conclusion, that, "aircraft reflections might possibly look like the images on the film." Supporting photos from the same analyses also indicate that an aircraft 100 feet in length, when observed from 10 to 12 miles looked exactly like the individual "white blobs" shown. The absence of sound cannot be construed that the object is not an aircraft. As any personal experience will show, an aircraft may often be observed in the air at some distance, yet no sound may be heard.

AFOIN-4F

NOTE:

Ruppelt, Chop and Fournet were portrayed by actors, but were mentioned in the credits as Technical Advisors to the Producer. General Garand was represented by an actor, but not named. General Sanford's news reel was dubbed in. W/O Newhouse, USN and Mr. Marianna played themselves.

OTHERS

14-00000	COORDINATION
AFOIN-4	
AFOIN-4X2b	
AFOIN-4X2c	
AFOIN-4X3	
AFOIN-4X4	
AFOIN-4A	
AFOIN-4B	
AFOIN-4C	
AFOIN-4D	
AFOIN-4E	
AFOIN-4F	
OTHERS	

b. Tremonton Case:

- (1) We do not agree with the film's conclusion "not aircraft, not balloons, not birds." A comparative analyses was made of a copy from the original film strip, and that shown by Green-Rouse by Major Willner and Major Buckmaster, ATIC photo specialists. The original film shows the presence of sea gulls on a number of frames. This is not shown in the Hollywood version.
- (2) Further, it is not necessary to state that a particular species of sea gull are prominent in certain parts of Utah. It should be pointed out that the Utah species is almost pure-white in color, in contrast to its smoky or grey-marked sea-coast cousin.
- (3) In the opinion of ATIC photo specialists, any under exposure of these sea gulls against a high-lighted sky would tend to "wash out" details of the body and wing outline of the gulls, giving them a white circular appearance at a distance. (Officer Newhouse openly admitted in the film that he under exposed his "shots".)
- (4) This is confirmed by the original analysis in our files, made in early 1953 by the Photo Reconnaissance Laboratory, WADC. These reports were not shown to Majors Willner and Buckmaster for review until after their analyses (items 1, 2, and 3 above) were completed.

c. Mantell Case: Conclusions of the Air Force are that Capt. Mantell was apparently trying to intercept a fast riding "Sky Hook" balloon. The "Sky Hook" project was known only to few people at that time. Unlike weather balloons "Sky Hook" balloons were huge (100 feet in diameter), coinciding with Capt. Mantell's statement that "it's tremendous in size!" Capt. Ruppelt confirms the fact that it was a balloon in his book "Report on UFOs", page 60, 3rd paragraph.

d. Fargo Case: Our files indicate that this was undoubtedly an erratic moving balloon which Lt. Gorman encountered. Capt. Ruppelt also confirms this in his book, page 67, top.

e. Airline Pilots Case: As portrayed on the screen this is an apparent attempt to document the "Chiles-Whitted Case". If so, our comment: A description of the UFO alleged to have been closely observed by each of these veteran Eastern airlines pilots will be found in page 81 of the Project Bluebook Report Nr. 14 "Analysis of Unidentified Flying Objects". Although both observer's were sitting next to each other and observed the same object together, the sketch made by each pilot separately cannot be said to be similar.

PERM	
TEMP	
90 DAYS	
INITIAL	

COORDINATION
AFOIN-4
AFOIN-4X2b
AFOIN-4X2c
AFOIN-4X3
AFOIN-4X4
AFOIN-4A
AFOIN-4B
AFOIN-4C
AFOIN-4D
COORDINATION: (In turn)
AFOIN-4E
AFOIN-4F
OTHERS

other than that both appeared to be wingless and somewhat cylindrical. This case is classed as an "unknown" by virtue of the high credibility given to observer's of this type.

f. Washington Radar Sighting:

- (1) In the Department of Defense "Minutes of Press Conference Held by Major General John A. Sanford", 29 July 1952, copy in file at both ATIC and PIO, it was explained to the press that these sightings (pages 5 through 17) may have been the result of a combination of factors: temperature inversions, moisture lapses, and atmospheric conditions which bend radar rays in such a manner that ^{normally} undetected ground targets become visible on the radar screen, in a random manner from one antenna rear to the next, thus allowing some misinterpretation that these stationary targets were moving.
- (2) It should be emphasized that no photos or motion pictures were ever made of the radar screen, as shown in the motion picture.
- (3) The attempt to represent the blips as possible interplanetary space ships, gleefully playing "tag" with our jet aircraft over Washington, undoubtedly will produce the desired dramatic mood and suspense. However, the incident over the radar scope was unscientific, not supported by fact, nor the conclusions of the Air Force.

g. Sperry Case: This office has no file on this particular case, regarding an observer, an airline pilot.

