

SPECIAL REPORT

GAF 200

If any film manufacturer was to announce today the introduction of a new very high speed colour emulsion, the chances are that you would try at least a 20 exposure cassette. If after this trial roll you found that it gave excellent colour even in dreadful conditions, that it could also be bought in 36 exposure cassettes, that the slides were processed quickly and cleanly, and that they were returned in good plastic mounts in a flat box that will go through 99 per cent of letter boxes, then it's very likely that you would become hooked on it.

I have news for you. The film has been available for years. It's called GAF 200. It must be one of the longest running 'unknown' films around. Few photographers seem aware of its existence – not surprising really when one considers the lack of exposure (sorry!) of the film in the popular photo magazines over the years. The other two films in the GAF stable are much better known. As well as selling in its own right, GAF 64 is also marketed under a house-brand name, and so is sold in very large quantities. Every camera user also seems to know about GAF 500 – the fastest colour film in the world. Many professional photographers use GAF 500 for fashion, glamour and advertising work; in addition, the photo press have, over the years, run many features about this film and so it

is quite well known to amateurs.

GAF 500's predominance seems to be one of the reasons for GAF 200's 'ugly duckling' situation. GAF 200 is a much easier film to use successfully, and is also a good bit less expensive (£3.10 for 36 exposures). I feel it deserves a much wider audience.

As you might expect from the name, GAF 200 is a 200 ASA (24 DIN) emulsion. It is balanced for use in daylight at a colour temperature of 6000K. It is available in 35mm cassettes, but it can readily be bought in 20 or 36 exposure lengths. There can be nothing more frustrating in the middle of a rapid shooting session than to have to stop, rewind and reload every 20 shots, and this was the main reason why I tried GAF 200 about two years ago – I was taking lots of floodlit football pictures, and although the slides were good I always seemed to be changing films during a particularly exciting piece of action, and so missed lots of photos!

Looking round for an alternative I discovered GAF 200, and used a cassette at the next match. I sent it to GAF for processing, not knowing what to expect. A week later I was pleasantly surprised to hear a gentle thud on the hall floor. A flat red package of slides had come right through the letter box without the postman knocking doors and ringing bells at 7 in the morning

not my best time of day. I was even more pleasantly surprised on opening the box and examining the finished transparencies. The colour was good – very good, in fact. First impression was that the overall balance was warmer than that of most other films and this was confirmed by subsequent rolls.

If you recall, the colour temperature of GAF 200 (and also, incidentally of GAF 64 and 500) is 6000K, so this warmth is of course what one would expect. Most other makes of film are balanced for use at about 5500K. GAF 200 has been specially designed, it would seem, for those occasions when the use of a high speed film is necessary, i.e. cold rainy winter days, evening photography, sports coverage, etc. It is, in fact, very difficult to achieve a cool balance with any of the GAF films. Even on very dull, overcast days at the beach GAF 200 slides retained some warmth. Had almost any other film been used then an 81A filter would have been required to counteract some of the blue haze!

EXPOSURE AND CONTRAST

GAF 200 is very accurately rated at 200 ASA and this also appears to be consistent from roll to roll. You should get your best results in dull weather etc at 200 ASA. In sunlight you will deepen the colour saturation by exposing at 250 ASA. Exposure latitude is not particularly wide, however, so care should be taken over metering. Reasonably good results will be obtained with up to one stop over or underexposure. More than a stop overexposure, however, and the film loses saturation quite dramatically. If in doubt, underexpose slightly.

The best thing to do, as with any unfamiliar film, is to expose a test film in

sections – take a few shots at 125, 160, 200, 250 and 320 ASA. Then when the film is processed you will be able to ascertain the optimum film speed for your equipment.

GAF 200 has much more contrast than I expected it to have. Again GAF seem to have designed the film for use in conditions which are somewhat less than ideal. This means that on miserably dull days the images are still quite lively and have a sparkle that is missing on most other slide films.

AVAILABLE LIGHT

For available light work GAF 200 is an ideal film – its speed is adequate, and its contrast not excessive. In most homes you should be able to use $f/8$ or $f/11$ at about $1/18$ and get good results (but check your meter first!).

Under tungsten light GAF 200 does not go anywhere near as orange as most films – it just gets a wee bit warmer. You can even mix tungsten and daylight with remarkable ease – try that with a few of the better known films and you'll be in for a shock! It also behaves better than most under the now ubiquitous dreaded fluorescents! You'll still get a slight green or yellow cast, but it's much less objectionable than the 'Dr Who' effects from many films. If you want to show fellow photographers how easy it is to cope with fluorescent lighting, buy a CC20 Magenta filter (a 5 x 5cm gelatine one from Kodak or other similar will be adequate for most lenses) and shoot a roll of GAF 200 through it in every different type of fluorescent situation you can find. The pale magenta filter will restore the colour to as near normal as you are likely to want.

