



EARTHFILES

Reported and Edited by
Linda Moulton Howe

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Updated - Part 1: CIA, UFOs and Hollywood

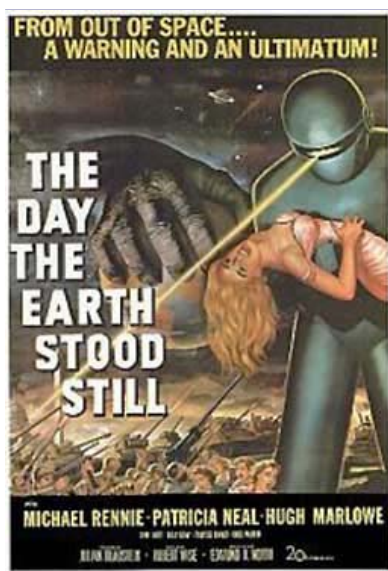
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*"If NASA took the time to write me a 20-page letter,
then I knew there must be something happening.
When they read the [Close Encounters] script, they got very
angry and felt that it was a film that would be dangerous."*

— Steven Spielberg, Director,
Close Encounters of the Third Kind

December 17, 2008 Stafford, Staffordshire, England - *The Day the Earth Stood Still* re-make with Keanu Reeves and Jennifer Connolly has been released this December 2008 to enthusiastic crowds. Fifty-seven years ago on September 28, 1951, the original movie was first released in black-and-white starring Michael Rennie and Patricia Neal. The story is about a humanoid alien visitor named Klaatu who comes to Earth in a silver disc with his robot, Gort, to issue humankind a warning. The original screenwriter, Edmund H. North, based the script on a short story by Harry Bates entitled "Farewell to the Master," published in the October 1940 issue of *Astounding Science-Fiction*.

After demonstrating his ability to stop all machines and electric grids powered by magnetic fields, Klaatu warns the people of Earth to either abandon warfare and peacefully join other nations in the cosmos or be destroyed, adding, "The decision rests with you." Then Klaatu and Gort enter the spaceship and leave Earth.



Original screenplay by Edmund H. North, who had served in U. S. Army Signal Corps. Movie produced by 20th Century Fox founded by Darryl F. Zanuck in 1933, who worked for the U. S. Army during WWII and was closely involved in producing and editing his studio's movies.

Earthfiles, news category.



1951 science fiction film, *The Day The Earth Stood Still*, about an extraterrestrial humanoid and robot on diplomatic mission to Earth. Image source Wikipedia.

Back in 1983, I was in the script development phase of producing an hour special documentary for Home Box Office with the working title *UFOs: The E. T. Factor*. During research, I was told by an intelligence source that the funding and script inspiration for *The Day the Earth Stood Still* were actually provided by the Central Intelligence Agency behind-the-scenes in order to test the public's reaction to extraterrestrials that came in organic form and robotic form and could cause large scale electrical blackouts.

Reinforcing that concept of CIA manipulation of Hollywood to produce movies that can alter public perceptions and be used to monitor public reactions are two British authors, Robbie Graham and Matthew Alford. In the recent November 14, 2008, issue of *The Guardian* newspaper in the U. K., one of their co-authored articles was published under the headline, "An Offer They Couldn't Refuse. The CIA is often credited with 'advice' on Hollywood films, but no one is truly sure about the extent of its shadowy involvement. Matthew Alford and Robbie Graham investigate."



An offer they couldn't refuse

The CIA is often credited with 'advice' on Hollywood films, but no one is truly sure about the extent of its shadowy involvement. Matthew Alford and Robbie Graham investigate



Matthew Alford and Robbie Graham
The Guardian, Friday 14 November 2008

See November 14, 2008, article at **The Guardian**.

In their originally submitted article and title, "The Deep Politics of Hollywood - Part One: Spooks and the Silver Screen," Graham and Alford wrote:

"Hollywood's history as a propaganda machine is a long one, and extensively documented. It is common knowledge, for example, that during World War II Washington had Hollywood give itself over completely to the propaganda effort. Cinema was viewed by the U.S. government as essential to fostering popular support for its costly role in the Allied campaign, and this was evidenced as early as 1942 when a selection of Hollywood directors –including such luminaries as Frank Capra and John Ford– were invited to the White House at the behest of President Franklin D. Roosevelt for the purpose of commissioning dozens of rallying productions, among them Capra's celebrated propaganda series, *Why We Fight* (1943-1945).

