

FILMFAX

The Magazine of Unusual Film, Television, & Retro Pop Culture

Gordon Lore is the author, co-author and editor of several UFO books (including *Mysteries of the Skies: UFOs in Perspective*, *Strange effects From UFOs* and *UFOs: A New Look*) and several thousand articles on UFOs, spiritual phenomena, Eastern mysticism, kidney disease and transplantation, psychology, nuclear energy, the Space Shuttle, public utilities, oystering on the Chesapeake Bay, the early history of aviation and the Russian petroleum industry as well as numerous trade and corporate magazines, newsletters and websites.

Gordon was an unpaid technical advisor on the renown Stanley Kubrick film, *2001: A Space Odyssey*. He was also the Vice President, Assistant Director, and Secretary-Treasurer of the National Investigations Committee on Aerial Phenomena (NICAP), then the world's largest UFO organization headed by the late Major Donald E. Keyhoe (USMC, Ret.). He played an important role in persuading the US House of Representatives' Committee on Science and Astronautics to hold a hearing on the subject of UFOs in Washington, DC, on July 29, 1968. He was a member of the National Press Club and covered the White House and the U.S. Senate and House of Representatives. Gordon was present in the Oval Office of the White House in 1972 when President Richard M. Nixon signed the legislation bringing into existence the Environmental Protection Agency. In 1975, after relocating to California, Lore spent six years as Editor of the *Rockwell News*, the bi-weekly employee newspaper of Rockwell International Corporation. In 1985, he wrote a then top secret grant proposal for Ed Meese, President Ronald Reagan's chief of staff, in 1985, on the

feasibility of using aura readings for identifying possible terrorists at airports, train and bus stations.

For 20 years, he was also the Editor of several trade and on-line publications in the kidney disease and transplantation field. Currently, he is at work on several other writing projects, including a novelized biography of an East Indian mystic tentatively entitled *The Priest of Kali: A Non-Fiction Work Based on the Life and Spiritual Ecstasies of Sri Ramakrishna*, scheduled for publication on the Barnes & Noble Nook Book site sometime in 2015. Gordon also has a book entitled *The Earle Family of NEWFOUNDLAND and LABRADOR* slated for publication by DRC Publishing in St. John's Newfoundland in the Spring of 2015. An earlier expanded version of this book entitled *The Earle Family of Newfoundland and the Birth of a Canadian Atlantic Province* is currently available on the Barnes & Noble Nook Book site.

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This interview was conducted by Al Doshna, a Contributing Writer for *FILMFAX*.

FAX: Can you tell us about your early life particularly leading up to your interest in and involvement with UFOs?

Lore: My interest in unidentified flying objects (UFOs) began in the early-to-mid-1950s after I read two books by Major Donald E. Keyhoe (USMC-Ret.), who wrote both the first article and book on the subject in 1950 entitled *Flying Saucers Are Real*, followed three years later by *Flying Saucers From Outer Space* and two more volumes after that. This was the start of a large collection of UFO books, articles and sighting reports I have amassed over the years. My interest was also fueled by frequent night visits sitting on the half-mile long pier of the Chesapeake Biological Laboratory near my home in Solomons Island, Maryland, on the Chesapeake Bay, where I sometimes saw strange lights in the sky that appeared to me to be unexplainable.

In 1958, I also had two UFO sightings and reported them to NICAP. From then on, I began collecting books and articles on the subject wherever and whenever I could get them. These reports from reliable witnesses soon convinced me that this was a subject that should be seriously investigated. Keyhoe was the first to bring that to national and international attention. In 1956, the National Investigations Committee on Aerial Phenomena (NICAP) was born in Washington, D.C., with Keyhoe taking over as Director later that year.

FAX: Beginning in the 1960s you were an associate in a number of capacities of the late Major Donald E. Keyhoe who was the founder of NICAP which at the time was the largest organization dedicated to UFO investigation. How did that come about?

Lore: Major Keyhoe was not the actual founder of NICAP. That was a UFO enthusiast named Townsend Brown, along with a few of his friends. It soon became apparent, however, that Brown and his colleagues were incapable of running the organization. They were ousted after only a few months and Keyhoe came in at the end of 1956 as the head of NICAP. In 1958, Richard (“Dick”) Hall, who had a great interest in UFOs and was a graduate of Tulane University in New Orleans with a degree in philosophy, joined the organization as the Assistant Director. In 1965, I was working as an assistant editor in a *U.S. News & Worlds Report* company when I met and became friendly with Dick Hall, who quickly became a good friend and hired me for a position at NICAP.

FAX: What were your duties there?

