

UFO *Reporter*

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September 1995

Classic disc seen over Five Dock

That Roswell autopsy film

Star Wars over Australia?



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The Roswell autopsy film: Mr Santilli, you must be joking!

Bryan Dickeson

After much hype and hoopla, Channel 9 televised parts of the Roswell autopsy film to metropolitan Australia on the evening of Monday 28 August 1995. New Zealand and most regions outside Australia's main centres got their opportunity to view this television 'special' a week or so later.

As expected, world-wide interest from UFO investigators in all aspects of the autopsy film, before and since, has been both immense and vocal. Almost all UFO researchers now consider Ray Santilli's autopsy film to be an elaborate hoax.

In Sydney, the hour-long TV 'special' (*The Roswell Incident ... Aliens revealed?*, by the UK's Channel 4) was seen as 43 minutes of Roswell material and 17 minutes of advertisements. It included only 1.5 minutes of core 'autopsy' shots from 70-90 minutes of autopsy film which is alleged to exist, and these were shown towards the end of the program. The remaining 41.5 minutes showed Roswell commentary which had been televised on several previous occasions.

The local 'special', began with a tasteful warning to the squeamish that it contained 'surgical procedures', and used an Australian actor as the narrator. Despite a panning from the critics, the show was the highest rating television program in Australia for the week and was

watched by almost two million viewers.

Quest Publications International (UK), producers of *UFO Magazine*, had been so concerned at the way in which the autopsy film was being promoted, that its Editor took the unusual step of lifting Quest's normal copyright restrictions on information it printed in their July/August 1995 edition. Many of UFOR's members do not have access to this material, so we have reproduced Quest's article in this edition of *UFO Reporter* - see *The alleged Roswell archive film* page 7. The article provides excellent background material about conditions leading up to the world-wide release of the autopsy footage. While the article is long (as *UFO Reporter* articles go) it is also very comprehensive and informative - quite the best account we have come across so far.

The program we all saw televised in August was essentially an elegant promotion for a second video - *Roswell, the footage*. It gives (some) further background about the autopsy film and the cameraman, and extra

autopsy film footage. This 'footage' video includes slow motion (action replays?) of the 'best bits, such as when the surgeon removes the 'alien' brain, when the cameraman dances around the surgeon, and so on.

The promotional program's release was synchronised world-wide for maximum effect. Several versions were provided by FOX Television for various cultural markets. In the United States, video hire shops were pre-stocked with copies of the autopsy footage video in readiness for the expected interest from the public and did very good business in the following weeks.

Within days of the world-wide promotion, one UFO group in each Australian state received a free 60-minute 'footage' video, which claimed to contain "all of the viewable material of the Roswell autopsy", from Mastervision in the United Kingdom. (UFO Research NSW was not actually one of the groups selected for a freebie, but we're not too upset about this, given the dubious nature of the material concerned.)

Contributions to UFO Reporter (NSW)

We need articles, photographs and cartoons for forthcoming editions of *UFO Reporter*.

If you think you can help or have something to offer, please contact The Editors, UFOR(NSW), PO Box Q95 Queen Victoria Building, Sydney 2000.

Recipient UFO groups were invited to show the 'footage' video to their members, who could then purchase personal copies from Mastervision in England by post. The price per copy, with postage, is around \$80, and it appears to have sold well.

VUFORS showed its video to members in Melbourne, TUFOIC to its people in Hobart and 'another group' in Sydney organised a public viewing here in October (after threatening to sue me personally if I arranged private showings for UFOR members in Sydney of copies pre-purchased from Mastervision in England).

The 'footage' video is produced using 'macrovision' technology which prevents normal copying. Any copy you make will roll when played, making it extremely difficult to view. However, I am advised that with a bit of extra technology the macrovision feature can be circumvented, and bootleg copies available from the United States, in US format, cost about \$20 (that's what the bootlegger thinks it is worth).

On the whole it was a very slick, very carefully stage-managed promotion.

It is interesting to compare the 'Australian' product with the United States presentation produced by Bob Kiviat. The US version had actor Jonathan Frakes of *Star Trek* fame, as compere, and was slanted to make the 'footage' material seem highly credible. One participant in the program, UFO investigator and Roswell expert Kevin Randle, said afterwards that his comments had been edited to make it look as if he accepted the genuineness of the Santilli film, which he did not. The Australian ver-

sion was more 'take-it-or-leave-it' oriented — much better suited to the Australian sense of cynicism/larrikinism towards 'official' matters. Presumably, it was expected that Australians would follow the lead of the US if the film really took off there.

The US version was even more tasteful than the Channel 4 version we saw; the autopsy subject had the genital area electronically air-brushed.

FOX Television's one-hour US special *Alien Autopsy: Fact or Fiction* got the highest viewer rating since the *Melrose Place* finale in May 1995. It was on-sold and shown again by all major US television networks a week later with ratings almost as high. So FOX and all major US networks did well from the exercise, and so did Santilli.