George T. Gregory
GEORGE T. GREGORY
Captain, USAF
Project Monitor - UFO

O. D. Hill
O. D. Hill, AFOIN-4E4

Robert M. Buckmaster
Major Robert M. Buckmaster
Chief, Photographic Branch

Roy L. James
Mr. Roy L. James
Actg Chief, Electronics Division

William F. Willner
Major William F. Willner
Chief, Photo Analysis Branch

PERM	
TEMP	
90 DAYS	
INITIAL	

OFFICE OF RECORD

ROUTING	COORDINATION
	AFOIN-4 MEMO
	SUBJ
	AFOIN-4X2b
	Project
	AFOIN-4X2c
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	AFOIN-4X3
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1	Capt. Guy
2	L.V. Robinson
3	Hand 5/12
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	betw
	AFOIN-4F
	frat
	OTHERS

AFOIN-4 MEMORANDUM FOR AFOIN-4X1
ATTN: Mr. Arcier

SUBJECT: Special Showing of UFO Film for ATIC, 1430 hours, Friday,
18 May 1956

AF0IN-4X2b

AFOIN-4X2c

AFOIN-4X3

AFOIN-4X4

AFOIN-4A

AFOIN-4B

AFOIN-4C

AFOIN-4D

AFOIN-4E

AFOIN-4F

OTHERS

Kenneth Arnold Case: *Arnold made drawings of objects showing definite shape, and stated that objects seemed about 20 times as long as wide, estimating them as 45-50 feet long.

He also estimated the distance as 20-25 miles and clocked them as going 47 miles in 102 seconds. (1700 mph).

These statements are mutually contradictory:

If the distance were correct, then in order for details to be seen, objects must have been of the order of 100 X 2000 feet in size.

If, we adopt a reasonable size - Arnold's own estimate, in fact, of 50 feet long, hence about 3 feet wide, the objects must have been closer than a mile, obviously contrary to his statement.

If we adopt a reasonable limiting size to the objects of 20 x 400 feet, objects must have been closer than six miles to have shown the detail indicated by Arnold. At this distance, angular speed observed corresponds to a maximum speed of 400 mph.

In all probability, therefore, objects were much closer than thought, and moving at definitely "sub-sonic" speeds.

*Note: Observational data taken from original Arnold files. There were no witnesses or other observers to this sighting.

/s/ J. A. H.
J. Allen Hynek

Memo: Dr. Hynek & I worked at the observatory from 1230 to 0800 PM on these "old" (?) cases. With regard to Arnold all we have is his word, with his constant emphasis that he is a highly capable and reliable observer (presumably in the area of the UFO sighting). Therefore, using his own words, and data --- we came up with the above.

P.S. Received a call from Mr. Aronson Capt. Gregory at 1630 as to the progress being made. Informed him our results would be ready next day. ✓

Newhouse-Utah Case: * Movies were studied by Photo Reconnaissance Laboratory (WADC) in 1952, shortly after sighting took place. Their considered opinion was that there was a strong possibility that these ~~where~~^{were} sea gulls soaring thermal air currents, and appearing as bright spots of light similar to those shown in the movie. Our files show that this report was counter-signed by Captain Ruppelt. Also, our original evaluation was based, in part, on movies of sea gulls taken at various distances which showed that the sea gulls appeared similar to the objects in the film. This film was shown by Captain Ruppelt at a private showing in Washington which was also attended by Dr. Hynek. Further, a critical analysis made a few days ago of this film strip by ATIC photo specialists, without their knowledge of the original evaluation, resulted in the same opinion i. e. that these were sea gulls. It should also be pointed out that in our copy of the original film, sea gulls appeared in a number of frames. This, however, is not shown in the Hollywood version of the film. Therefore, there is in this case also no compelling reason to change our original opinions.