Lore: Later, after Dick Hall left the group, I became the Vice President/Assistant Director and was responsible for the 30 or so scientific subcommittees around the world that were investigating sighting reports and sending them to NICAP headquarters. I was also the Associate Editor of NICAP’s monthly publication, *The UFO Investigator*, and wrote many of the sighting reports that were included

in that highly regarded newsletter. I occasionally investigated UFO reports myself either alone or with one or two other NICAP staff members. I was also the staff member who spoke at various scientific and other groups around the country and appeared on numerous television and radio programs promoting the work of NICAP along with the need for a true scientific study of the subject.

In 1967, as Vice President of NICAP, I was involved with Major Keyhoe in supplying UFO information to the University of Colorado for its later infamous Condon Report and helped organize the speakers and providing much of the information for the one-day Congressional hearing by the U.S. House Science and Astronautics Committee in September 1968. I was involved in picking several of the speakers for the hearing, including famed astronomer Carl Sagan and Dr. James McDonald, Senior Physicist at the University of Arizona, who also became a close friend.

FAX: What can you tell us about your relationship to Major Keyhoe himself?

Lore: Keyhoe quickly became a friend and mentor soon after I joined NICAP in 1965. I learned a lot I didn't know about the subject from him. After Richard Hall left NICAP in 1967, Keyhoe picked me to take his place as Vice President/Assistant Director. I visited with him and his wife, Helen, at their home in Luray, Virginia. Both he and his wife loved to hear me play the piano and sing. They insisted that I play and sing *Old Man River* from the musical *Showboat* whenever I visited. We had dinner and even visited the famed Luray Caverns.

Keyhoe also shared with me some of his adventures as the aide to both renowned aviator Charles Lindbergh (the first person to fly solo across the Atlantic Ocean from America to Paris, France, in his plane *The Spirit of St. Louis*) and famed explorer Admiral Richard Byrd. Keyhoe was responsible for arranging the tours of both these famous men.

FAX: Had you ever discussed with him any relation between the sci-fi pulp magazine stories he wrote and his eventual UFO studies?

Lore: I had one or two brief discussions with him about his earlier science fiction writing, which I was mainly unfamiliar with. He did say that his science fiction stories were a natural lead-in to his quickly developing interest in UFOs soon after the first such report of the modern era came in from small plane pilot Kenneth Arnold, who saw nine discs over Mt. Rainier in Washington state in June 1947 and described them as being “like saucers skipping over water.” That description was quickly picked up by a newspaper reporter who coined the term “flying saucers.” That quickly started a huge wave of sightings known as the Great UFO Wave of 1947.

FAX: One of his books, Flying Saucers Are Real, later became the basis of the Ray Harryhausen film Earth Vs. the Flying Saucers, which he later disavowed. What can you tell us about that?

Lore: The film’s storyline was supposedly suggested by Major Keyhoe’s second book, *Flying Saucers from Outer Space*, not his first, *Flying Saucers Are Real*, and was credited as such. It was a credit Keyhoe wanted nothing to do with since, in his words, “it had absolutely nothing to do with my book,” which was a serious study of sighting reports and certainly not intended as a harbinger to an invasion from outer space. I remember him telling me that the descriptions on the movie posters “Flying Saucers Attack! Warning! Take Cover! Flying Saucers Invade Our Planet! Washington, London, Paris, Moscow Fight Back!” were abhorrent to him. He even told me that, if he could stand in line at every theater showing the film and denounce it, he would.

FAX: Have you seen the film and if so, what do you think of it?

Lore: I have seen the film maybe twice. The first time was when I was still at NICAP, but was too taken with Keyhoe’s denunciation of it to enjoy it. I could only see and fully understand why Keyhoe hated it. I

saw it again about 15 years ago and had more of an appreciation for it as a film. The Ray Harryhausen special effects were very good for the time it was released in 1956, the same year of NICAP's founding. The film was well-received by critics and audiences alike, but, like Keyhoe, I wish they had removed the credit that it was based on one of his books. Keyhoe never believed that the saucer occupants had any serious intention of invading our planet. He believed that they were observing our scientific progress, perhaps in the hope that we would not develop our nuclear capability to the extent that it could be a threat to other inhabited planets. This was wonderfully illustrated in the 1951 film, *The Day the Earth Stood Still*.