"By 1947, a permanent partnership had been established between Hollywood and the Department of Defense (Pentagon) as the newly formed 'national security state' became increasingly dependent upon the Cinema industry for the maintenance of its righteous public image."

Robbie Graham is 27-years-old and was born and raised in North Staffordshire county in the British Midlands. He earned a Masters Degree with Distinction in film and television from the University of Bristol in 2005-2006, and works as an Associate Lecturer in Media at Stafford College. Recently, Robbie submitted his application to work on his Ph.D. at the

University of Bristol in Fall 2009, described in his application as: “UFOs and Hollywood, The Cinematic Construction of Ufological Perceptions – Past and Present.”

Matthew Alford, Ph.D., earned his Ph.D. in 2008, from the University of Bath focused on Film and Propaganda, and is now a lecturer in film at that university's Department of Drama: Theater, Film and Television. He is author of a forthcoming book, *Projecting Power: American Foreign Policy and the Hollywood Propaganda System*.

Last week I talked with Robbie and Matthew about their November 14, 2008, co-authored article in *The Guardian* that was the first part of a three-part series. As well-researched and sourced as the three-part series is, so far among the several major English newspapers to which Robbie and Matthew submitted their work, only *The Guardian* agreed to publish the first part and turned down the second part entitled, “*The Lies Are Out There... .*” In that second part, the two researchers include a surprising and provocative discovery about the famous Hollywood film director, Steven Spielberg:

“Shadowy government agendas aside, it is a demonstrable fact that various U.S. agencies have in the past made concerted efforts to affect the output of national media for political purposes – cinema included. There is also ample evidence to suggest that such efforts have, at times, been related to the UFO phenomenon.

“Discussing his classic UFO blockbuster *Close Encounters of the Third Kind* (1977), Steven Spielberg once revealed in an obscure and now defunct academic journal that he ‘really found faith [in alien visitation]’ when he heard that the government opposed the film. ‘If NASA took the time to write me a 20-page letter, then I knew there must be something happening,’ Spielberg said. ‘When they read the script, they got very angry and felt that it was a film that would be dangerous. I felt they mainly wrote the letter because *Jaws* convinced so many people around the world that there were sharks in toilets and bathtubs, not just in the oceans and rivers. They were afraid the same kind of epidemic would happen with UFOs.’”

Interview:



Robbie Graham, M.A., Associate Lecturer in Media,
Stafford College, Stafford, Staffordshire, U.K.

Robbie Graham, M.A., Associate Lecturer in Media, Stafford College, Stafford, Staffordshire, England: “It seems likely that as early as 1951, the CIA had concluded UFOs to be of non-human design.

Walt Disney and U. S. Air Force

Ward Kimball, the Oscar-winning animator, revealed this story in 1979. He was talking about a project in the mid-1950s where the U. S. Air Force approached Walt Disney himself to make an animated educational documentary on the subject of UFOs, flying saucers. Disney had worked with the USAF and military previously during the Second World War and he had a very close relationship with the Department of Defense. He produced propaganda shorts for the military during WWII and they were quite cozy, really.



1954, Walt Disney holding on to V-2 rocket model while Dr. Werhner von Braun holds model of XR-1 plane. Dr. von Braun was then Chief of the Guided Missile Development Operation Division at the U. S. Army's Ballistic Missile Agency in Redstone Arsenal, Alabama. In the 1950s, Dr. von Braun worked with the Disney Studio as a technical director on three films about space exploration for television. *Man in Space* aired on ABC-TV, March 9, 1955; *Man and the Moon* also aired in 1955; *Mars and Beyond* was televised on December 4, 1957. Photo source NACA, National Advisory Committee for Aeronautics.



So, according to Kimball, Disney went along with this deal. According to Kimball, the purpose of the documentary was to help acclimatize the American public to the existence of extraterrestrials. That would seem to be a departure from the USAF's previous efforts to more along the debunking side of things.

So, what happened was the Air Force, according to Kimball, offered Disney real footage of UFOs for use in his documentary. And Disney started to draw conceptual designs for this UFO documentary. But at the last minute, the USAF decided to pull out and said they would no longer provide the footage. When that happened, Kimball said he challenged the official USAF liaison to the documentary film project who was a Colonel. This Colonel allegedly told Kimball, 'There was indeed plenty of UFO footage, but that neither Kimball nor anyone else was going to get access to it.' So, of course, the project was abandoned.