JH

George T. Gregory, Capt USAF
28 May 1956

Re-written by Mr. Arcier and phonated to HQS USAF-

31 May 1956

979

✓

Memorandum For: Searles Admin -

Subject: Additional Information - Report on Preview
of Motion Picture "Unidentified Flying Object"

1. Reference is made to memorandum submitted to your office dated 21 May 1956, subject, "Report on Preview of Motion Picture 'Unidentified Flying Objects'".

2. A second, ^{more detailed} ~~review~~ ^{review} of the film, during a showing in a local theater, was made by the undersigned. Purpose was to obtain, ^{more details, such as} the exact names, dates, or localities of the ^{purported} UFO sightings, which the ^{known, nature of} original preview made in 26 May 1954 ~~by members of AFM~~ did not permit. These will be found attached to this memorandum.

3. In ^{the} previous memorandum, the case of the two airline pilots (names ^{a date of 10 to 15 May} not given in film) was commented on as the "Chiles-Whitely" case, because of the similarity of the sightings i.e. "long slender fuselage, no wings, etc." However, the second review of the film revealed this to be the "Sioux City Airline Pilots sightings".

Sioux City Case:

4. A UFO, in this case, was observed by Mid-Continent Airline Pilots, L. W. Vintner, and co-pilot J. F. Beckmeier.
on the night of 20 January 1954

military
aircraft
large

described in appearance is one-and-one half times longer than B-29, ~~long~~ long, arrow-shaped fuselage, long slender straight wing, ~~no engine~~ ^{no engine} recaller noted. Our files ~~indicate~~ ^{indicate} the following:

- a. Description appears to describe a B-36 ~~as~~ as viewed from another aircraft at night.
- b. Inquiry to SAC Headquarters disclosed that ^(at that time) Headquarters ~~does~~ ^{did} not maintain a record of SAC training flights in the Z.I.
- c. Both pilots agree that UFO was aircraft shaped but of large size, that lights similar to running lights were ~~blinking~~ ^{seen to} (which would indicate a friendly aircraft, ~~and~~ ^{reverse} and a bright light similar to a landing light was observed for a short duration.

d. Possible that SAC aircraft on try flight slightly "off course" and possibly orbiting for a visual check on similar reasons.

Flying Saucer Problem Reviewed In New Film

The subject of flying saucers is reviewed in an alleged documentary movie, "Unidentified Flying Objects," that is just as controversial as the mysterious objects it attempts to cover.

The movie opens today at Loew's theater, and it should prove particularly interesting because a former Daytonian, Al Chop, is the central character.

Chop worked as a reporter for The Dayton Daily News and for Acme Aluminum Alloys in public relations before getting a job at Wright-Patterson Air Force base in the public information office.

Chop worked there as a writer, and later in the Pentagon at Washington, and the picture contends he devoted much of his time to writing about and handling news releases on flying objects.

The man who plays Chop, Tom Towers, a Los Angeles newspaperman, serves as narrator and star of the film pulling all of the links together.

Another key figure is Capt. Edward J. Ruppelt, now with an aircraft company, reportedly in charge of the flying saucer investigation project at the field during Chop's time, the early 1950's.

The picture covers the subject in documentary fashion, although it does not have the blessing or the support of the Air Force.

Through the eyes of Chop the movie viewers witness interviews of persons who allegedly sighted saucers. Two reported movies made of distant saucers are shown for the first time.

Particularly suspenseful are the scenes taken in the Fort Knox flight tower, where observers are following a group of unidentified objects being chased by pilots, one of whom is killed, and at a Washington airport where a number of objects are caught on the radar screen as they fly over the city.

In an effort to substantiate the story, the picture makes no effort to show closeups of flying saucers and admits a great majority of the reports of saucers have been explained, that only a few objects remain unidentified.

The picture does provide some interesting moments, and provoke some thoughts as well as some skepticism, particularly in this writer when Chop, before taking the job at the base, talks with his former managing editor and is told:

"You certainly should come back to work with the paper. Things have changed since you were here. We now have blonde office girls and get three hours for lunch."

That is the point at which we choked.

Supporting film is "Patterns," a movie version of the TV play written by Rod Sterling, former Antioch college graduate. The

story attracted so much attention when it was shown on TV the first time that it was repeated within three weeks.