FAX: *You are the senior author of the book **Mysteries of the Skies: UFOs in Perspective**, which you describe as "the first-ever book based entirely on the early history of UFOs." Later you were the sole author of **Strange Effects From UFOs** as well as editor of a couple of publications on the subject. What led to your writings about UFOs?*

Lore: It was all a part of my job at NICAP. Only a few months after joining the NICAP staff in 1965, a fellow staff member and friend, Harold Deneault, and I began discussing the possibility of writing a UFO book. We didn't want just another flying saucer book, but something different. What about the subject hadn't been really explored yet? All of the UFO books to that year only concentrated on the so-called modern era starting with the Kenneth Arnold sighting in 1947. Except for brief mentions, none had really explored the sightings prior to 1947. We quickly did research. I even went to the National Archives in Washington and discovered such reports as those from ship captains' logs of the 19th century describing fast-moving saucer-like devices that entered the water, then took off at a tremendous speed and flew away. Similar reports came from astronomers and even early aviation pilots in World Wars One and Two. I even did extensive research on the so-called airship sighting wave of 1896 and 1897. We wrote an outline with a sample chapter or two and sent it in to several major publishers. We

quickly got a response from Daniel Moses, an editor with what was then the world's largest book publisher, Prentice-Hall in Englewood Cliffs, New Jersey. As it turned out, Moses was familiar with NICAP. He was UFO buff and believed it was about time for a pre-1947 history of sighting reports going back for several centuries. The book was published in 1968 and was very well received by critics and the public alike. Although the book has been out of print for years, it is still being sold, along with *Strange Effects From UFOs*, on both Amazon and e-Bay.

I have also written other articles for several monthly magazines. I continued writing about the subject with occasional investigative field trips long after leaving NICAP when I founded with my wife Marty our own organization, UFO Research Associates, which lasted from 1970 to the early 1980s.

FAX: Have you ever had any experiences with UFOs?

Lore: Yes. There were two sightings. Both were in 1958 near my home in Southern Maryland. In April, I was standing outside my father's oyster-packing plant in Solomons Island overlooking the Patuxent River on a sunny day when I saw a long, slender cigar-shaped object hovering over the river. It appeared to be a light brown color like that of a cigar. Then it began to slowly extend out to an even longer but still slender shape. After a few minutes, it rose slowly at first, then quickly sped high into the sky. Then it briefly stopped and quickly changed into a silver disc that flew away at an incredible speed. There were several other oyster plant workers who also witnessed the phenomenon.

The second sighting occurred at night in November when I was driving from the Calvert County capitol, Prince Frederick. I was about five miles or so from Solomons when I observed a large round light in the sky that steadily paced my car for several miles. As I neared the island, I stopped the car to watch the light. The light then emitted a smaller light that circled the larger object for a while, then merged with it. It reminded me of a small UFO entering the mother ship. The large light greatly increased in intensity, hovered nearby for a few minutes,

then took off at a very fast speed into the sky until it was no longer visible. I sent a report of both sightings to NICAP later that year.

FAX: NICAP was closed down in 1973 after a period of financial and personnel problems. At what point did you leave the organization?

Lore: Both Keyhoe, myself, and the entire staff at NICAP were fired by the NICAP Board of Governors and, as of January 1, 1970, the organization was taken over by a dubious group that included active members of the Central Intelligence Agency. This CIA takeover of the organization was superbly told by my friend and UFO colleague Ann Druffel in her excellent biography entitled *Firestorm: Dr. James E. McDonald's Fight for UFO Science*. My involvement as well as that of my wife, Dick Hall and many others, was well documented in that book.

I began to broach the subject with Keyhoe of a possible CIA takeover of NICAP in 1969, but he had trouble believing it then even though Admiral Roscoe Hillenkoetter, the first director of the CIA, was the chairman of the NICAP Board of Governors! We later knew that at least one staff member had strong ties with the CIA.

Both Keyhoe and I knew that our personal phones along with those at NICAP headquarters were tapped and later proved it when the "bugs" failed. Our theory was that the CIA wanted to quell the serious UFO reports we had on file which might disprove that virtually all such reports could be explained by natural or other phenomena other than possible visitations from outer space. The CIA, FBI and Air Force had been discounting the reports for so long that they were not about to reverse their stand and admit that a significant percentage of reports were unexplainable and could be candidates for scientific investigation. That backward unscientific thinking remains true to this day.

Fortunately, once we suspected that there might be a nefarious takeover of NICAP headquarters by a government entity, we spent many hours and days making copies of all the most important sighting information so they would not be lost to posterity.

FAX: Are you actively involved with the subject of UFOs to any degree at present?

Lore: I am not actively involved now, but still occasionally follow sighting reports.

FAX: You once appeared on the Joe Franklin talk show in New York which also had character actor Simon Oakland (Psycho) on as a guest. What happened when you got talking about the subject, in terms of his time to talk?