This second US showing included an interesting omission; the part where FOX showed its own private detective flying to Florida to track down the cameraman was left out. Presumably this was to take some of the heat off the search to locate the cameraman. (As has been amply pointed out elsewhere, if the cameraman exists, he must already be very well known to the US Government and public knowledge/support for him would improve his situation, not endanger it.)

In early December 1995, Ray Santilli appeared live on *Entertainment Tonight* (rebroadcast in Sydney by Channel 9), saying that he had received poor treatment from UFO investigators, and was releasing a further video with more footage on the autopsy (three months after the world had already been offered "all of the viewable material of the Roswell autopsy"?). Nice try.

With so much autopsy film coming to light, it rather begs the question as to why Santilli will not provide Kodak with a couple of seconds worth of the original film to have it chemically tested and validated.

The autopsy film is clever, but it's not the real thing. Internet users can now access the Worldwide Web for special effects information on how it can be recreated (access is <http://www.trudang.com/trudang/autopsy.html>).

So far, there is just so little confirmatory evidence for the film, and yet without a sample, investigators cannot prove conclusively that the film is a hoax.

Santilli has not been honest in the past. For example, the film has not been authenticated by Kodak, and US President Harry Truman could not have been at Roswell at the time the original film was taken. Santilli has done well from the process, and all indications are that he will continue to do well.

The whole sorry business has completely dominated UFO investigations world-wide these last few months, and should be properly discussed once and for all.

It is now time UFO investigators got back to the real business of investigating UFOs. □

The Autopsy Footage: More a case of Spielberg does the Hitler Diaries?

About once every ten years or so, UFO investigators are wittingly or unwillingly conned into 'assisting' with some major commercial enterprise of dubious benefit to themselves. Attempts to use UFO networks in this way actually occur quite frequently, but (fortunately), many do not succeed.

I well remember several such occasions where an entrepreneur has creatively used a lot of money to tap into the well-established, well-connected and ubiquitous UFO subculture to successfully flog a so-so product. Now I simply refer to it as the *Spielberg Option*, after the man who first perfected the technique.

When Stephen Spielberg produced his blockbuster movie *Close Encounters of the Third Kind* in 1977 he had the suppressed UFO subculture very much in his sights. The French actor/director Francois Truffaut emulated respected ufologist Jaques Vallee, Alan Hynek played himself, and I was surprised not to see an inflatable George Adamski somewhere in the crowd scenes. 'Consultant' Vallee expressed some concerns as to the ufological verisimilitude of the project to Spielberg at the time, but was ignored.

The film dredged up every special effect and every UFO-tainted nuance (even

bits of the Bermuda Triangle), and it cost heaps. It was spectacular but not very good, and Spielberg later felt obliged to produce a second or alternative version with a different and more spectacular ending, in an attempt to retrieve his professional integrity. Neither version really succeeds artistically or ufologically.

To make it a commercial success, there was a vast publicity campaign accompanying *Encounters*., wherever it was released and UFO investigators were actively recruited to help sell the product.

In the United States investigators got invited onto television talkshows; in Australia and New Zealand, cinema managers carefully organised local radio talkback sessions to coincide with local showings. And it succeeded.

Something very similar, but lower key was tried in Australia by Whitley Strieber's publishers (Arrow Press, London) in 1988, when Strieber's book *Communion*, started to sell well worldwide.

Arrow put up posters with the head of a 'grey' (from the front cover of *Communion*), all over bus shelters in Australian cities, and gave a free-call telephone number for enquiries and information.

Then it tried recruiting local UFO investigators for radio talkback shows which

would publicise UFO sightings and experiences, and indicated the author himself would possibly visit Australia.

Local investigators (such as myself) balked when told that any information or contact details from all talkback callers throughout Australia would go through one person behind the scenes in Sydney, instead of via the local investigators fronting each promotion. They withdrew their support. Strieber did not get to visit Australia to promote his book.

So the latest Santilli film is just another virulent variation on the same wheel and deal scenario, and should be treated as such.

It's also a much safer process than the Hitler Diaries scam some years ago, where people were actually jailed for the nuisance of it all.

Unfortunately, there is absolutely no guarantee these kinds of intrusion into UFO investigations can be prevented.

In a few years' time, promoter Ray Santilli will still be very well-off and will feature on the occasional TV chat show claiming how UFO investigators have treated him badly. And he will probably be marketing Spielberg's latest blockbuster movie.

B.D.

Obituary — Maureen Kozicka

Maureen Kozicka of Mount Molloy, Queensland died in late September 1995 from cancer. Maureen's book *The Mystery of the Min Min Light* was reviewed in the June 1995 issue of *UFO Reporter*.