You could, of course, go to extremes and buy a complete set of CC filters,

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adhere to GAF's data sheet recommendations for the six different types of fluorescent tubes. The only trouble is that the restricted spectrum emitted by fluorescents alters with age, just as with other lamps, and no-one ever seems to know how long a tube has been in use! In practice, I have found that the CC20M copes remarkably well with GAF 200 in fluorescent lighting.

Should you wish to use GAF 200 in photoflood illumination use an 80B filter for no 1 or no 2 (3400K) photofloods, or an 80A filter for studio reflector bulbs (3200K). The film should be rated at about 80 ASA with the 80A, and at 100 ASA with the 80B conversion filter. GAF 200 gives rather good results when used in this way, and the speed is very useful for candid portraiture.

In electronic flash work GAF 200 gives a very neutral result (the warmth of the film seems to counteract the inherent blueness of the flash) but as I prefer my colour a shade warmer I normally use an 81A filter, which requires an exposure increase of 1/3 stop.

RECIPROCITY

One additional feature of all GAF films is their reciprocity characteristics. If you have ever given lengthy exposures with daylight colour films you will have undoubtedly experienced reciprocity failure – this rears its ugly head with the majority of colour films at shutter speeds of only 1/2 second or so. In practice it means that you have to use colour correction filters to shift the balance back to normal, and also apply exposure factors to compensate for the drop in film speed. The recommended filters and factors sometimes vary for each shutter speed outside the stated exposure range, and if you do a lot of this type of work then things can get very tedious. Creativity taking a back seat as a result! This is where GAF films come in – all three emulsions have a recommended exposure range from 1/5000 right down to 4 full seconds. No corrective filters or exposure factors

need be applied over this very wide range.

AND SUNLIGHT

By now of course you are all wondering: if it's so good in dull light and other tricky conditions, how does it perform in sunlight? The answer is: excellently. Bright summer conditions naturally enhance GAF 200's basic warmth, but unpleasantly so: the results look very sunny! The one thing you do have to look out for is excessive contrast and shadows which could ruin, for example a midday portrait (of course, you could not be taking portraits at midday anyway!).

And there's one subject for which GAF 200 is superb, and that is sunsets. Like most photographers I can't resist them – old and kneed though they may be. I must have taken hundreds of sunsets over the years, but many of the best ones (i.e. ones that audiences gasp over) have been taken in the last year or two with GAF 200. Of course, these may simply have been better sunsets in the first place, but the choice of film certainly adds to the effect. GAF 200 sunsets are rich and warm, with bags of punch like most other films just don't possess.

RENDERING

GAF 200's rendering of various colours is given below, and although this is, of course, a subjective view, the general traits of the films could be of interest:

RED: Very pale sometimes tending slightly towards orange but different shades are well distinguished.

BLUE: Excellent especially skies and the lighter shades. When used with a polarising filter added impact, skies remain blue in the case with some other films, which can stray towards cyan or magenta.

GREEN: GAF 200's weakest colour. Greens are sometimes rendered rather insipidly and do not compare with, for example, Agfa's rich greens. Foliage is not differentiated sufficiently well and can occasionally look a bit like straw. I

have been surprised to find, however, that the grass in my floodlit football shots is much greener than the same pitch in daylight. This may be due to the slight green bias of the quartz halogen floodlamps!

YELLOW: Excellent – one of the best renderings of any film.

FLESH: Rather light but very natural – in fact, sometimes too natural! GAF 200 does not give the nice tanned flesh tones of CT18 and Ektachrome-X, but skin tones are not bad at all.

WHITE: Creamy, rather like the old Kodachromes.

BLACK: Very black and very neutral.

GRAIN

GAF 200 is much less grainy than its 'big brother' GAF 500. There is not much to choose between the grain of GAF 200 and High Speed Ektachrome under a microscope. However, due to the former's higher contrast compared to HSE, GAF 200 slides look a bit more grainy – and they also appear subjectively sharper. Projected slides look a bit like a colour version of Tri-X if that's any help.

Fine detail is resolved very well indeed, and as you can easily use small apertures with such a fast film you can achieve enormous depth of field (particularly with wide angle lenses).

PROCESSING

All GAF films should be sent to PO Box 70, Colnbrook, Slough SL3 0AR for processing, which has been taking about 10 to 12 days for the last year or so. This is one area – and it is an important area – where GAF could improve their service. My first roll of GAF 200 was returned in under a week and it's a pity that this processing turnaround could not have been maintained. On the other hand, I must say that the processing has always been of a very high standard, exceptionally clean with never a scratched or stained transparency.