DID KIMBALL HAVE ANY INSIGHT ABOUT WHAT CHANGED ON THE GOVERNMENT'S SIDE TO PULL FILM THAT WAS GOING TO ITS LONG-TIME ALLY, WALT DISNEY?

As the story stands, no, there was no further information given about the reasons why the USAF pulled the footage.

THAT IS MY EXPERIENCE. THAT IS BOB EMENEGGER'S EXPERIENCE AND MAYBE OTHERS THAT WE DON'T EVEN KNOW ABOUT WHERE WE ARE APPROACHED BY SOMEBODY REPRESENTING THEMSELVES WITH THE

GOVERNMENT WHO SAYS THAT FOOTAGE OF REAL UFOS WILL BE RELEASED TO EACH OF US FOR A VARIETY OF DIFFERENT PROGRAMS. THEN AT THE LAST MINUTE, NOTHING IS FORTHCOMING.

Yeah, there seems to be a pattern here. The Ward Kimball story I just spoke about was, as far as I'm aware, the first time the USAF had offered supposedly real UFO footage to a filmmaker only to suddenly, without explanation, withdraw that offer. It would happen again in 1971, when filmmaker Robert Emenegger was approached by the USAF through his production partner, Alan Sandler.

[Editor's Note: Robert Emenegger, Grey Advertising, and Allan F. Sandler, Sandler Institutional Films, Inc., Los Angeles, produced a 1976 documentary entitled, *UFOS: It Has Begun*, that allegedly contains a few seconds of actual military footage of an egg-shaped UFO flying in the sky at Holloman AFB. Emenegger also authored a book entitled, *UFOS: Past, Present and Future* © 1974 by Sandler Institutional Films, Inc. and published by Ballantine Books. For more information about the Emenegger and Sandler production efforts and an offer of similar UFO footage at Holloman AFB presented to me for a Home Box Office documentary in 1983, please see my 2-volume book, *Glimpses of Other Realities* and my first book *An Alien Harvest* in the **Earthfiles Shop**.]

I think, to be honest, Linda, that at the time, if the CIA or other agencies had reached this fantastical conclusion, then I think the feeling would have been, 'If we're being visited, this is not going to stop over night. This is actually going to continue and it's only going to get more visible. Therefore, there is only so much we can do to actually keep a lid on this.' And so the thinking might have been, 'We can't cover it up completely, but what we can do is manage public perception of it. We can monitor public perception of it and manipulate that to suit us, or to at least cover our backs.'

I also think that what was going on at that time in their minds was, 'Well, this whole thing could break open any day now. This could break open tomorrow, next week, next year, a couple of years, maybe ten years.' But the fact is, I think any logical person who had information about this at the time would have assumed that this (alien visiting) is only going to continue, that the authorities were going to have to prepare for the time when this all blows apart and is public knowledge.

Was 1951 *The Day The Earth Stood Still* A CIA Test of Public?

Therefore, I think that perhaps something like the original 1951 *The Day The Earth Stood Still* – if indeed, as you say, it was a CIA-inspired production – it might well have been some kind of a test. It might have been partly an acclimatization, maybe misinformation – I tend to favor acclimatization – just to see peoples' reactions to these things, or to perhaps feed certain types of perceptions to the public.

ROBBIE, COULD YOU PLEASE EXPLAIN THE ROLE THAT SCREENWRITER EDMUND NORTH PLAYED IN THE FILM AND WHY THAT MIGHT SUPPORT THE IDEA THAT THE MOVIE WAS INSPIRED BY THE CIA?

Yes, Edmund H. North – he was selected to adapt the short story from 'Farewell to the Master,' a short science fiction story. He turned that into the script for *The Day The Earth Stood Still*. North was selected by 20th Century Fox for this assignment. Only months before North was selected by Fox to pen the script, he was actively serving as a Major in the U. S. Army Signal Corps. In fact, a lot of people working in Hollywood during the 1950s had a background in the Army Signal Corps. His main role was actually to make training and educational documentaries, essentially propaganda films. Later on, North established himself as a successful Hollywood screenwriter of war films and won an Oscar for *Patton* in 1970.

WHAT A NATURAL THEN FOR THE SCREENWRITER, WHO WOULD CONTROL THE CONTENT, TO HAVE WORKED IN THE ARMY SIGNAL CORPS ON PROPAGANDA FILMS.