She was born in New Zealand, but settled in Australia. Her interest in the Min Min light began in 1960 after the 1950s had produced the best crop of sightings this century. The Australian Broadcasting Corporation's regional radio station 4RK in Rockhampton, Queensland had appealed to listeners for Min Min stories and Maureen asked the sta-

tion for copies of some accounts.

Years later, in 1991, after raising a family and educating them by Correspondence School, these yellowed ABC accounts became the nucleus of her research into the topic. In 1992 Maureen toured the outback taping personal interviews with witnesses. She collected some 140 eye-witness accounts and published her book in 1994.

In 1987, she had produced a booklet titled *The Mysteries of Black Mountain (Kalkajaka)*, about a local granite outcropping which has long

attracted interest from local people. The mountain is noted for unusual phenomena, such as UFOs. This booklet has enjoyed several reprints, and remains popular with locals, and visitors to the Cooktown region.

A lively, energetic and empathetic person, Maureen was a very well-regarded personality and will be greatly missed. A committed researcher with a wide range of interests, she did not always suffer fools and skeptics gladly. Her books have wide appeal, and show great originality.

Kelly Case Update

The article on the 'Kelly abduction case' in the last issue of *UFO Reporter*, was extremely well received by UFOR members. However, I have since been notified by two of the researchers involved (Auchettl and Chalker) and Kelly herself, that the material used contains some inaccuracies.

I believe that the sequencing of events and the politics are still correct, but some details of the encounter itself may not be. (For example when Kelly and Andrew 'came to' in their car after they had been standing watching the object from the side of the road, the car was moving slowly; it was not stationary). These kinds of small errors can be very galling for researchers, especially much

later on when you want to compare and verify early accounts of an event (often presumed to be 'original' accounts made close to the event itself).

The *UFO Reporter* article was a compilation of reports from general accounts published in Australia, notes made at a public meeting, and partial accounts published overseas. It is essentially a secondary information source at best, and an attempt to bring together and discuss the many complexities of the case. The sources used were therefore listed as references at the end of the article (and some of these sources inevitably contained vague or conflicting information as well).

There are now possibly three new accounts of the

Kelly case due out soon. All of them are potentially excellent primary sources, because they come from people directly involved:

- Kelly is preparing a script of her experiences for publication by a US publisher in 1996
- The people in the second car are writing their own account for publication.
- John Auchettl will be producing his redrafted and highly detailed investigator's report.

While there is something of a race developing to see who will get there first, the different points of view should provide excellent coverage of the incident. *UFO Reporter* will try to keep you posted with developments.

The alleged Roswell archives film

Graham W. Birdsall

Courtesy *UFO Magazine* (Quest Publications International, UK), July–August 1995

When the Press Association widely announced on 26 March 1995, that an alleged 70-minute archive film of the 1947 Roswell UFO crash-site had been unearthed by the English television producer, Ray Santilli, and quoted Philip Mantle, Director of Investigations for the British UFO Research Association (BUFORA), as saying that Kodak had authenticated the age of the film, the world's media launched into a feeding frenzy.

Authenticity is the key word to what has become a long-running fiasco in the eyes of many people in this country and overseas. The alleged piece of archive footage was known about and discussed by Philip Mantle 18 months before the Press Association ran its story. Disturbingly, no results of any analysis as to its authenticity have been published as we go to press.

Stanton T. Friedman, the original investigator of the Roswell case, was not made privy to the film's existence before January 1995, when Reg Presley and 'Busty' Taylor mentioned it, and for the first time, its contents, on live BBC television. None of the other recognised scholars on the Roswell incident had been given details of what was contained on the archive. That sobering fact alone, where no acknowledged expert on Roswell had been brought into the confidence of Mantle or Santilli, to at very least offer their much-valued opinion, gave rise to much suspicion amongst researchers as to the authenticity of the film, and the motives behind those responsible for keeping it close to their chests.

On Friday 31 March 1995, Stanton T. Friedman was a special guest of Central Television in Birmingham, the West Midlands, England, to answer questions about the film, and the Roswell incident in general. Although Philip Mantle was also present, and stayed in the same hotel, Stanton was not invited to view a 15-minute videotape segment (allegedly taken from the original archive) which Mantle claimed to have been given by Santilli. (Santilli declined an invitation to appear on the programme, and refused to allow its makers to screen so much as a single frame of the alleged archive).

Prior to Friedman's visit, numerous UK newspapers had picked up on the Reg Presley and 'Busty' Taylor allegations, and run several stories throughout much of March 1995.

The Sunday People newspaper on 5 March 1995, quoted Philip Mantle as saying:

The footage shows the whole event - the crash scene and between three and five aliens, some of them mutilated. The wreckage was not discovered until about a week after the crash, so some of the bodies had decomposed and were partly eaten by predators. The aliens have flesh and blood and are like humans. They had overly large heads and no hair. Their noses, lips and ears were small and they had dark, sunken eyes. They are very human-looking. The footage is unique. It is the only known instance of aliens on film. An air force officer from Washington was brought in to take the film. He kept some film rolls secretly for years, then sold them

to Ray Santilli because he needed the money.