If you wish, GAF will update any film at an additional charge of £1.00 per stop. This means that if you're really in

need of all the spec you can get you could try rating GAF 200 at 1,600 ASA, enclose a cheque for £3.00 with the exposed film and the day a prayer! Personally, I have only tried one stop increase (to 400 ASA) and, having sent off the film to GAF with £1.00, I expected to wait for about a fortnight for its return. I was amazed when it reappeared, beautifully processed as usual, only four days later. Maybe GAF assume that only professionals update their films, and therefore give a professional service match...

With regard to reciprocity of the 400 ASA slides, I was based to find very little difference between these and conventionally exposed GAF 200. Maximum black is not dense and is a bit brownish rather than black. Colour saturation is also slightly weaker, but contrast appears to be much the same. Slides are fractionally less sharp and only a little more grey (not as grainy as GAF 500, for instance). There is no colour shift worth peaking about.

Transparencies are normally been returned in plastic mounts, black on one side, white on the other (facing the projector lamp) to reflect heat away. They are returned in a flat red plastic box divided into four sections with a translucent plastic cover – no other packing is necessary. Also included in the box is a supply of white titling labels – a very nice touch, why does nobody else do it? If you prefer your slides unmounted simply slip off the corner of the processing envelope and the film comes back rolled up (with a protective paper strip) in a plastic film can. And GAF send the box, mounts and labels as well so that you can mount the slides yourself.

If you don't mind paying the processing charge twice over you can process GAF emulsions in the Unichrome Kit, and the results in an hour or so, but GAF do not now market processing kits in the UK.

All in all I think GAF 200 is a superb high speed colour film. Why not give it a try?

GAF 500

Tested by Jack Schofield.

*Wouldn't you like a colour slide film faster than Tri-X?
Which gives superb results from 400 ASA to 4000 ASA and more?
You know you would!—And here it is . . .*

When you consider that there are still a great many magazines which won't accept 35mm transparencies for reproduction—not even 25 ASA Kodachrome II—you'd expect anyone recommending a 500 ASA colour film to have a bean bag for a brain. That's what I used to think, too.

After all, colour films are tri-pack materials, and very primitive when compared to super-thin black and white emulsions. In processing transparencies first of all there are three silver negatives formed, then three positives, then three dye images—making nine images in all. And all the silver images have to be bleached out. And there are other problems with filters and couplers and dyes. Meanwhile people are still complaining about the grain they get on 35mm HP4, let alone 400 ASA Tri-X.

However, when you see Famous Photographers buying GAF 500 in packs of 10, and driving out to the GAF laboratories in Slough in their white Rolls Royces, you begin to wonder.

When you see David Bailey, Michael Boys, Harri Peccinotti, Mike Berkofsky and Sarah Moon (to name but a few) using it, and when you see lovely big posters made from it, and double-page spreads in Vogue shot on it, you begin to wonder who is kidding whom.

To answer these and other questions, on the behalf of the readers of *Photo Technique* I shot off ten rolls of GAF 500, and paid a visit to the GAF laboratories to inspect the processing facilities.

The GAF Range

GAF are a multi-national multi-corporation who are becoming increasingly involved in photography, and they have a range of three films previously marketed as Anscochrome. (This name still appears in small letters on the boxes.)

The three films in the range are identified by their ASA speeds, GAF 64, GAF 200 and GAF 500. In many respects these films are all rather similar.

The 64 ASA version is a big seller in cartridge form under another name (*not* Trifca or anything like that), and it gives very good colours, slightly on the warm side. People *like* their colours slightly on the warm side.

The 200 ASA film is available in 35mm size only in 20 or 36 exposure rolls. It is a remarkably fast film giving good colours, though definitely on the yellow side. You might just about be able to use it as a 'general purpose' slide film, but in my experience it can go very yellow in direct sunlight. The colour temperature is, speaking from practical results rather than scientific tests, not much over 5000 Kelvin, compared with the claimed 6000. Other people, in fairness, love the film—so you should at least try it.

The 500 ASA film is definitely *not* a general purpose film, with a slight tendency to give warm results—though not with flash. It gives remarkably pure colours with lots of light on the subject, with a tendency towards yellow only with fairly low light levels.

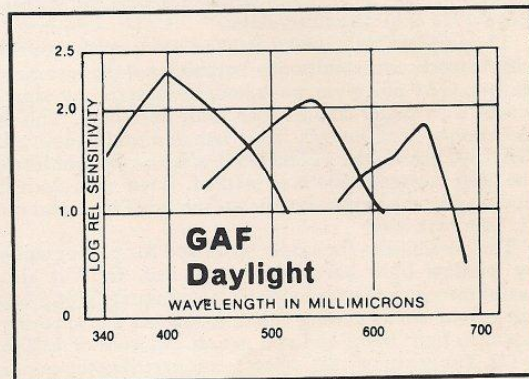
GAF 500 gives a remarkably good black, but unexposed parts of the film—that is, the shadows—develop

to a strong bluish green, which is even more pronounced than that produced by Kodachrome II.

