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UNARIUS—SCIENCE OF LIFE

The Universal Articulate Interdimensional Understanding of Science (Unarius), one of the oldest and most successful contactee groups, was founded in 1954, after Spiritualist medium Ernest L. Norman met and married Ruth Marian. Besides his Spiritualist associations, Norman had already been involved in such California-based flying saucer-occult groups as N. Meade Layne's Borderland Sciences Research Associates and Mark Probert's Inner Circle, both heavily influenced by Theosophy.

As they embarked on a career as channelers of a complex cosmology, the couple claimed impressive credentials from past lives. Ernest, originally a space-man who had landed and lived in Atlantis until its destruction, had once been Pharaoh Amenhotep IV and Jesus; Ruth, also of extraterrestrial origin, lived on earth as the pharaoh's mother, Confucius, Socrates, Mary Magdalene, the woman who found Moses in the bullrushes, Mona Lisa, Henry VIII, and other notables. Through Ernest space people spoke of their mission to redeem the earth, a troubled planet in which those who have committed great wrongs on other worlds are dumped to work off their karmic debt. Unarius followers are encouraged to confess their past-life sins, to achieve higher consciousness by adhering to the organization's teachings, and to prepare for imminent landings by space beings, at which time the earth will become the thirty-third planet in the Intergalactic Confederation.

After Ernest Norman died in 1971, his spirit moved to Mars, where he now works as "Moderator of the

Universe" and is known as Alta. In 1974 Ruth Norman (also known as Uriel) moved the organization into a headquarters building in El Cajon, California, east of San Diego, and three years later purchased 67 acres near the rural town of Jamul, California, where the Space Brothers had told her they would be coming to earth soon. Space communications, as well as messages from such earthlings as Aristotle, Wolfgang Mozart, Benjamin Franklin, Henry David Thoreau, Louis Pasteur, Nikola Tesla, Albert Einstein, Robert Oppenheimer, and Ivan Pavlov, continued and filled the numerous books and tapes Unarius sold to followers and others. Channeling duties are shared by Ruth, Vaughan Spaegel, and Thomas Miller. Through regular meetings and pageants (at which Unarians dress in costumes from their earlier lives on other planets) the Unarius message is constantly renewed and expanded.

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UNDERSTANDING, INCORPORATED. See Daniel William Fry

UNIDENTIFIED FLYING OBJECTS

One of the best popular films on UFOs had its genesis one August night in 1952, when producer Clarence Greene and a friend saw a "sphere of light" in the sky over Los Angeles. Visible for five minutes, the object

alternately hovered and turned before speeding off over the horizon. The next morning Greene told his business partner, Russell Rouse, about the sighting. As he reflected on his experience, he grew ever more irritated by the ridicule attached to UFO sightings. In fact, he thought there might be a "planned campaign of skepticism and scoffing" (Greene, n.d.).

When he learned that Albert M. Chop, formerly the Pentagon's press officer for UFO-related inquiries, lived on the West Coast, he contacted him and pressed him for information. Chop was at first reluctant to speak with Greene but soon was persuaded that his interest was serious. Over the course of several meetings Chop filled him in on the Air Force's investigation and later introduced him to one-time **Project Blue Book** head **Edward J. Ruppelt**, now living in southern California.

When Greene asked Chop and Ruppelt about two rumored UFO films in Air Force possession, they reluctantly acknowledged that such existed; in fact, they had viewed them personally. Soon Greene approached the photographers, Delbert C. Newhouse, who had filmed UFOs over Tremonton, Utah, in 1952 (see **Utah Film**), and Nicholas Mariana, whose footage of two daylight discs was taken in Great Falls, Montana, in 1950 (see **Montana Film**). Scientists and experts who studied the films for Greene assured him that the depicted objects were not birds, balloons, or planes. Subsequently, through Ruppelt, Greene met Wendell V. Swanson, whom Ruppelt identified as the leading authority on radar trackings of UFOs, and Maj. Dewey Fournet, former liaison officer between the Pentagon and Blue Book.

In May 1954 Greene-Rouse Productions began work on a docudrama, with Winston Jones directing. The main character was Chop, played by *Los Angeles Examiner* reporter and aviation journalist Tom Towers. The plot, such as it was, traced Chop's career from skeptical Public Information Office representative (serving at Wright-Patterson's Air Materiel Command desk in 1950) to Pentagon UFO press spokesman who comes to understand the seriousness of the phenomenon. The story climaxes with the **Washington-National radar/visual sightings**. The movie, made for less than \$200,000, featured only one professional actor, Harry Morgan (later to star on such

popular television shows as *Dragnet* and *M.A.S.H.*), and then only his voice, as a pilot communicating with radar operators as he attempts to intercept the Washington UFOs. UFO witnesses such as Newhouse, Mariana, and airline pilot Willis Sperry played themselves, and Los Angeles policemen stood in for Air Force officers Ruppelt, Fournet, Gen. William M. Garland, and others.