The *Daily Mirror* newspaper on 27 March 1995, quoted Mantle as saying: "I've seen one reel and it's very intriguing."

The *Daily Mail* newspaper on 27 March 1995 quoted Mantle as saying: "We have had the film checked out by Kodak who confirm it is 50 years old, and we now plan to have it examined by film experts at the [Sheffield] University."

The *Times* newspaper on 28 March 1995, quoted Mantle as saying: "I am sceptical by nature, but potentially this is mind-boggling."

Mantle then wrote a letter to the *Independent* newspaper on 29 March 1995. Here are just a couple of sentences taken from it:

The implications of this film are far reaching. First, it is the best proof we have yet obtained that an alien spacecraft did crash that summer in 1947. This film from Roswell is the icing on the cake. "

Mr. Peter Milson (KODAK) stated: "Nobody from Kodak has heard or seen anything about this film."

Due to these incredible statements, *UFO Magazine* strove to obtain as much information about the affair as was physically possible, and amongst other

things, we exchanged several transatlantic telephone conversations with Stanton T. Friedman, who made a number of checks on our behalf, prior to his flying to England to attend the TV programme.

He was to discover that the 82 year-old elderly gentleman, Jack Barnett, alleged to have been the cameraman and who sold a copy of the Roswell crash-site scene to Ray Santilli for \$100,000, was unknown to military archivists.

Friedman was informed that Jack Barnett resided in Cleveland; he was then told, Cincinnati; then told Orlando, Florida. After a fruitless search to locate the man, Friedman asked of Santilli: "Which, if any, is right?"

He confirmed that President Truman, purportedly filmed in Texas during the crash-recovery follow-up exercise, was never in that State during July, August, September and October of 1947. (This was done through checking President Truman's personal diary at the Truman Library).

We collectively attempted to prise detailed information from Ray Santilli, but he remained impassive throughout, and distanced himself from Mantle's attributed statements contained in the Press Association release. On 27 March 1995, Santilli wrote to Tony Dodd and, said:

The story you refer to did not come from our office or anyone connected with the project, therefore you cannot rely upon the information provided in it.

This only added to the confusion. Several reported elements about the videotape sequence had already disturbed leading researchers, and scepticism grew appreciably as more sketchy details were released, not least that the archive was black and white and had no soundtrack.

An alleged autopsy scene apparently depicted two 'surgeons' at work in a tent, removing tissue samples from an alien. Closer inspection of the film (made by a medical practitioner who viewed a videotape copy) revealed not tissue samples being removed, but swabs.

Tony Dodd has attended hundreds of postmortems whilst a serving North Yorkshire police officer, and in 25 years experience, nothing described in the first, alleged autopsy scene, filmed in a tent, had one shred of authenticity to it.

It was claimed in the Press Association release that Kodak had examined the archive film and shown it to be genuine, in the sense that its age was at least 50 years.

This was completely false, as we first revealed in the March/April 1995 issue of *UFO Magazine*. Mr. Peter Milson (KODAK) stated: "Nobody from Kodak has heard or seen anything about this film."

Stanton Friedman then delivered a swingeing statement concerning Santilli:

I did meet briefly with Santilli on Tuesday, April 4, just before I left [England]. I did NOT see any film. He hustled me out of their tiny office to a coffee shop. I have trouble believing anything he says. He admits he is only in it for the money. The INTERNET rumour mill claims falsely that I saw the footage and that I established that Truman was in Dallas at the time of the autopsy! I don't even have a date for the autopsy, but was able to establish according to the Truman Library that Truman was NOT in Texas in July, August, September, October of 1947.

A great-many people were at this time, being spoon-fed huge chunks of disinformation and this led to numerous enquiries from all over the world reaching us in order that we could somehow verify what was being claimed.

The claims centred around a 15-minute videotape sequence, allegedly of the Roswell crash-site; allegedly taken from a 16mm black and white; itself, allegedly 70-90 minutes long and allegedly housed in 14 film canisters, allegedly containing 4-7 minutes of film in each, and allegedly copied by a military cameraman some 50 years ago. And yet, the videotape sequence had not been viewed by anyone other than Mantle and Santilli, and a handful of others, including Reg Presley, 'Busty' Taylor and Colin Andrews, best-known for their work in crop-circles.

The clear absence of any technical analysis, despite having had an opportunity to conduct authenticity tests before the Press Association release, appeared totally unprofessional to many. The clear unwillingness to involve or seek expert opinion from Roswell researchers around this time, was highly questionable. The unwillingness to involve or seek expert opinion even after the Press Association release (re: Stanton T. Friedman), was incredible.

Unfortunate timing?

A promotional cover sent to the video-trade in connection with the newly-released film, 'Roswell', starring amongst others, Martin Sheen, appeared around this time, and it contained some disturbing features.