Skies tend to 'wash out', but this is true of a number of popular transparency films—and you are not very likely to be aiming for a rich blue sky on a 500 ASA film. More disconcerting is the fact that cloudy skies can sometimes take on a slightly greenish tinge.

Rendition is not, in summary, what can be called natural when compared to, say, Agfa CT18, even allowing for the fact that 'natural' colour is impossible to define. However, it must be stressed that GAF 500 is not manufactured to deal with the same conditions as general purpose colour films, and should not be judged by comparison with them.

GAF 500 does, however, seem to be very well balanced for use with electronic flash guns—which do not give a continuous spectrum (as the sun does). This makes the film very useful for indoor and studio work, enabling you



This diagram shows the spectral sensitivity of GAF daylight films exposed to light of equal energy at all wavelengths to a density of 0.70 and developed by the AR-1 process.

to work with a small aperture even with a pocket flash gun. It is, after all, 5 stops faster (32 times!) than Kodachrome II, and the depth of field this speed provides can be invaluable.

Uprating and grain

As must be expected with a 500 ASA film, GAF has prominent grain. This can give fairly coarse effects with people, though grain is not so prominent when taking pictures with flash. The grain does, in fact, become slightly more prominent with underexposure, and this is the one transparency film where slight overexposure is to be preferred to slight underexposure.

In fact the film is fairly accurately rated at 500 ASA. One might quibble and rate it at 450 for general work and 550 for flash, but TTL meters certainly aren't that accurate. Using these ratings in a mint Pentax ESII and a Spotmatic on loan from Rank—both of which had been checked for accuracy with other films—produced correctly exposed

results. I have heard another magazine recommend it be used at 800 ASA. If you are using a pre-war Brownieflex with rubber band shutter . . .

The film can, however, be uprated. GAF charging £1.00 per extra 500 ASA for this service. At 1,000 ASA the results are quite remarkable, and compare favourably with black and white emulsions of the same speed. At higher ratings the grain becomes very prominent, though the film will allow itself to be pushed to 3,000 with reasonable results. At 4,000 ASA the people in the GAF laboratory get gray hairs, but I rated one roll at 5,000 and still got an image. Miracles!

When High Speed Ektachrome is uprated it has a strong tendency towards greenness. So does GAF 500, though it may just have the edge in sharpness, graininess being roughly the same. GAF, however, goes a kind of reddish green, in contrast to EH's bluish green.

Creative possibilities

There are many times when GAF 500 enables you to get a picture when no other film will. It may be the limitations of the lens. If you've ever tried using an f/8 mirror lens in low light without a tripod and with a fast moving subject you'll know what a boon the extra speed can be. A grainy picture will be better than a blur.

Otherwise, GAF 500 should not be used for record photography, or for taking pictures of the kids in the garden.

The creative possibilities of the film, however, are enormous.

Particularly with women. The kind of results that can be achieved with, for example, soft window light have to be seen to be believed. And there is no reason why grain should be unromantic. Just the opposite, in fact, as Sarah Moon's Pirelli Calendar and posters for Biba, or Michael Boys' 1974 GAF Calendar, show.

The purples always used to be the poorest colours on the old Anscochrome emulsions—but this is not the case now. In fact, GAF 500 gives much better results (in my experience) with pastel colours than with pure ones. This is especially true of the reds. With flash, it must be admitted, GAF 500 gives quite a good red, but with low light levels the shift towards brown is marked. Even with flash it doesn't give the impressive poster-like red of Kodachrome II. Don't ask it to.

The possibilities for studio work and for photography by window light have been mentioned. GAF is also useful for photography indoors. If you uprate it you can use colour compensating filters to correct for anything down to light bulbs and still get an exposure of 1/30th at f/2. The use of two 82C filters seems to reduce the colour temperature of GAF 500 to around 3000 Kelvin, which still gives slightly orange-yellow results, but these can be quite beautiful.

None of the GAF films are marketed in artificial light versions so again, if it is a true colour rendering you are after, use either High Speed Ektachrome type B or Agfa 50L. If you are after effective photographs and choose a subject which will be enhanced by a warm rendering then GAF 500 can be a fascinating film with which to experiment. In fact, there's nothing else like it!

The GAF Service

All the GAF slide films are bought process paid, and while there are GAF laboratories all round the world it is the one at Slough to which you will send your exposed films. This is a new plant which opened about three years ago. Certain teething problems were experienced then, but these seem to have been overcome and the standard of processing is now, on the whole, very high.

When films arrive they are sorted into batches of 50 and boxed, each batch being kept together all through processing. The films are loaded onto 'bars' in total darkness, a bar holding 10 films, and thus are carried through the numerous baths of the processing procedure. It is, of course, all automatic, until the bars of film are lifted off after the drying and examined on a vertical light box.