—BRAINARD PLATT

Razor Is Named By School Unit

Floyd Razor, assistant superintendent of Montgomery county schools, is the new president of the Southwestern Ohio County School Superintendents association.

Others elected at a meeting at Wilmington were: Rolla Webster

BARNEY'S

RESTAURANT and COCKTAIL LOUNGE 1430 Wayne Ave.

CHICKEN—ROUGH

KIMBERLE DINING ROOM

For the finest in private dining
Large Dinner Parties Accommodated
LORD LOUIS AT THE ORGAN
OPEN 7 DAYS—KE-0542

RKO KEITH'S STARTS TOMORROW

you've never really seen
George Gobel before!

Paramount presents

GEORGE
GOBEL
MITZI
GAYNOR
DAVID
NIVEN

When George Gobel hits the big motion picture screen, you're in for a screaming good time! A tantalizing story! A terrific gal!

It's The Hit
With The Top
Song Hit!
"THE BIRDS
AND THE
BEES."

VISTAVISION

the birds and the bees

COLOR BY TECHNICOLOR

co-starring
REGINALD GARDINER • FRED CLARK

—LAST TIMES TODAY—

"JUBAL" CINEMASCOPE
TECHNICOLOR

VICTORY Comfortably
Cool
NOW SHOWING

2 SUPER
COOPER
HITS!
GARY
COOPER
DISTANT
DRUMS
GARY
COOPER
RUTH
ROMAN
DALLAS

WARNER BROS. RE-RELEASES
STEVE COCHRAN
NATHAN M. HAZEN • BARBARA FRITON
Music by Max Steiner

W. A. Arner,

I have prepared the following for the General's signature - based on the actual facts from our official files and records. Undoubtedly, it will be revised; but, all the material necessary for a proper reply, I believe, is contained here.

Capt. Gregory

Mr. A. M. Rochlen
Vice President - Public Relations
Douglas Aircraft Company, Inc.
Santa Monica, California

Dear Mr. Rochlen:

This office is in receipt of the extremely able analysis performed by the Douglas Aircraft Company on the film of an unidentified flying object photographed by Mr. Nicholas Mariana in August 1950, and interposes no objections to the release of this report, in whole or in part, to the Green-Rouse Studios.

~~The position of the Air Force with regard to UFOs is that the opinions of individuals or private enterprises regarding UFOs are their own, and do not necessarily represent those of the Air Force.~~

We agree with the conclusions stated in the second paragraph of page 8 of your report. However, the statement attributed to Mr. Mariana (3rd par., page 1) that a number of frames had been removed from the film while in the possession of the Air Force is without foundation. In fact, official Air Force files indicate that the film was in damaged condition when received, and that this was acknowledged by both Mr. Mariana and the local Air Force representative. The Air Force requested Mr. Mariana's permission to repair the film, advising him at the same time that a frame or two might be lost in the process. Mr. Mariana wired permission the following day through the local Air Force representative.

We greatly appreciate you sending us your report, the conclusions of which will be reflected in the next release of the Air Force's "Bluebook" project report on UFOs. The previous release of this report "Analysis of Reports of Unidentified Aerial Objects" represented the critical analyses of all reports and sightings from 1947 to 1955. It includes the efforts of many highly competent scientists, analysts, investigators and specialists. Reports used were derived from all sources - ranging from well-known scientists and experienced pilots to the average man-on-the-street. This report is available for examination by the general public.

Ltr to Mr. A. M. Rochlen, Santa Monica, California (Cont)

concern of the Air Force who will continue to investigate them regardless of how low this percentage may become. However, we wish to reiterate the conclusions of all these studies with regard to the "unknowns":

1. There is total lack of evidence that the phenomena observed have inimical or hostile forces behind them.
2. There is a total lack of evidence that they are interplanetary vehicles.
3. There is a total lack of evidence that they represent technological developments outside the range of present day scientific knowledge.
4. There is a total lack of evidence that they constitute any threat to the security of our country.

We must apologize for the delay in ~~granting you the authority to~~ *replying to your letter. ?*
~~release your report to the Green-Rouse Studios.~~ Unfortunately, we did not receive your letter until the 26th of April.