Yeah! I think the scenario we can speculate about would be that perhaps the CIA decides someone should make a film about flying saucers with a particular message and particular Ufological content. The CIA would have a good say about what goes into the film, and the best way to do that would be to assign a sympathetic scriptwriter to do this in cooperation with a sympathetic studio such as Fox. So, you've got all the ingredients there for the kind of film we're talking about.

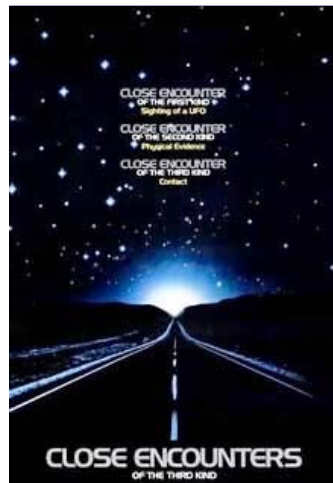
BUT SIXTY YEARS LATER IN 2008, IT CERTAINLY SEEMS NOW MORE LOGICAL TO DISCUSS THE HYPOTHESIS THAT EDMUND NORTH WAS ASSIGNED BY SOMEBODY IN THE GOVERNMENT TO BE THE SCREENWRITER THAT FOX WOULD END UP PRODUCING.

Perhaps. The production head of 20th Century Fox at the time was Daryl Zanuck – the very famous movie producer. He is the guy who would have been overseeing the 1951 production of *The Day The Earth Stood Still*. And Zanuck was very closely tied to the establishment in Washington, D. C. He was very sympathetic to government causes. He gave a famous quote in the 1940s that is very relevant to what we are talking about here: ‘If you have something worthwhile to say, dress it up in the glittering robes of entertainment and you will find a ready market. Without entertainment, no propaganda film is worth a dime.’ So, his views on the propagandist function of cinema were pretty clear, coupled with the fact that he was so closely tied to the Washington, D. C. establishment.

Steven Spielberg Versus NASA

COULD WE JUMP ABOUT A QUARTER CENTURY INTO THE FUTURE FROM 1951'S *THE DAY THE EARTH STOOD STILL* TO THE 1977 *CLOSE ENCOUNTERS OF THE THIRD KIND* BY STEVEN SPIELBERG? CAN YOU EXPLAIN WHAT HAPPENED WITH STEVEN SPIELBERG AND THAT 20-PAGE LETTER HE RECEIVED FROM NASA?

Yeah, well, Spielberg was denied cooperation by NASA for that film, *Close Encounters*. According to Spielberg, NASA sent him a 20-page letter in 1977 denying cooperation and Spielberg said: ‘I really found my faith [in alien visitation]’ when he heard the government opposed the film. ‘If NASA took the time to write me a 20-page letter, then I knew there must be something happening. When they read the script, they got very angry and felt that it was a film that would be dangerous. I felt they mainly wrote the letter because *Jaws* convinced so many people around the world that there were sharks in toilets and bathtubs, not just in the oceans and rivers. They (NASA) were afraid the same kind of epidemic would happen with UFOs.’



Theatrical poster for *Close Encounters of the Third Kind*, released on November 16, 1977, directed by Steven Spielberg and distributed by Columbia Pictures.

[Editor's Note: Wikipedia - “*Close Encounters of the Third Kind* is a 1977 science fiction film directed and written by Steven Spielberg, which tells the story of an Indiana electrical lineman, and his encounter and obsessions with unidentified flying objects. The plot further develops due to the presence of the United States government and their scientific researchers.”]

Matthew Alford, my writing partner, and I were quite astounded by this quote and no one else had seemed to pick up on the importance and significance of it. So, we wanted to trace it back to its original source and see if it were authentic. We contacted Spielberg's publicist, Martin Levy, at Dreamworks and put this quote to him and asked if it were genuine and if he could confirm with Spielberg. He said he would do that. He was very obliging. He said he would pursue Spielberg on the issue, but that was the end of that. We've not heard from him since.

But thankfully, Matthew Alford did manage to trace the quote back to its original source,

which was a very obscure and now defunct academic journal from Australia from 1978 summer issue of *Cinema Papers* by Gail Heathwood, so the quote is authentic. That is quite significant in itself because you have NASA denying a big block bluster filmmaker cooperation. According to Spielberg, this was on the grounds of its content in terms of UFOs and NASA was worried about how this might impact public perception and interest in the UFO phenomenon.