Chemicals are made up in quantities of about 1,200 litres and the consistency checked during processing by the use of standard step wedges at periodic intervals. Temperature control, circulation of solutions and agitation are all automatic.

After processing the slides are mounted then packed in flat boxes which have the advantage that the postman can push them through your average letter box. Before finally being despatched, the 50 boxes in each batch are all laid out together on a table and photographed with a camera in the roof. So if, by any chance, two films were mixed up, it wouldn't be an impossible job unmixing them. Photographing the boxes provides a permanent record of all the despatches, and GAF regard this as a sort of 'safety net'. Shouldn't be needed, but nice to have it.

GAF aim at a 48 hour turn round in their film processing, and they can generally maintain this except during the height of the summer. Of course, they cannot guarantee the speed of postal deliveries, but in my tests (done in February and March) the total turn-round time including post was four and five days.

Processing on these rolls was excellent, though one roll had some pale blue streaks running intermittently down the length of the film, which I took to be a processing fault.

Packaging and Cost

All the GAF films are distinguished by their bright red boxes, which contain a leaflet on exposing the films, a bag for the return of films for processing, and a red plastic can containing the film.

One corner of the bag is marked to be snipped off if it is desired that the film should be returned uncut and unmounted. GAF did not accidentally mount any of the films I asked them not to.

Slides are normally returned mounted in plastic slide mounts in flat plastic boxes, and a strip of gummed labels for titling is included. Unmounted rolls are returned in an interleaved roll in the film can, and a box of mounts is also included—just in case you change your mind about mounting.

GAF 500 is, lastly, not an expensive film at an RRP of £2.66 for a 20 exposure roll, and the price includes processing and mounting as described above.

CHARACTERISTICS

35mm transparency film available in 20 and 36 exposure lengths.

1. **Speed:** 500ASA
2. **Latitude** to over exposure: 1 stop
3. **Latitude** to under exposure: up to 1 stop
4. **Sharpness:** Average
5. **Grain:** prominent
6. **Contrast:** surprisingly moderate
7. **Flesh tones:** excellent
8. **Foliage:** fair to poor
9. **Sky:** tends to wash out
10. **Reds:** warm; tend towards brown
11. **Yellows:** excellent
12. **Blues:** fair
13. **Greens:** well differentiated but can be muddy
14. **Black:** excellent
15. **White:** fair
16. **Overall colour:** warm but fairly natural
17. **Recommended exposure range:** 1/5000th to 4secs
18. **Response to flash:** excellent
19. **Processing:** good
20. **Comments:** a remarkable film that is much better than its great speed entitles us to expect. Can usefully be used when shooting both black-and-white and colour, assuming—of course!—that the black-and-white is Tri-X. Simply expose the GAF 500 at 400 (downrating by $\frac{1}{4}$ stop) in preference to rating High Speed Ektachrome at 400ASA (pushing $1\frac{1}{4}$ stops).

Two Mississippi fishermen who told of being taken aboard a strange space craft, examined and then released were telling the truth, a University of California at Berkeley professor says. Dr. James Harder of the university's Engineering College said his examination of Charles Hicks, 45 and Calvin Parker, 19, convinced him that "It's not a hoax". "It's an entirely real experience that they had", Harder said in a telephone interview yesterday from Berkeley. "There is no room for ridicule in this case".

Harder, consultant for the private, non-profit Aerial Phenomenon Research Organization of Tucson, Ariz, used hypnosis in examining the two men.

RELIVING AN EXPERIENCE

"I was able to regress each of them into the experience", he said. Their reaction of fear and terror was evidence to men beyond a reasonable doubt that they were reliving an experience.

Hickson and Parker, two shipyard workers from Pascagoula, Miss., said they were fishing on a river pier Thursday when a blue colored object appeared and three objects floated from it. What they saw had wrinkled skin, pointed ears, eye slits, sharp noses and holes below their noses, the men said. They reported that they were taken aboard the craft, then released.

The younger man lost consciousness when he was taken aboard the craft and could not give a complete account of his experience, Harder said.

TOO PAINFUL TO HIM

"The older man retained consciousness but he was so terrorized that I couldn't take him through the whole experience. I had to break of the hypnotic experience at a point where it became too painful to him.

Harder was joined in the examination by Dr. Allen Hynek, chairman of the Northwestern University astronomy department.

"These are not imbalanced people", Hynek said, "They're not crackpots. There was definitely something here that was not terrestrial.

Harker said skeptics probably would suggest that Hickson and Parker were suffering hallucinations, but he said that in that case they'd have to be identical hallucinations.

Three other persons in the Pascagoula area reported seeing unidentified flying objects that same night.

U.S.A. PRESS CLIPPING.