Lore: Soon after my book, *Mysteries of the Skies*, was published, I appeared on the Joe Franklin talk show with John Fuller, author of *Incident at Exeter*, who was also promoting his new book, *The Interrupted Journey*, based on an amazing abduction case in New Hampshire in 1961 that NICAP investigated. Simon Oakland was also slated to have a separate segment on the show to talk about his acting career, but, when he heard that Fuller and I would be talking about UFOs, he asked Franklin if he could sit in on it as he was also fascinated by the subject. He did and interacted with us, asking me questions about the early history of UFOs and John Fuller about the Betty and Barney Hill abduction case in September 1961.

FAX: Tell us about your invitation to the premiere of the film I Aim At The Stars, the film version of the German rocket scientist Werner Von Braun story and your experience with the red carpet treatment and all.

Lore: This was perhaps my most interesting film experience. I believe the world premier of the film was in Munich, Germany, in August 1960. I attended a very special premier showing in Washington, D.C., the following month as a benefit for Army veterans and their wives. I was stationed in the U.S. Army at Fort Belvoir, Virginia, at the time. My First Sergeant knew of my great interest in films and picked me and four others to attend the Washington premiere. He supplied no

further information, but, when we arrived at the theater, we literally got the red carpet treatment and were seated in the front row of the theater that was filled with celebrities, dignitaries and politicians, including First Lady Mamie Eisenhower (I was told that President Eisenhower had been slated to attend but had to cancel at the last moment) and Chairman of the Joint Chiefs of Staff General Lyman Lemnitzer.

On stage before the movie were famed rocket scientist Wernher von Braun, the subject of *I Aim at the Stars*, and Curt Jurgens, the star. They briefly described the making of the film and von Braun's career.

After the film, I was honored to briefly meet these celebrities and was escorted back over the red carpet to our bus. One of the people I met there was James Daly, who had a supporting role in the film. Years later, around 1975, he had a place directly behind me in the unemployment line in Hollywood, California, after I moved there in 1974. I reminded him that I had met him at the premiere 14 years before. He broke out into a big smile and said he remembered meeting me and my Army compatriots. It was all a film buff's dream.

FAX: You are a major film fan, including sci-fi ones. Which films have you seen that come closest to your observations of the phenomena?

Lore: There are several I would recommend, including 2001: A Space Odyssey, which I have described below.

The UFO films based on real experiences include *Fire in the Sky*, the incredible story of Travis Walton, a forest ranger in Arizona's Sitgreaves National Forest who was abducted by a UFO on November 5, 1975 and held aboard the craft for five days. When he was found huddling and badly frightened outside a convenience store, he described a harrowing time aboard the UFO while the craft's occupants performed medical experiments on him. This abduction case garnered worldwide attention, but Walton said that very little about what others wrote about his experience was accurate. In 1978, he wrote his own book entitled *The Walton Experience*, in an attempt to set the record straight. The film, which starred D.W. Sweeney and James Garner, was excellent.

Another very well-done film was *The UFO Incident*, starring James Earl Jones and Academy Award winning-actress Estelle Parsons (*Bonnie and Clyde*). This film was based on John Fuller's book, *The Interrupted Journey*, and tells another amazing, well-documented story of an abduction of a middle-aged couple in the White Mountains of New Hampshire in September 1961. Later hypnosis sessions revealed the details of the abduction. NICAP was the major investigating group, but I was not involved since I had not yet joined the organization.

Other science fiction films I would recommend include *The Day the Earth Stood Still*, with Michael Rennie, Patricia Neal and Sam Jaffe. This 1951 effort explored the possibility that aliens from outer space were concerned that our buildup of nuclear and other weapons may be a harbinger of danger to other occupied planets. There was also the superb 1956 *Invasion of the Body Snatchers*, with Kevin McCarthy and Dana Wynter.

FAX: As a digression, I understand you've seen the film Gone With the Wind 69 times. Tell us about what that film means to you.

Lore: I recently had my 80th viewing of this masterpiece. I was well on my way to being a film buff when I first saw this 10-time Academy Award winner in 1946 when I was only 10 years old. Actually, I had read Margaret Mitchell's 1,037-page novel the year before, when I was only nine!

My second viewing did not come until eight years later, when I was attending L.S.U. I sat in a movie theater with a college classmate who said he had already seen the film an incredible 200 times! I didn't believe him, but he was actually able to whisper in my ear practically every line of dialogue in the nearly four-hour movie and I believed him! I promised him and myself that I would see the film 100 times before I "shuffle off this mortal coil," to quote the Bard of Stratford-on-Avon, I only have 20 more times to go...