A section entitled 'Selling Points' — gave a clear reference to "PR coverage and fake UFO sightings to stir up the press" — and underneath, "Promotional tie-in with the British UFO Research Association".

Mr Mantle approached PolyGram (UK) in December 1994 to offer his help in promoting the film. Although PolyGram denied any involvement with the archive film, the resultant publicity wouldn't have done their sales-

When asked ... if it was proper for a UFO organisation to promote fake UFO sightings in such a commercial manner, Philip Mantle replied: "I'm not bothered".

figures any harm. When asked by Graham W. Birdsall at the Central Weekend studios if it was proper for a UFO organisation to promote fake UFO sightings in such a commercial manner, Philip Mantle replied: "I'm not bothered".

Interestingly, another gentleman in the United States, who claimed to have spoken with Philip Mantle some time ago, was told that the edges of the film had the letters KODA running along the length (between spool cutouts) followed by a square and triangle symbol.

Kodak in the United States have confirmed that these symbols are a code used by them, and in the case of the square and triangle, are affixed in a 20 year cycle. Their records indicate the code was used in 1967, and before that, 1947. However, one other important revelation made by Kodak and not widely publicised, is that their symbols are complemented with a coded series of minute spots (early equivalent of a bar-code), which would tell them the precise age of the film.

Unfortunately, Santilli has still to approach Kodak to allow them to con-

duct what would be a brief and simple examination — a point not lost on ufologists and those within the media who strove to obtain answers.

The Museum of London then played host to Santilli and Mantle on 5 May 1995, but *UFO Magazine* was not extended an invitation. It was left to others to provide their accounts of what transpired, and in this regard, we are grateful to Matthew Williams and colleague Chris Fowler, of the South Wales UFO Group for the following report:

'What follows is my interpretation of the May 5th Footage as shown at the Museum of London. I arrived at 12.25 at the Museum of London building which is near the Barbican Centre. I was accompanied by Mr. Chris Fowler, a

fellow UFO researcher, and who was in charge of photography for the day. Once inside the museum, we proceeded to the lower lecture theatre, and upon arrival found that about 40 people were already present, and were helping themselves to the generous offerings of food and drink which were provided by the *Merlin Group*. I was met by an Irish lady — Maria, one of Santilli's staff, who introduced herself and in turn took my details to check against her guest list.

'On tables spread around the room there were yellow press releases which contained *Majestic 12* documents. On the cover was the following statement: [See bottom left]

'After reading the booklet, I then had a look around to see if Mr. Santilli was present. I found him being interviewed by to a BBC journalist for Radio 4 news, and he was giving his usual story about how the footage came to light. He explained that the footage had been sold to him by the cameraman who was brought in to film the autopsy.

'The man, who was now in his eighties, decided to take a copy of this footage for his own reasons, but recently, due to the warm public opinion towards UFOs and the subject of Aliens, decided to sell the film. This, he said was to "gain some money to be able to give his daughter" who was soon to be getting married (probably past tense now).

'The cameraman wished to remain anonymous for fear of reprisals. No other information was forthcoming about the identity of the cameraman from Mr. Santilli on the day, although sources which have gone public on the Internet have revealed the name of the cameraman to be Jack Barnett from Ohio, or more likely Florida. The film first came to light after a team of researchers worked on an Elvis Presley film project. They required film footage, and Mr. Barnett was reported to have some home movie clips of the "King" which had previously not been seen. After a couple of attempts the team gave up. It is then reported that Santilli got wind of the footage and tried to obtain it himself. When he got to see Mr. Barnett, he was then offered the more exciting footage of the alien being autopsied. Santilli had got much more than he had bargained for!

'When Mr. Santilli had finished his interview, I shook hands with him and asked if he had done any analysis on the footage, He told me that such analysis was due to be started and results of which would be notified to the press. He was in a hurry to get on and do

Roswell statement

Following man's first use of atomic weaponry, UFO sightings around US military establishments became a common occurrence. This culminated in the summer of 1947 with the crash of an object in the New Mexico desert less than a few miles away from the 509th bomb group stationed at Roswell, the home of the Atomic bomb.

Enclosed will find a document recovered from the US National archive. It is alleged to be a briefing document prepared for the President Elect, Dwight D. Eisenhower by President Truman. The true events surrounding Roswell may never be known, however with the passage of time new evidence continues to surface.

For further information regarding the remarkable footage you are about to see, please contact us at:

International Exploitation Management
40 Balcombe Street
London NW1 6ND
Phone (0171) 7237331
Fax (0171) 7230732

something, so quickly made away. Mr. Philip Mantle was very busy doing radio and press interviews in the crowd. The most important person I saw there from the point of view of the release of the film to the public, was Mr. Bob Kiviat, a producer with the *Fox Network* in the United States. His role was to decide the saleability of the film and report back to Fox who would then make bid offers and legal arrangements for western world viewing rights.