Norwich Mystery

Recently UFO INFO EXCHANGE LIBRARY, obtained a photograph of an object near Norwich Cathedral. The photograph was taken by Mr. Gordon Hipperson, who runs a photography business in Norwich, His address is 21, Northcote St, Norwich. Telephone. Norwich 42757. Mr. Hipperson holds copyright to these pictures, but has given us permission to publish them, this we will do at a later date, along with all our photographs, but as you will appreciate, being a free magazine, the process for printing photographs is very ~~expensive~~ expensive, we are looking for a firm to sponsor this printing, when we have found one we will issue a rare display of photographs. Also if we printed them cheaply it would not do the photographs any credit.

But back to Norwich, Mr. Hipperson has told us all the details of the Photograph, the following is taken from his letter:-

"As regards how they were taken I had gone out one morning with a short end of Kodak Tri-X in an Olympus Pen D half-frame camera to do a few test shots that were to be developed in Promicrol which I had never used before. The film was rated at 800 A.S.A because of this and I had a 2x yellow filter over the lens and this gave me an exposure of 1/500th second at f16. I took about 20 photographs altogether of all sorts of subjects both in and out of doors and went home and developed the film. After the processing was done and I took the film from the tank I could

see that the film was overdeveloped and at this point almost threw away in disgust. I hung it up to dry and there it remained for several weeks until one day for want of something better to do I decided that I would make a few prints from the negs to see how the grain structure had held up to the mistreatment I had given it. It was while I was doing this that I found the Object on this one frame. I emphasize again that I did not see this thing at the time of taking the photograph. I merely took a mixed bag of pictures. I didn't go running off to the papers with it as I thought there must be a logical explanation for it but I have so far been unable to come up with one. Perhaps you can. One thing I am sure of is the object is not an aberration of the lens, neither is it caused by flare from any highlight or an airbell formed during development. They do not look like this tending to look like what they are whereas this looks to be a solid object with light and shade.

We at UFO INFO EXCHANGE LIBRARY, would welcome comments from any one else, the pictures are available for examination at either of our centres, we are sorry we can not send them out, as they are the only ones we possess. Also we would like to thank Mr. Hipperson for his patience and help, and for providing us with the details, once again thank you very much.

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UFO Report from Sweden.

Reports of two mysterious balls of light which appeared over Sweden are baffling the authorities. The riddle began with a report from Finnish schoolboy Bero Lemmi who claimed he had been knocked down by a "beam of light", He was on his way home to Uleaborg, on the Finnish side of the Swedish frontier, and appear to land in a nearby field. "I went to look at it," he said, "but suddenly, a ray of light seemed to beam out from it and I felt a searing pain in my chest and every thing went black". Even his parents thought it was a prank until a doctor found the boy had slight burns on his chest.....and back.

At the Swedish Military High Command, which investigates all reports of UFO sightings Colonel Bertil Ersson, said, "We do not know how it happened. We have been unable to trace anybody else in the area who saw anything unusual on that day" The second report came from a University student who was out bird-watching near Tiveden, 400 miles south of the border. His description of the object tallied exactly with the measurements given by the Flemish youth. It was about five metres in width and looked like a moving ball of light. Mr. Sture Wickerts, UFO expert and research chief at the headquarters of the Swedish Defence Intelligence Organisation said; The student's name is not being released at the moment. He is a technical student and was very precise with his description. He was using binoculars and suddenly spotted a round object with pulsating lights lift into the air. He was able to detect that the object was coloured black and grey and he heard a strong throbbing noise which lasted about ten seconds. He even estimated that the frequency of the noise was about three hertz. We have carried out a thorough investigation. But like the case of the Finnish youth, we have drawn a complete blank. Was it a hoax, or was the young man's imagination playing tricks, We don't know, said Mr. Wickerts. All I can say is that I do not believe, for one moment, that this young man would make up such a story.

PRESS CUTTING.

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During the last thirty odd year , since we on Earth began to take a more active interest in the strange ariel objects that have been flying our skies for countless generations, a great deal of information has been learned pertaining to them, and a great many subjects have been brought into the area of UFO research. Evidence has been found in Archaeology and many aspects of Psychic phenomena. Optical Astronomy began to take notice of strange happenings on one or two of our closest neighbouring worlds, such as the moon and Mars. Radio Astronomers have listened to odd noises emanating from their equipment that sounds nothing like natural celestial objects. Anthropologists have noted strange ceremonies performed by peoples from out of the way places who have retained the same standards for many hundreds of years. Biologists, in particular, EXO - biologists, question whether man was originally Extra - Terrestrial and not a common ancestor of the apeman, and Phycisists now wonder whether Extra - Terrestrial civilisations are so far in advance to us that they are able to perform what is termed cosmic engineering to mould a world and make it habitable for life, and even to move it about around the Galaxy.