Being a Southerner myself as well as a life-long Civil War buff, the film struck a note of fanciful remembrance of times "gone with the wind." None of the other several hundred thousand or so films had

actors and actresses that were so well suited for the parts they played. It is pure cinematic perfection on all levels and even the latest viewing (just a few days ago) was almost like seeing it for the first time, thanks to Turner Classic Movies. Strangely, however, while it is still on my list of my top-10 films, it isn't Number One. That belongs to the film based on Eugene O'Neill's *Long Day's Journey Into Night*, starring Katherine Hepburn, Ralph Richardson, Dean Stockwell and Jason Robards, Jr. I plan to revisit my list of 50 favorite films in the next few weeks.

FAX: *As a fan of cult type movies such as Plan 9 and others by Ed Wood and Attack of the 50 Foot Woman, what is it about them that draws you to them and do they have some level of truth that you've noticed?*

Lore: When I first saw *Plan 9 From Outer Space* many years ago, I did, indeed, agree with the critical opinion that it was the worst film ever made by the world's worst director. A recent viewing, however, has convinced me that there are many others that are worse, including some of the slasher films with indiscriminate mass slaughter scenes.

I view *Plan 9* more as the ultimate "so bad it's good" film and have developed a certain fondness for it. I also saw Ed Wood's *Glen or Glenda* years ago and hope to see it again if I can find it.

After a recent second viewing, I became really fond of the film *Ed Wood* starring Johnny Depp and co-starring Martin Landau in his Best Supporting Actor Oscar turn as Bela Lugosi. I loved Landau's downward scowl and my favorite line in the film is near the beginning, when Ed and Bela enter Bela's room of squawking animals and Lugosi says: "The children of the night are calling!" And whoever played the bit part of Orson Welles had a truly uncanny likeness to the great actor/director of *Citizen Kane*. I also enjoyed Depp's truly happy enthusiasm at making what even he must have realized were technically and artistically bad films... those celluloid "so bad they're good" treasures.

I also remember with some degree of fondness such 1950s sci-fi/horror films as *Prehistoric Women*, *Rocketship X-M*, *Two Lost*

Worlds, The Day the Earth Stood Still, The Man From Planet X, Superman and the Mole Men, The Thing From Another World, When Worlds Collide, Radar Men From the Moon, The Beast From 10,000 Fathoms, Donovan's Brain, Invaders From Mars, It Came From Outer Space, The Magnetic Monster, The War of the Worlds, 20,000 Leagues Under the Sea (a big studio tribute to these films with Kirk Douglas and James Mason), *Creature From the Black Lagoon, Stranger From Venus, Them!, It Came From Beneath the Sea, The Incredible Shrinking Man, This Island Earth, Revenge of the Creature, 1984, Earth vs. the Flying Saucers, Fire Maidens From Outer Space, The Mole People, She Devil, The Astounding She-Monster, Attack of the Crab Monsters, From Hell It Came, Monster From Green Hell and The Unearthly*, etc., etc.

As far as “level of truth” is concerned, I don't know. Just a level of pure sandbox-like enjoyment at the enormous pantheon of sci-fi/horror flicks.

FAX: You were an uncredited technical consultant on 2001: A Space Odyssey. How did that come together for you?

Lore: In 1967, when I was Vice President of NICAP, I received a call from Dr. Frederick Ordway, a scientist working with Wernher von Braun in Alabama, who said he would be in Washington, D.C., the next day and would like to see me concerning the final filming and post production work of the film. The next day, we had lunch at a Dupont Circle restaurant and spent a pleasant two hours discussing UFOs and the film. Dr. Ordway said that both he and Stanley Kubrick were quite interested in UFOs.

FAX: What was the subject you were consulted about?

Lore: The specific questions Fred Ordway had for me was my idea, if any, of how astronauts could make the years-long—even decades- or centuries-long—travel in outer space to possible other inhabited planets. I told him there had been some discussion among UFO enthusiasts and such scientists as Dr. James E. McDonald that

cryonic internment might be an eventual answer. At that time, interest in the subject seemed to be at its peak and there had already been a group in Los Angeles who had begun to inter bodies cryonically in the hope of bringing them back to life at some time in the future. I said that Dr. Leslie Kaeburn, who headed NICAP's Los Angeles Subcommittee and was the scientist responsible for sending dogs aboard spacecraft into outer space to test their survival limits, was an expert in that field.

We ended our lunch and Ordway was on his way to California. Later, Kaeburn told me he also had a pleasant meeting with Ordway. When the film was released, a very early scene showed the spaceship astronauts being released from their frozen coffin-like containers. Since this was back in the days when not everyone who worked on a film was credited, only Fred Ordway was named as a technical advisor. I did, however, have a good feeling that I played a small part in what many film fans and critics call the greatest science fiction film of all time.