[Editor's Note: Source of Spielberg quote is April - June 1978 summer issue of *Cinema Papers*, Australian film magazine, in an article entitled "Steven Spielberg" and authored by Gail Heathwood.]

WHY THE WORD 'DANGEROUS'?

And dangerous, yeah. We're trying to get hold of that original letter now. We put in a Freedom of Information Act request with NASA for that letter and we're also pursuing it through other avenues as well. So, we want to see that letter and its contents. For now, we can only talk about what Spielberg said about the letter, which might be different from what the letter actually contains. Spielberg's interpretation was that NASA felt that it would be dangerous.

One of the reasons for NASA's resistance might be linked to Jimmy Carter, who was elected U. S. president in 1977, the same year as Spielberg's *Close Encounters* film. President Carter was pushing NASA to do a UFO investigation. But USAF Col. Charles Senn, Chief of USAF Community Relations Division, wrote a letter on September 1, 1977, to Lieutenant General Duward Crow of NASA, stating: 'I sincerely hope that you are successful in preventing a reopening of UFO investigations.' So, President Carter tried to make NASA bend to his will and the USAF didn't want the UFO subject focused on, so that might explain why NASA denied Spielberg cooperation later on for his movie. [See More Information below for Jimmy Carter's UFO report.]

Spielberg also did the recent *War of the Worlds* (with Tom Cruise), another re-make that was very successful. Spielberg even had aliens and/or inter-dimensional beings show up in the latest installment of his latest 2008 *Indiana Jones and the Kingdom of the Crystal Skull*. And he has produced a great many TV shows about aliens, including the 2002 famous *Taken*, *Batteries Not Included*, and other major feature films such as *Men In Black* and *Men In Black II*, *Transformers* – which is very interesting.

2007 Hollywood *Transformers* Made with DOD Help - and 'Special Access'?

"Their war, our world."



Transformers, produced by Steven Spielberg,
and released July 2, 2007, in United States by DreamWorks,
Paramount and United International Pictures.

The DOD played a huge role in that film, *Transformers* – unprecedented cooperation between the Department of Defense and the filmmakers. The *Transformers* film script, for

anyone who watches carefully – although it appears on the surface as a big, dumb action film, which it is - but beyond that, there is very interesting dialogue and the script is loaded with Ufological references and insider intelligence terms. However, the terms ‘Area 51’ and ‘Roswell’ are conspicuously absent. The film subtly absolves American elected officials of complicity in what turns out to be a massive cover-up of the fact that the Earth has been visited by aliens.

Actually, what the film does more specifically is absolve the military. It absolves the Department of Defense and the Secretary of Defense of being involved in this decades-long cover-up and the fact we’ve been visited by aliens. The film pins the conspiracy instead on a quasi-governmental ‘Sector 7,’ as it is referred to, which for decades has been concealing its UFO investigations beneath what they term in the film amazingly as ‘Special Access Projects.’

THAT WOULD BE MJ-12, OR MAJESTIC 12.

Yes, ‘Special Access Project’ is a legitimate term. It is used in military intelligence circles and research indicates that in real life, UFO projects are concealed within what are known as Special Access Programs. So, it’s interesting that the *Transformers* film uses that terminology.

But what else is really important is there is very labored rhetoric in one of the scenes which absolves the Secretary of Defense and military of any kind of cover-up and they actually pin the responsibility on someone else. The Secretary of Defense officials say that cover-ups are going on without their knowledge and authorities are shocked and concerned that this has been happening and they raise the idea that UFOs could be a defense threat.

Non-Biological Extraterrestrials, NBEs

ROBBIE, HOW WOULD YOU CHARACTERIZE THE BOTTOM LINE IN *TRANSFORMERS* CONCERNING HOW THE NON-HUMAN AGENDAS ARE CHARACTERIZED?

That’s interesting in itself. There are two competing factions. They are alien robots, these transformers are robots in disguise. Throughout the film, they are referred to as ‘robots,’ but by the government, they are called ‘aliens.’ They are also more specifically referred to as ‘NBEs.’ NBEs in *Transformers* stands for ‘non-biological extraterrestrials.’ And in the film, they refer to one of the captured extraterrestrials as NBE1, which will ring a bell with many people familiar with the subject such as EBEs and EBE1 and EBE2. Those are the ‘extraterrestrial biological entities’ referred to in UFO literature and featured in the Majestic-12 documents. You know, it’s very closely resembling what is supposed to be real.