Now UFO research takes in most of the sciences, and all of a sudden startling facts are beginning to emerge. Facts that give credence to the idea that many other civilisations inhabit the universe, some of which are visiting. Earth. They are coming now and have been coming for a few thousand years.

Now as much as many Ufologists try to shy away from the idea that Pre-historic communities and Extra Terrestrials were in close communication with each other, the fact is that the most prolific amount of UFO sightings are made over the ancient areas of the world. South, Central and North America, India, parts of Europe, and Britain. Most British sightings are made in the area covering Southern England, where the countryside is arrayed with ancient megalithic landmarks, many of which are roughly 5,000 to 6,000 years old. The area around Stonehenge has had it's fair share of objects, Alignments through any two or three white horse hill figures, and or a horse hill figure plus Stonehenge usually leads to a location of an interesting UFO encounter. Many researchers have queried the similarity between the various shapes of the ancient burial mounds and UFOs, noting that the round barrows resemble discs while long barrows resemble the cigar shaped UFOs.

Some scientists, like for instance, Carl Sagan, believe we have been visited in the past by beings from outer space, but are not being visited today, while others, particularly from behind the Iron Curtain, believe they came then and are still coming.

The young scottish astronomer and scholar, Duncan Lunan, working with radio pulse echoes recieved in the Netherlands in 1928 by the Scandinavian Professor Carl Stormer has come up with a startling theory. These echoes, received from the same object, BUT AT DIFFERENT INTERVALS, were formed by Lunan into a picture form. He found he had formed a picture of part of ther constellation of BOOTES in fact EPSILON BOOTES, double binary system within the constellation. The Diagram, showed a great deal of information, including the number of planets in the system, the planet of origin, and the route trajectory out of the Solar System. This diagram by Lunan is only one of a series of diagram formed by lining these irregular echo pulses. By noting that the star ARCTURUS is slightly misplaced from it's present position, Lunan was able to calculate that out beyond the moon, but not far beyond it, there is a interplanetary probe which arrived from Epsilon Bootes approximately 11,000 years ago. Further research has shown that the home of this probe was originally the sixth planet in orbit outward from the larger of the two star system, and that the planet has one moon.

One or two questions come to mind, Given that the probe came from EPSILON BOOTES, which is 103,Light Years away from us, how long did it take to reach us?. If the people of that star system so far away were able

to build such an instrument MANY YEARS PRIOR to 11,000 years ago, how in advance of us are they?

Here is another thought. Although it is possible that the probe found Earth by chance, it is probable that it came here direct. Therefore, those extra-terrestrials of Epsilon Bootes must have known we existed.

Lets make a suggestion: That our forefathers came from Epsilon Bootes about eleven thousand years ago and that there is a probe within the ecosphere of planet Earth through which the new arrivals communicated with their home planet. That we have been visited ever since by visitors from around the galaxy that are part of a galactic community, which Epsilon Bootes belongs to - who are wondering two things.

1/ why we stopped communicating with them (probably some cataclysm on earth something like the Flood we read about in the Bible).

2/ Why we have turned out like we have, when in actual fact, we should have been part of that galactic community a long time ago.

We read of Gods from the stars in the deep past, their Technology, and we read of the great feats they could perform with ease, from the Book of Enoch, Genesis, Mythology and Legend.

Perhaps it was something like I have suggested. Perhaps not but I bet we would feel quite at home among the stars simply because we, once upon a time, originated from out there.

Sooner or later we will meet our cousins from the stars, and the sooner the better - just so long as we are ready.

And we had better be ready soon.

The radio programme TODAY, and a Canadian newspaper have the following information, (in the B.B.C.s case given by Rex Dutta.)

When Apollo 8 went around the moon certain photographs were taken of the dark side. On their re-emergence from behind the dark side and once more in radio contact with Earth, one of the astronauts, (Borman, Lovell and Anders) gave the following message, "SANTA CLAUSE EXISTS" This was first denied by NASA, but after enough people said they had heard it, denials cease.

During the early part of 1976 President Gerald Ford said he wanted to release certain information concerning UFO's. He never did. Then on June 1st of last year, senator Jimmy Carter said that if he became president he would release all information concerning the subject of UFO research. In January of this year Jimmy Carter DID become President. A few weeks later certain photographs were shown to a Canadian Newspaper of Extr - Terrestrial machinery mining and excavating on the dark side of the moon. Some of the machines were a mile in length - which precludes them being of earthly design. The photographs show these machines throwing up huge clouds of dust from the bottom of a crater, while others are levelling the rim of the crater. These photographs were shown by a person from NASA, who's name is not known.

UFO INFO EXCHANGE LIBRARY ARE IN TOUCH WITH THE PRESIDENT OF AMERICA ALTHOUGH KNOW ANSWRS YET WE WILL KEEP ON TRYING TO GET SOME INFORMATION FROM HIM, IF WE SUCCEED WE WILL PRINT IT IN THE NEXT MAGAZINE.