FAX: Did you get a chance to meet Stanley Kubrick?

Lore: No. I never got to meet him, but wish I had. His films *2001* and *Paths of Glory* I regard as masterpieces.

FAX: What did you think of the film, in terms of your contribution, as well as the film as a whole?

Lore: As I said, it is probably the ultimate great science fiction film and I was thrilled to have played a small part in its coming to life on the screen.

FAX: In the late 1980s and early 1990s, you met a number of celebrities while you were General Manager of Beverly Hot Springs in Los Angeles such as Tom Hanks and his wife Rita Wilson, the entire cast of Star Trek: The Next Generation and others whom you said you had learned a lot from. Anything you think would be of particular interest to FILMFAX readers?

Lore: I met Tom Hanks and Rita Wilson one day around 1990 when I saw them sitting at a table in the spa drinking green tea. I introduced myself and asked if I could do anything for them. Tom invited me to join them, which I did for about 10 minutes. I had seen a couple of Tom's films, including *Big*, and asked him what he thought the secret was to good film acting. He responded that that he liked the late Spencer Tracy's comment: "Know your lines and don't bump into the furniture" and everything else would fall into place. No method acting. Nothing like that. This was a couple of years before Hanks won his back-to-back Best Actor Oscars for Philadelphia and *Forrest Gump*. He asked me a few questions about myself and my work at the spa. It was a short visit.

I also had a discussion one day with Dean Stockwell and his wife, Joy. Both were wearing T-shirts touting Dean's latest film, *Always*, a redo of an old Spencer Tracy flick. They asked me if I had seen *Always*. I replied that I had. Silence. What did I think of it? I stumbled and fumbled and finally had to admit I was disappointed in it. Silence. How was I going to get out of this? I quickly and truthfully added that two of my five or so favorite film performances were by Dean... in the 1959 film *Compulsion* and in the 1962 version of Eugene O'Neill's *Long Day's Journey Into Night*, which is No. 1 on my 50-best film list. Dean was pleased, but Joy gave me a look of displeasure that I did not like *Always*, which got negative reviews from the critics.

Another regular patron to the spa was Frank Langella, who was still riding high on his very well-received turn in the 1979 film *Dracula*, which the late Roger Ebert and other critics called an elegant and welcome take on the oft-told story. In a very brief meeting, I asked him if he could compare his performance to that of the original "bat"-man (Frank laughed at that comparison), Bela Lugosi. Langella said that Lugosi was a well-loved phenomenon unto himself and added that there was then a growing re-appreciation of Bela's films. Frank said the producers of his *Dracula* wanted a more sophisticated, elegant version of the tale with plenty of room for the production team, set decorators and costume designers to do a bang-up job.

An actress I was friendly with was Lesley Ann Warren, Best Supporting Actress nominee for *Victor Victoria*. She was then working with Mel Brooks at a nearby location on a little-known film in the Brooks canon entitled *Life Stinks!* She was in what I called her Apple Annie makeup, dress and hat, but I recognized her right away. She gave me a broad smile and we had a short conversation. I told her I had really enjoyed her past performances and she continued with future visits to the spa. I recognized her in her various costumes for the film. One day, she came up to the reception desk while I was there. She had makeup of black smudge all over her face and sheepishly looked to the side, as if not to be recognized. I quickly greeted her: "Welcome back, Lesley. It's so nice to see you again." With her mouth opened wide, she responded: "Gordon, how did you recognize me?" I told her that "I would know you anywhere, Lesley." She played the same game with me once or twice again. I truly missed her when I left the spa in 1992 for a writing/editing job.

Other celebrities I met and interacted with at Beverly Hot Springs included Daryl Hannah; Jodie Foster; Oliver Stone (his film *JFK* was on everyone's mind at the time); Sam Neil (before he hit it as a major star in the *Jurassic Park* films); Matthew Modine (he was best known for his critically-acclaimed film *Birdy* at the time) with his young son (we spoke briefly about his then fledgling film career and he entrusted his young son to my care while he used the spa); Nick Mancuso; Christian Slater, Joe DiMaggio (the baseball great) and Tina Louise, of *Gilligan's Island*, etc.

My main on-going relationship with well-known patrons of the spa was with the main cast of *Star Trek: The Next Generation*. Patrick Stewart, Jonathan Frakes, LeVar Burton and Brent Spiner were regular visitors, sometimes daily, while they were filming at nearby Paramount studios. I became pretty good friends with LeVar Burton, who shared many of my interests, including UFOs and the paranormal (I had gotten my B.S. degree in Metaphysics only a few years prior to my stint at the hot springs). Like me, he believed in reincarnation. As we were sitting in the eucalyptus-strewn sweat room one day, I told him I had a psychic vision of him as a high priest who used healing crystals on the lost

continent of Atlantis. He responded that I was the third person who had told him that in recent months!