Seeking a sober, realistic treatment of the subject, Greene, who produced *Unidentified Flying Objects*, had Chop, Fournet, and Ruppelt vet Francis Martin's script to ensure accuracy. Aside from its honest accounting, the movie's principal claim to attention was its showing, for the first time in public, of the recently declassified Utah and Montana films (Pryor, 1956).

Despite its minuscule budget and many favorable reviews (Carmody, 1956; P.V.B., 1956; Weiler, 1956) the movie lost money, possibly because it was too accurate to be interesting to the jaded movie-going public. It was not especially popular even among UFO buffs; the next year the **National Investigations Committee on Aerial Phenomena** (NICAP) noted that "it appears [fewer] than half of NICAP's members saw this moving picture" ("Air Defense Command," 1957). And even critics who liked the film complained about certain amateurish qualities, for example pacing problems and repetition (Gardner, 1956), which may have put off viewers or would-be viewers. Years later Towers remarked, "I felt the film was too damn factual. It attracted two kinds of people: those who believed and those who did not. The broad middle mass could not have cared less—and you need that market to make a film successful at the box office" (Barrow, 1977).

Unidentified Flying Objects' least enthusiastic viewers were from Project Blue Book, which in mid-1956 was directed by the fiercely anti-UFO Capt. George T. Gregory. Gregory feared—groundlessly, as it turned out—that the movie would cause a new wave of criticism of Air Force UFO policies. A. Francis Arcier of the Air Technical Intelligence Center (ATIC) talked with Air Force officials about drawing up a list of official explanations for all the cases cited in the film. Soon ATIC produced a form letter which assured all inquirers that the Air Force had the UFO situation

well in hand and that it had solved all important cases (Jacobs, 1975). When the 4674th Ground Observer Squadron in Miami sought permission to use a GOC display at a showing of the movie, the Air Defense Command immediately squelched the proposal, writing that such a display "would involve the risk that Air Force could be considered as endorsing subject matter and authenticity of the filmed version of flying saucers" ("Air Defense Command," *op. cit.*).

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UTAH FILM

As he drove on a highway seven miles north of Tremonton, Utah, at 11:10 A.M. on July 2, 1952, Delbert C. Newhouse, a U.S. Navy chief petty officer and experienced aerial photographer, heard his wife call his attention to something strange in the sky. One

glance was sufficient to get him to pull the car to the side of the road.

Stepping outside, he watched 12 to 14 objects at what he estimated to be 10,000 feet. Looking like "two pie pans, one inverted on top of the other," they were clustered in a loose formation, "milling around" (Ruppelt, 1956). Newhouse took 1200 frames of film (75 seconds' worth) through the telephoto lens of his 16-mm movie camera, though by the time he had it unpacked, the objects had receded even farther until they now were little more than shiny points of light. At one point a single object left the pack, heading east, and he held the camera still so that the UFO crossed the field of view. He repeated this procedure three or four times. After the last of these passes, the object disappeared in the east while the rest were lost to view over the western horizon.

Analyses. The film was sent soon after to **Project Blue Book**, the Air Force's UFO-investigation agency, headquartered at Wright-Patterson Air Force Base, Dayton, Ohio. Blue Book's head, Capt. **Edward J. Ruppelt**, quickly informed Maj. Dewey Fournet, who served as Pentagon liaison officer for the project, of the film. Fournet arranged for the original to be shown to a group of high-ranking intelligence officers. Then it went to the Air Force's Photo-Reconnaissance Laboratory at Wright-Patterson.

A few weeks later the laboratory reported, according to Ruppelt, "We don't know what [the objects in the film] are but they aren't airplanes or balloons, and we don't think they are birds" (*ibid.*). A subsequent frame-by-frame analysis conducted at the U.S. Navy's Photo Interpretation Laboratory in Anacostia, Maryland, came to the conclusion that changes in the lights' intensity, among other things, eliminated the possibility that the images were aircraft or birds. To analysts Harry Woo and Lt. Robert S. Neasham, that left only one remaining option: that they were intelligently controlled vehicles of some kind. The implication, of course, was that these were extraterrestrial spacecraft.

But when they were shown the film on January 14, 1953, a group of scientists whom the Central Intelligence Agency had assembled to review the Air Force's UFO evidence (*see Robertson Panel*) felt otherwise. In their opinion the objects were seagulls known to