WE HAVE ALSO BEEN TRYING TO GET INFORMATION FROM CANADA, THIS WE WILL ALSO MAKE PUBLIC IN THE MAGAZINE, AS SOON AS WE GET IT.

if we manage to get the information, look out for a good article next time. We will keep you posted.

Best Wishes.

Doug Chaundy.

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Coming out on 9th June 1977, a must for all people who are interested in the Bermuda Triangle. order your copy from your local bookshop now, as stocks will go very quickly.

WITHOUT A TRACE
(New Mysteries from The Bermuda Triangle)
BY
Charles Berlitz.

One of the major factors in the enormous success of The Bermuda Triangle, was the controversy and debate it engendered. With countless radio and press features, it became a subject for debate in every household and UFO group in the country. The disappearances and hence the controversy still continue, with further inexplicable events occurring every month.....just weeks ago The Times reported the disappearance in the area of the Bermuda Triangle of a 590ft cargo ship with a crew of 37 on a day with visibility of more than 40 miles.

To Be Published by Souvenir Press £3.95p

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FROM UFO INFO EXCHANGE LIBRARY. TO THE RUSSIAN EMBASSY
(TROWBRIDGE) (LONDON)

Dear Sirs,

We at the above would like you to further full details of the following, so that our readers and everybody in the world can have the true facts about the following incident:-

Several years ago an object was seen to fall into the harbour at GYDINIA, POLAND, one wintry day in January. Some while later a man was found wandering along the seafront in an extremely confused state. He was taken to a local medical clinic for observation and apparently he had an abnormal number of fingers; whether more or less than usual is not clear. He was dressed in a one-piece suit that defied all efforts to remove it by hospital staff. Eventually it was removed with the aid of metal shears and found to consist of exceptionally tough material. A bracelet on one of his wrists was removed, after which he died immediately. A post-mortem examination revealed significant differences arrangement both of his internal organs and circulatory system, which was reported to follow a spiral path round his body.

Suddenly the hospital was sealed off by the authorities who placed guards at the entrance. No one was allowed in or out of the bay where the body lay. Some time afterwards a lorry arrived, complete with a refrigerated container, all heavily guarded. The lorry later left with its strange cargo and according to the report the container was addressed to a research institute in Moscow.

We look forward to hearing from you.

UFO INFO EXCHANGE LIBRARY.

Details Arthur Shuttle

THOUGHT

What are we doing here, what is our purpose, many people ask this question. The earth isn't such a good place to be at the moment, with its selfish money matters more than people attitude. The evil on the Earth is in man himself, it is in all of us, we are all made up of good and bad.

We must all strive to better ourselves to overcome negative thoughts and build up a positive way of living, if we are ever to progress as our space brothers have done. We must start now, not wait until tomorrow,

time is short, we're being guided now but they cannot impose or force us in any way, THE INITIAL EFFORT MUST COME FROM MAN HIMSELF, each one must want to change in his own heart, to improve. Then the help will be there to guide us to a more spiritual awareness. Once this is achieved our Earth conditions will improve, as man becomes more brotherly towards one another. Only when we have learned to live in peace and harmony with each other and to serve each other, will the secrets of the Universe unfold. We will be allowed to visit their worlds, as they visit each other. Already, in peace and friendship welcoming one another as brothers and sisters, as they try to reach us as such. When they come here, they are met by hostility yet they are patient for we are their brothers and sisters, as they are ours. If we were to realize we are all children of the UNIVERSAL CREATOR they have learnt this and live accordingly.

When we learn the laws of the universe we find we are all important in this great sea of life. This our life now is but a fraction of our life in an everlasting sea, we are all at different stages of development, some worlds in other galaxies are less advanced than we are, and others are far far in advance than we, such as our space brothers.

Man has brought his own destruction on himself, when we change our hearts and live in harmony we will then be worthy of the life we are all meant to have.

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CHILDRENS SECTION

Dear Friends,

As you may have gathered there is a childrens section in this news letter, and you may also have gathered that just to make things a bit easier they have got a child to run it, (for who should know how confusing it is but a child). So they chose ME. I am Ella Rowston and because I have not seen very many U.F.O's. I am going to interview children who have. So I get information and more important, you get information. Not only that, if you have any questions send them to me and if I get stuck I'll ask the "big uns", or grown ups. But please send a stamped addressed envelope and enclose your address. My address is at the front, it is the Warminster one. Anyway by for know I look forward to hearing from you.

Love Ella.

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As from May 7th 1977, accomadation FREE of charge for the use of people coming skywatching or studying our files. Prior arrangements through UFO INFO EXCHANGE LIBRARY, a contribution towards food would be appreciated. write to Trowbridge address on inside cover.