FAX: In fact you were the one that had to deliver some information to the cast of The Next Generation that was sad but of major significance. What was that?

Lore: I remember that it was a clear sunny day on October 25, 1991, and the usual contingency of *The Next Generation* of actors were using the hot springs. I was in my General Manager's office when I got a call from someone at Paramount who asked that I tell all the *Star Trek* actors to return immediately to the studio. I know that at least one of the actors, Brent Spiner, who played Data in the series, was PO'd at the studio for insisting that they always be on-call whenever they were off the set, so I asked if I could tell the actors the reason they had to quickly get dressed and return to the studio. I was told that Gene Roddenberry, the creator of the *Star Trek* franchise, had just died. I delivered the news to Patrick Stewart, who quickly gathered up his compatriots and left the spa.

FAX: You met a number of film stars and other celebrities at your father's marina on the Chesapeake Bay in Southern Maryland during the 1950s. Can you tell us a little about those encounters?

Lore: There were, indeed, a number of celebrities who visited and/or stayed overnight or longer at my Dad's marina, which won the *Inland Waterway Guide* magazine trophy as the Best All Around Marina of 1958. One such celebrity was a brief meeting with Robert Mitchum, who visited in 1958. I had a brief talk with him about his films. I told him I was most impressed with his performance in *The Night of the Hunter* (1955), the only film ever directed by the great Charles Laughton. I told him how impressed I was with his role, the best he had done to date. He credited Laughton with drawing a good performance from him, but added: "I don't know how people can say I am a good actor. To me, it's just a job. I really can't stand to see myself up there on

the screen. Mainly, I just want to collect my paycheck and get back to my farm.” Mitchum’s “escape” was his farm in Trappe, Maryland, directly across the Chesapeake Bay from my father’s marina. (Burl Ives had also mentioned to me the year before that he always wanted to escape from wherever he was filming and retreat to his sailboat on the Chesapeake). Many years later, I heard the late film critic Roger Ebert say that Mitchum had told him much the same thing. Ebert also said that *The Night of the Hunter* (which I have seen about 50 times), a flop at the box office, eventually became one of the classics in the film *noir* genre.

Other film stars I interacted briefly with at the marina included James Cagney, Rita Hayworth and Faye Emerson.

The highlight of these encounters came in July 1957 when actor/folk singer Burl Ives tied up at the marina in his small sailboat with his wife, Dorothy. I welcomed him as he tied up at the wharf while dangling a full head of lettuce in one hand. He said his doctor put him on a diet. That was the beginning of an eight-hour visit with him. He and I hit it off immediately. When he discovered that I was a student at the Peabody Conservatory of Music in Baltimore, he retrieved his guitar and began strumming it. I was studying folk music and we both together sang *Jack Was Every Inch a Sailor*, a folk song from Newfoundland that was on an album I had of his, *Down o the Sea in Ships*. He autographed the album for me with the words using my nickname: “To Dick Lore, a fellow laborer in the vineyards. Very Best Wishes, Burl Ives, July 13, 1957.”

I said I enjoyed his performance as the sheriff in his most recent film, *East of Eden*, which was also James Dean’s first movie. I asked him what he thought of Dean, but he scowled. He was not a fan of Dean’s because he would do weird, offensive things that turned some of the other cast members off. He agreed that, in line with Dean’s second film, *Rebel Without a Cause*, that the young actor was a real rebel, but not in a good sense. Both Ives and Raymond Massey, who played Dean’s father, said he was an untrained actor who gave the director and the entire cast a rough time and it was the director, Elia Kazan, who had to maneuver Dean into the performance he gave.

Burl Ives told me was taking himself and his sailboat down to Florida to star in the film *Wind Across the Everglades*, which was released in 1958. One of the other actors in that film was the acclaimed Pulitzer Prize winner MacKinlay Kantor (*Andersonville*), who I had two lunches with later in the 1968 and 1969 at Kantor's weekly Writer's Luncheon in Sarasota, Florida.

At the marina, Ives said he was also slated to star in a film with Gregory Peck, Jean Simmons and Charlton Heston entitled *The Big Country*, also released in 1958 and for which Ives won the Best Supporting Actor Oscar.