'Eventually, at 1.05pm, it was announced that we could now enter to see the footage, and after a useless search by doormen to see if we had recording tools, we entered the lecture theatre. The lighting was very low and the stage area was very large for this type of hall. To one side stood a lectern and microphone, but at no time during the day was this used.

'At 1.11pm, the lights dimmed and the 100 people who had now amassed went very quiet. (Most didn't seem to have been invited!) The lights went completely off, and a black screen flickered white once or twice before the textual statement.'

The film you are about to see is taken from 16mm original films in 3 minute-long canisters and was purchased from the person who filmed it. All copyright is with Merlin Communications Ltd.

'After the words had moved off the top of the screen, we had a three second pause, and then the screen clicked into a white room. Instantly, you could see a body of a strange humanoid on the table.

'The picture was very clear and you could see that the humanoid figure seemingly had no body hair. Unexpectedly, it was not the normal "Grey" that some had come to expect, and indeed, had been reportedly seen in earlier footage released by Santilli on videotape. Also, this humanoid came as a shock because it was very fat and quite tall. I estimated its height to be at least 5 ft, although others present thought it smaller. Its head was enlarged in com-

parison to our head size by a 50% factor, and its ears were set lower down. It was lying face upwards on a table and no gaze could be determined from its black, featureless eyes.

'Its mouth was partially opened, but I could see no teeth. There was a nose, and it looked slightly smaller than ours, but just like ours, it was set out on the face — not the holes as reported with "grey-type" aliens. Under the left cheekbone, there was bruising or damage to the skin. Fingers and toes were slightly stretched but did not appear to have sinews under the knuckles. Nails were not discernible to me.

'I studied the thigh area on both legs, these were very large in the side-on view, but thinner when looking from the front. The thighs tapered down in size quite considerably towards the knee, and by the time the leg area had reached the ankle you could see that they were as you would more or less find in a human. On the right leg there was serious 'damage' — which could have been caused by burning, or possibly a cutting or biting action from some predator. The wound seemed large enough to be down to the bone, but I and many around me agreed that no bone as such was visible.

'In this first reel of film, which lasted approximately 3 minutes, the cameraman repeatedly walked around the corpse, moving in and out to afford a better view. Sadly, poor focus meant that each time he got closer, the worse the image became. The only times we got to see the body properly was at a distance. The first sequence seemed to be an 'overview' and not very clinical, although the cameraman's style did improve in later reels.

'As the end of this first three minutes approached, the film flickered at its edges, which is consistent with light

The most important person I saw there from the point of view of the release of the film to the public, was Mr. Bob Kiviat, a producer with the Fox Network in the United States.

saturation of daylight-loading of 16mm film reels. The flickering, eventually took over the whole screen and then another segment clicked into place.

'This showed two persons present dressed in radiation/covering suits with head pieces that had rectangular slits with what appeared to be plastic see-through material in them (the existence of such materials is but one part of the footage which has to be verified) — it did not appear to be glass! You could not see the eyes of the pathologists behind these masks. Although the standard of the photography became steadier in these later reels, the cameraman still followed the actions of the pathologist in overview style, but again going badly out of focus — due to not bothering to refocus the lens whenever close up shots of procedures were shown. This may indicate an inexperienced cameraman or someone who is shocked by the autopsy badly enough to forget to focus?

'As the camera moved around, we could see a telephone on the wall with a clearly visible 'curly' [elasticated] cord. On the same wall, there was a viewing (observation) window — behind it an onlooker dressed in surgery outfit with linen face mask, and linen hair cover. This man took notes. In the centre of the room a microphone hung down from the ceiling. It had a 360 degree unipolar type cartridge but may have been a valve unit. A clock on the wall showed 10.10 when the film began, and was now showing 10.20 as the examination began. (Time verified by Nick Pope of the Ministry of Defence.)

'The first pathologist went round to the foot of the alien and very slightly parted its legs. We could see a vaginal entrance, hairless, but the pathologist didn't carry out a larger examination of this area. The 'motion' in the body seemed real enough — there was tension in the physical makeup of the legs, but enough movement to allow the right leg to part slightly. It seemed to me at the time, promising that the leg had joints, but because the movement was

so small, it was hard to confirm for certain the presence of any limbs or joints.

'Next the arm and leg area was explored, with just a gentle hint of movement given by the pathologists. In this segment, people account to having seen

Some interesting moments following the UFO crash at Roswell, as identified by Kevin Randle and Don Schmitt.

Wednesday

Thursday

Friday

Crash of UFO, debris falls on Foster ranch. Main body of object falls NNW of Roswell. Crash occurred around 11.30pm.

Saturday

Military starts retrieving debris and seals off by roads. Mac Brazel finds some debris and shows it to neighbours.

Sunday

Recovery of UFO nearly complete at impact site. Brazel takes some debris to Roswell. Military aware that incident is known to public.