Sincerely,

HAROLD E. WATSON
Brigadier General, USAF
Commander

VICTORY Comfortably Cool
NOW SHOWING

2 SUPER COOPER HITS!
GARY COOPER
DISTANT DRUMS
GARY COOPER
RUTH ROMAN
DALLAS

WARNER BROS. PICTURES
A UNITED STATES PICTURES PRODUCTION
STEVE COCHRAN
RAYMOND MASSEY • GARY PATTEN
Music by Max Elster

the birds and the bees
COLOR BY TECHNICOLOR
co-starring
REGINALD GARDINER • FRED CLARK
—LAST TIMES TODAY—
"JUBAL" CINEMASCOPE
TECHNICOLOR

NOW! THE TRUTH ABOUT FLYING SAUCERS!



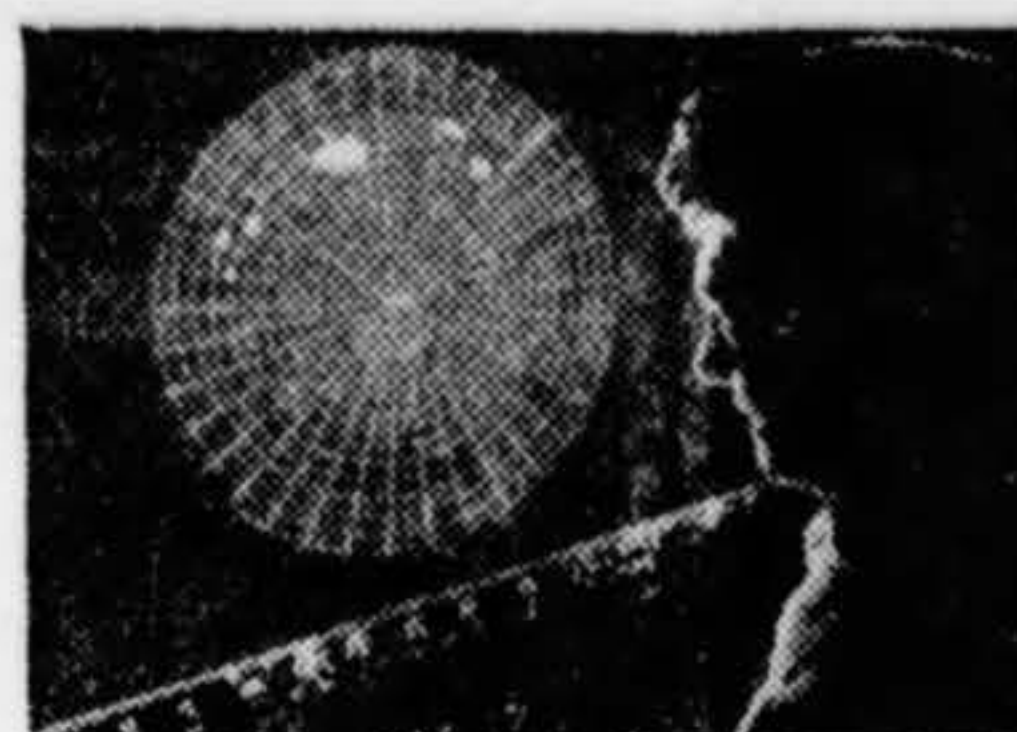
You'll see his "top secret" films of them for the first time!



He "caught" them with his camera!



This plane crashed trying to catch them!



This radar screen "captured" them over Washington, D.C.



He almost collided with one of them!



This jet fought a fantastic dogfight with one of them!

SEE IT ALL AS IT ACTUALLY HAPPENED!...and is still happening!

THE MOTION PICTURE SCOOP OF THE CENTURY!

U F O

CLARENCE GREENE and RUSSELL ROUSE present

U NIDENTIFIED F LYING O BJECTS

STARTS-TODAY
LOEW'S

DOORS OPEN 11:15 A.M.—MATINEE 50c—EVENING 75c

AND
CO-FEATURE

VAN HEFLIN IN
"PATTERNS"
...OF POWER!

Re: Washington Radar
Sightings.

Investigation of these sightings
by both ATTC and CAA definitely
established that the phenomena was
due to temperature inversions,
a common occurrence over the
Washington area."

Comment by Capt. Harding
31 May 1959

RE: Original material on file
with Security Trust Co.
Always as now — however,
there may not be an agreement with
report he gave to USAF and what he
released later.

RE: Footage released by Newhouse

Comments: always Newhouse
private property — USAF borrowed
it only.