MEANING EBE 1, EBE 2 AND WHO KNOWS HOW MANY MORE ENTITIES ALLEGEDLY RETRIEVED FROM CRASH SITES?

Yes. In *Transformers*, there are two factions: the good, savior transformer aliens who come here to protect humanity. And then there are the evil, destructive aliens who come to us to enslave humanity. The good ones are there to protect and the bad ones are there to destroy. So, it’s this inter-galactic war going on with Earth as the battleground.

That’s very interesting politically. And all sorts of stuff could be read into it. All of this stuff lacks smoking gun evidence, but I think from a certain amount of research into it and taking into account documented history of cinematic propaganda, in America there is certainly the foundation for information ideas to be filtered into Hollywood cinema and into UFO films.

Hidden Agenda Behind December 2008

The Day The Earth Stood Still?

WHY DO YOU THINK *THE DAY THE EARTH STOOD STILL* HAS BEEN RE-MADE NOW FOR RELEASE IN DECEMBER 2008?

(laughs) Well, I do think there is some kind of release program. I don’t think it is consistent and I think the agenda is changed and keeps changing from decade-to-decade and perhaps from administration-to-administration in America and probably in the U. K. as well. I think there is a slow movement towards disclosure.

But what is disturbing and why I think it is important to look at the representation of UFOs in cinema is that overwhelmingly, aliens are portrayed in Hollywood cinema as hostile and invasive. So everyone's collective perception of aliens is as an invading force. They are hostile, evil entities.

I don't think that any one person anywhere really knows the full picture of what is going on in terms of UFOs - not inside the government or out, or inside the corporate or private business worlds. I don't think that any one person has the full picture.

It's an established fact, we can say with 100% certainty, that for various reasons we can only speculate about, the U. S. government, the USAF in particular and probably the CIA, have taken a strong interest in the content of UFO films since at least 1949. That in itself begs a lot of questions. Why is that the case? Why are they so interested in affecting the content of what are supposed to be science fiction films?

My interest in government concerns with UFO films and involvement with them and in cinema in general has to do with the idea of perception management. We're trying to make people aware of the fact that what they are watching in the cinema, whether it be related to UFOs or to just anything is often more than it seems to be and there are a lot of powers behind cinema pulling strings and pushing agendas. The government through the military and CIA and Department of Defense has for many years now taken a very strong interest in all sorts of films, not just related to UFOs, but related to other subjects. And cinema, make no mistake, has been in the past and continues to date to be used as a propagandist tool."

To be continued in **Part 2: CIA, UFOs and Hollywood** with Matthew Alford

More Information:

"It was the darndest thing I've ever seen. It was big, it was very bright, it changed colors and it was about the size of the moon. We watched it for ten minutes, but none of us could figure out what it was. One thing's for sure, I'll never make fun of people who say they've seen unidentified objects in the sky. If I become President, I'll make every piece of information this country has about UFO sightings available to the public and the scientists."

- Jimmy Carter, 1976 Presidential Campaign comments to reporters



Jimmy Carter, 39th American President, 1977-1981.

September 18, 1973: UFO Report to National Investigations Committee On Aerial Phenomena (NICAP) by Jimmy Carter (his comments in quotation marks) about his October 1969 sighting of an unidentified aerial object in the sky of Leary, Georgia. NICAP, a civilian UFO research group from the 1950s to 1980s, was allegedly infiltrated by Central Intelligence Agency.

1. Name: "Jimmy Carter"
Address: "State Capitol Atlanta"

Occupation: "Governor"

2. Date of Observation: "October 1969"

3. Location of Observation: "Leary, Georgia"

4. How long did you see the object?: "10-12 minutes."

5. Please describe weather conditions and the type of sky; i.e., bright daylight, nighttime, dusk, etc.: "Shortly after dark."

6. Position of the Sun or Moon in relation to the object and to you: "Not in sight."

7. If seen at night, twilight, or dawn, were the stars or moon visible?: "Stars."

8. Were there more than one object?: "No."

10. Was the object(s) brighter than the background of the sky?: "Yes."

11. If so, compare the brightness with the Sun, Moon, headlights, etc.:
"At one time, as bright as the moon."

12. Did the object(s):

a. Appear to stand still at any time?: "Yes."

g. Change brightness?: "Yes."

h. Change shape?: "Yes."

i. Change color?: "Yes."