Monday

US military recover debris from Foster ranch, and considers how best to contain the Brazel find.

Tuesday

Press release reveals details of object on Foster ranch, but fails to mention site closer to Roswell. Military issues cover story (balloon) late in the afternoon from Fort Worth.

six fingers or six toes, although I did see shadows, I could make out only five. I could have missed something though.

'The first incision was made from the left part of the neck down and across the chest in a crescent fashion. A second

or so after the blade clearing the neck area, thin trickles of blood crept slowly down an inch-or-so. Other areas did not seem to carry so much blood. The cuts continued now from the base of the neck, down across the chest area, to the lower stomach. An inverted crescent cut was completed across the lower stomach area. Skin was then folded back to the left and the right of the body and we saw sight of the internal organ area.

'There may have been a slight cut in the film here, but I didn't remember seeing any internal membrane, which is present in humans. It may have been a case of the cuts being so deep, that they cleared through the membrane on the first incisions.

'Also, allow for small errors in my reporting of this film — I was writing in the dark, and my finished notes needed a lot of cuneiform deciphering!

'The body parts that were exposed did not seem wholly familiar, and no rib cage was apparent, although a muscular wishbone structure, possibly cartilage, could be seen halfway down the chest area. Just below this, there rested our first noticeable organ. Some referred to this as the heart, some said that it was a crystal (!?), whereas I will not speculate as to what this was, it was certainly removed with ease. It was placed in a glass dish and taken away to a table beneath the clock. The speed of removal adds to my thinking that it was not a complicated organ, and I noted that there were no large arteries. From my point of view, the rest of the lower body examination was a case of cutting with scissors and pulling out unrecognisable elements from the body — a gory sight!

'I was not impressed by the ravaging actions of the pathologist, who did not seem too concerned with clean cuts, nor cataloguing of supposedly fascinating alien body parts. Eventually this scene ran out and next we clicked into a scene which showed 11.30 on the clock. Now the pathologist had moved to the head area, but just before they made

Diagram based upon 'Timeline of Selected Roswell Events, July 1947, which featured in IUR, Jan/Feb 1994

July 2

Willmot UFO sighting

July 3

July 4

Ragsdale witnesses actual crash. inciscan nuns, William Woody and his ther, and E.L. Pyles see object going wn north of Roswell.

July 5

vin Randle and Don Schmitt recelve ta from military source which shows :covery of object began on this day.

July 6

bris from impact site is flown to ashington before military learns of the azel site.

July 7

July 8

meral public becomes aware of the Roswell UFO incident, but only on the site the Foster ranch.

cuts, they changed their attention to the eyes. We saw tweezers being employed to capture something in the eye. The tweezers were lifted away and they took a dark membrane cover off the eye. We saw an almost normal-looking eyeball, [the] only difference being that it was slightly larger than our own, turned up halfway into the head. A similar procedure was employed to remove [the] other eye membrane. I use the word membrane now, but it is not to say that these dark substances which

Bob Kiviat ... stated that his interest was only in the way it will make a hit on the television-viewing public.

covered the eye were in fact natural. The gelatine substance looked like soft, contact lenses, or light-reducing filters.

It was noticeable that this humanoid had a human-looking iris. Perhaps this means that both our species are closer to us than we had previously thought.

'As the autopsy continued, the pathologists then moved onto the head. Areas to be cut were planned out and then a longitudinal cut was made around the back of the head. Skin was peeled back to show the bone of the skull. A stainless steel bone saw was produced and then used to cut through the skull so that the brain was exposed. After some brief problems with getting his finger inside the skull, the pathologist then proceeded to lift out the brain. Most people were perplexed at the brain matter as it was soft and hardly comparable to our brain matter. The substance was not grey either, more of a murky dark mix. From what I recall, the substance of the brain was different in consistency. I had the feeling that it was not brain we were seeing being removed. The remnants of the brain were scooped out of the skull and this very unclinical procedure ended this section.

'We next saw a view from the front of the body once more. The skin, which was peeled from the back of the head over to rest on the forehead, was un-

pleasant to see. As I noted it, this was the last clip we saw. The video screen went blank and the house lights faded up. People were stunned into silence initially, but then fevered questions started to be asked. I was sitting next to Bob Kiviat during the screening, and he asked what I thought of the footage. I said that it was impressive and certainly looked like a very good representation of an alien, but that the film would still have to be verified: He seemed to think that it would be a very difficult task to fake such footage and he stated that **his interest was only in the way it will make a hit on the television-viewing public**. As such, he stated to me that he was **not too worried if it were faked or not**. His task was simply to get an impression of the film. The task of bargaining and buying rights to screening would be dealt with back home by a different department, so the question of how much would be offered was not one he could answer — but at least **this confirmed that nobody had purchased the film at this time**.