MEMO ROUTING SLIP

NEVER USE FOR APPROVALS, DISAPPROVALS, CONCURRENCES, OR SIMILAR ACTIONS

1	NAME OR TITLE <i>Flying Capt Gregory</i>	INITIALS		CIRCULATE
	ORGANIZATION AND LOCATION <i>HE 4</i>	DATE		COORDINATION
2				FILE
				INFORMATION
3				NECESSARY ACTION
				NOTE AND RETURN
4				SEE ME
				SIGNATURE

REMARKS

FROM NAME OR TITLE <i>Dr. Dolnech</i>	DATE <i>26 Apr</i>
ORGANIZATION AND LOCATION <i>4X3</i>	TELEPHONE

DD FORM 1 FEB 50 **95**

Replaces DA AGO Form 895, 1 Apr 48, and AFHQ Form 12, 10 Nov 47, which may be used.

16-48487-4 GPO ☆

DAYTON DAILY NEWS
24 MAY 56

— Dayton D News
24 May 56 —
PAGE 28

Amusements

By GEE MITCHELL

'Patterns' And 'Diabolique' Merit Attention Along With Cool Snap

YOU can't beat the weather for newspaper readership value or conversation material but at least two of the five new motion pictures that hit Dayton screens simultaneously with the mercury's nosedive Wednesday are as worthy of note as the cool snap.

Out-ballyhooed by its companion feature at Loew's, the screen version of Rod Serling's television repeater, *Patterns*, sort of sneaked in the back door. It merits admittance at the front entrance.

Diabolique, the French chiller-diller by Henri-Georges Clouzot, bowed on at the Art and measured up to its advance notices in every respect.

Diabolique stands alone as the



Mitchell

feature attraction at the Art. *Patterns* could at Loew's and, actually does, inasmuch as the documentary *Unidentified Flying Objects* (UFO) falls considerably short of being what it's cracked up to be.

UFO, in fact, has little to justify its existence unless you consider its "local angle" in that light. It purports to be a factual account of one man's association with flying saucers. The man in question is Al Chop, former Daily News staffer. There are frequent references to Dayton and to Wright-Patterson Air Force base and even one shot of the Daily News building. Of flying saucers, however, there's little in the picture that hasn't made its appearance in print at one time or the other.

Serling's big business powerhouse, however, lacks only the usual feature length running time since it consumes less than an hour and a half. Padding it out to greater length could only reduce its punching power. As it stands it throws a hefty wallop.

fa
B
is

'FLYING SAUCERS' DEPICTED IN FILM

**Movie Being Released Next
Month Has Actual Photos
of 'Unidentified Objects'**

24 Apr 56
By THOMAS M. PRYOR

Special to The New York Times.

HOLLYWOOD, Calif., April 23—The public will soon be able to see for the first time in a motion picture scenes of so-called "flying saucers" in action. The footage is contained in an assertedly factual movie history of unexplained aerial phenomena reported from many parts of the country since 1947.

Actual color footage of bright disk-like objects moving at high speed over Utah and Montana is contained in the documentary-type feature, "Unidentified Flying Objects," which was pre-viewed here today.

Made by Greene-Rouse productions, the picture is scheduled to be released next month to theatres by United Artists.

Also seen in the picture is a reproduction of unidentified objects as they assertedly were picked up on radarscopes at Washington International Airport on July 26, 1952. Jet interceptors pursued the objects for six hours without establishing contact.

A foreword to the movie states: "Every fact presented in 'Unidentified Flying Objects' is fully documented with the original documents supporting them now in the custody of the Title Insurance and Trust Company of Los Angeles. They are open to your inspection at any time."

Clarence Greene, the co-producer, said that assistance in compiling the picture, in preparation for more than two years, was given by former Air Force officers and civilians assigned to the investigation of U. F. O.—unidentified flying objects.

The actual brief motion picture clips of the objects were photographed in Utah, July 2, 1952, by Warrant Officer Delbert C. Newhouse, Navy Chief Photographer, and in Montana, Aug. 15, 1950, by Nicholas Mariana.

The footage was at first classified by the Air Force and subsequently declassified "quietly," Mr. Greene stated. He said he obtained rights to the footage used in the movie from Newhouse and Mariana. They also tell of their experience on the screen.