13. Did object(s) at any time pass in front of, or behind of anything?
If so, Please elaborate giving distance, size, etc, if possible.: "No."

14. Was there any wind?: "No."

15. Did you observe the object(s) through an optical instrument or other aid, windshield, window pane, storm window, screening, etc.?
What?: "No."

17. Please tell if the object(s) was (were) - c. Sharply outlined: "Yes."

18. Was the object - b. Self-luminous?: "Yes."

19. Did the object(s) rise or fall while in motion?: "Came close, moved away, came close and then moved away."

20. Or, if easier, give apparent size in inches on a ruler held at arm's length:
"About the same as moon, maybe a little smaller. Varied from brighter/larger than planet to apparent size of moon."

21. How did you happen to notice the object(s)?: "10-12 men all watched it. Brightness attracted us."

22. Where were you and what were you doing at the time?: "Outdoors waiting for a meeting to begin at 7:30 p.m."

23. How did the object(s) disappear from view?: "Moved to distance, then disappeared."

26. Please estimate the distance of the object(s): "Difficult. Maybe 300-1000 yards."

27. What was the elevation of the object(s) in the sky?: "About 30 degrees above horizon."

28. Names and addresses of other witnesses, if any: "Ten members of Leary, Georgia, Lions Club."

31. Please draw a map of the locality of the observation showing North; your position; the direction from which the object(s) appeared and disappeared from view; the direction of its course over the area; roads, towns, villages, railroads, and other landmarks within a mile.: "Appeared from west about 30 degrees up."

32. Is there an airport, military, governmental, or research installation in the area?: "No."

For further reports about unidentified flying objects, please see my books, *An Alien Harvest* and the 2-volume *Glimpses of Other Realities* and my documentaries *A Strange Harvest* and *Strange Harvests 1993* now available in DVD format in the **Earthfiles Shop**. Also, see **Earthfiles Archive** - only a sample of previous reports are listed below.

- 12/09/2008 — Part 13: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 12/04/2008 — Part 12: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 12/02/2008 — Updated: Strange Aerial Object Over Irving, Texas
- 11/30/2008 — Part 11: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 11/27/2008 — Part 10: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 11/21/2008 — Colorado State Patrol Officer Encountered UFO and “Human” Stranger
- 11/19/2008 — Part 9: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 11/17/2008 — Part 3: Morphing UFO Over Levittown, PA - Scientific Research
- 11/17/2008 — Part 4: Morphing UFO Over Levittown, PA - Scientific Research
- 11/16/2008 — Part 8: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 11/14/2008 — Part 2: Morphing UFO Over Levittown, PA - Scientific Research
- 11/13/2008 — Part 1: Morphing UFO Over Levittown, PA Drops Little Squares of Light
- 11/07/2008 — U. S. Border Patrol Agent Reports Camouflaged Underground Bases in New Mexico and Beam “Swallowed Up” California Airplane
- 11/05/2008 — Part 7: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 10/31/2008 — Strange Lights Chased by Jets Again October 29, Over Stephenville, Texas, and Crystalline Triangle in Ohio
- 10/30/2008 — More Encounters with Glowing Humanoids, Green Orbs, Strange Aerial Lights and “Thunderbirds”
- 10/10/2008 — Part 1: Two Pennsylvania Hunters Encountered Strange Lights and Lime Green, Glowing Humanoid on Oct. 4
- 10/03/2008 — Mother and Son Watched Cow Rise In Golden-Orange Beam to Disc
- 10/03/2008 — Part 6: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 09/29/2008 — Half Cat and Other Animal Mutilations Around the World and East of Palm Springs, California
- 09/24/2008 — Part 5: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 09/23/2008 — AH-1W SuperCobra Helicopters and Glowing Sphere
- 09/12/2008 — Part 4: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 09/07/2008 — Part 3: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 09/02/2008 — Part 2: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 08/27/2008 — Part 1: Army/CIA Unit Studied the Real UFO Blue Book Cases
- 08/26/2008 — Update: Earthfiles Viewer Comments About UFOs and 14th Century Black Death
- 08/22/2008 — UFOs and 14th Century Black Death
- 08/12/2008 — Part 2: Rise of Fourth Reich -Where Is the Nazi “Die Glocke?”
- 08/09/2008 — Part 5: Original Carbon of Scorched Memo, Project JEHOVAH and Physicists Oppenheimer and Einstein
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