I told Burl that I would have loved to have seen him on stage in one of my favorite theatrical dramas playing Big Daddy in Tennessee Williams' *Cat on a Hot Tin Roof*. I asked him if any plans had been made for a film of that play with him in the Big Daddy part. He replied that there was some talk of it, but nothing had been decided. In 1958, *Cat on a Hot Tin Roof* was released to high acclaim starring Elizabeth Taylor, Paul Newman and Ives reviving his stage role. I have seen that film at least 50 times mostly because of my reverence for both Ives and Taylor, who has long been my favorite actress and who, at a friend's request, sent me a signed photograph.

Ives also told me there was some talk of him starring with Sophia Loren in a version of Eugene O'Neill's *Desire Under the Elms*, but nothing had been decided. But, also in 1958, the film was made with Sophia, Burl and Anthony Perkins. Loren later said that she enjoyed acting with Ives more than she had with any other co-star and that he was a "really lovely man." I thought so, too.

There were many other celebrities and politicians who visited the marina, including John's F. Kennedy and his brother, Robert, during the 1960 presidential campaign when they and others tried to persuade my father to run for Congress to strengthen the Democratic ticket in Maryland. Dad declined the offer.

FAX: One of your recent books concerns an amazing Canadian family by the name of Earle. Its an intergenerational history that seems part Old Testament chronology, part pulp adventure story and

part what some Americans wished the Kennedys turned out to be. Tell us about that.

Lore: I do have a book slated for publication in the Spring of 2015 entitled *The Earle Family of Newfoundland and Labrador*. The subject of one chapter is our mutual friend, Neil Earle, who now resides as a pastor in Southern California and who is originally from the seaport town of Carbonear, Newfoundland. It will be the first book about one of the founding families of the province. The book deals with Earle family members who played major roles in many areas of genealogical, historical, scientific, artistic, cultural and maritime significance in the province.

The idea for the book came about in 2010 from my step-daughter-in-law, Carol Triche, whose grandmother, Mina Winifred Earle, was a member of that family from Change Islands. Neil Earle and his cousin, Libby Earle-DePiero, were of most help to me in gathering information for the book along with other Earle family members and others from various parts of the province. The book will be available from DRC Publishing in St. John's at: www.drcpublishing.com.

FAX: Any other projects you'd like to tell us about?

Lore: One early project that may be of interest concerns my involvement with a short, 15-minute silent film spoof. It was a takeoff on the Keystone Kops flicks, which were huge hits during the 19-teens and early 1920s. A friend and I from Southern Maryland decided we would like to make such a film entitled *Which War to Paradise?* We gathered a cast and crew. The women made all the period costumes. I co-directed the effort and had the role of the Keystone Kop. We filmed on the Calvert Cliff shores of the Chesapeake Bay and in Washington, D.C.

The highlight of the experience for me was filming aboard the oldest continuous railroad line in U.S. history, the Strasberg Railroad, which has been steadily operating since 1832. We were able to persuade the manager to give us an entire car to film in during one of the rides

through the Amish country of Pennsylvania. I loved it! The script called for me as the Kop to climb on top of the train car and do a short chase sequence. The Strasberg manager told us that was a “no-no,” but, when it came time for us to shoot the sequence, I quickly climbed from the fairly slow-moving train onto the top, ran around a few times and climbed back in the window. We had gotten the scene on film! The conductor was furious and reported us to the management when the train returned to the station. We were warned never to return to the site again.

When it was completed, the producer sent the film to a small independent short-film festival in New York, where I was told it won a prize as one of the 10-best films at the event. Unfortunately, the film seems to be one that simply fell through the cracks. I was unable to find even a mention of it through an extensive search of the Internet. It became a part of about 95% of all silent films that were unable to have been saved prior to the film restoration work efforts that began around 1980. Even many of these are not mentioned through a Google search. Also, I was told that 90% or more of all independent non-studio films never see the light of day. Sad...

FAX: Do you have any final thoughts?

Lore: I have been an avid film fan for all of my 79 years of life and see three-to-four films every day. I admit that I’m addicted to them and am currently working on an update of my 50 favorite films for friends and acquaintances who share my love of movies. I estimate I have seen several hundred thousand films, some of which I have viewed as many as 50 or more times.

I have also seen every Academy of Motion Picture Arts and Sciences Oscar show since they were first telecast in 1953 and fondly remember Gary Cooper winning his second Oscar for *High Noon*, Shirley Booth for taking home the Best Actress prize for *Come Back, Little Sheba*, and the highly-expected-to-win *High Noon* losing out to Cecil B. DeMille’s *The Greatest Show on Earth* as Best Picture. Next year will be my 64th straight annual viewing of entertainment TV’s biggest show.