'I asked him how he would like to see the film released. He thought the best impact would be gained by a two-hour conspiracy and UFO programme, culminating in the footage at the end. The problem of the graphic nature of the footage being put on early television would then be solved by that part being screened around 9.20pm. Of course, this is only speculation, but being a producer would give him a good idea of what might take place. It was after this [conversation] that I noticed a crowd had gathered at the back of the theatre around Ray Santilli and his publicist. Microphones were being thrust at him and he was becoming agitated, so I wandered up and listened to some of the questions being asked by members of the media.

A hasty exit!

"Are you going to release the name of your source for the film?" asked a journalist. *"Our source wishes to remain anonymous"* replied Santilli, who was becoming in-

creasingly agitated. His publicist noticed this and said: "All we can say is that the person is 82 years of age and doesn't want his details to be given out." Another press member then asked: "Does this mean you will never give away the name of the source? Could you see yourself telling people in the future?" The publicist responded: "Mr Santilli has already answered your questions, please stop being unreasonable."

'In my opinion, he hadn't begun to answer any questions, and these needed to be asked after the viewing!

'Santilli's publicist (who I believe was called Harry) kept saying no, and ushered him away from the crowd. At this, they pressed forward to get a response, fast-fire questions were given, but Santilli rushed away, straight out of the theatre. One or two reporters made small efforts to go after him, but the main group relaxed and put away notepads at a leisurely pace.

'Why did Santilli not want to answer any of the most simple questions? Why did the publicist do all the talking? Why did the publicist make the decision to leave and not Santilli? I spoke to Colin Andrews about this, and that he had been witness to 'Harry' (publicist) seemingly giving Santilli an order, and that once the order was given, Ray Santilli snapped to heel. I don't know what to make of this, and don't suggest some sort of control being had over Santilli — simply that the facts are there — that a sharp exit was sought, and it seemed that 'Harry' was giving the orders: surely a hardened film producer used to rough deals and talking money would be the one giving the orders?

'Santilli was not seen again during the day. As the parties departed I was able to catch the opinions of some of the people as they left. Mr Kent Jeffrey was set to check out the validity of the 'curly' telephone cord, and on this basis was unsure about the footage. Indeed, most people who I spoke to said that al-

though it was very good footage, they had a bad feeling about it, and wouldn't like to be heard praising it for fear of being ridiculed if the thing fell through. This mature attitude was reassuring, because it seemed that everybody had realised the potential for this footage to be a source of disinformation, and the possible damage that could be done to ufology if it fell through.

I felt the footage could have been real, but could also have been a very well done hoax. I think that even if part of the scenery, props and pathology used were correct, even if the film itself

were verified as of 1947 stock, we still have a possibility of all of that being faked. If it is a question of faith, I do not believe things just because they are well packaged.

What we need to have are faces of people who can be traced, and so far every face has been hidden from both this footage and the older 'tent' footage. Without confirmation of who took part, we are all left in a weak position, and as such, would be best to treat the footage as potentially interesting, but not confirmed.

'I think that once the footage is available, and everybody has seen it, there will be a major scandal about Roswell. The interest caused by it will certainly be of some use to ufology as long as we play a semi-neutral role and don't get drawn into making wild claims about its authenticity — **without the very important proof!** I am going to be heavily involved in research to try and find out the truth of the footage, and any news I get will be passed onto you through the editors of *UFO Magazine*. □

Even if part of the scenery, props and pathology used were correct, even if the film itself were verified as of 1947 stock, we still have a possibility of a of that being faked.

Friedman's letter to Santilli

Subject: Purported Roswell crashed saucer and autopsy film footage

As the scientist who was the first investigator of the Roswell story and is still actively investigating it, I am very concerned that despite the almost 4 months that have gone by since the first public noise about the footage, you have provided NO evidence whatsoever to substantiate any of numerous claims.

You claimed, in our first conversation back in mid-January, that the emulsion had been dated as of the right time frame; that you had been researching the case for over one year, and had all kinds of paperwork from the cameraman; that you had established that President Truman was in Dallas, Texas, when the autopsy took place including checking with the Truman Library; that you didn't know who I was despite my having coauthored what many consider the definitive book on Roswell (*Crash at Corona*) besides publishing many papers about Roswell and Majestic 12. When we met on April 4 in London, you claimed that cameraman JB (Jack Barnett—Editor) was given \$100,000 US, but no receipt was obtained; that he is dominated by his wife, but that she didn't know anything about the deal. These both sound very unlikely. Surely, IF the film were genuine, you would have it examined in detail by someone like me who has been working on the story for more than 17 years and by film experts.

You would have provided as a minimum the following data:

1 The make and model of the film camera used.

- 2 The type of film used and the actual dates of the filming.
- 3 Evidence in the form of a written report from Kodak or whoever supposedly determined the vintage of the film.
- 4 JB's military discharge papers — DD 124.
- 5 A set or two of military orders from the right time frame indicating where JB was assigned, names of associates, etc.
- 6 A receipt for the \$100,000.
- 7 Some kind of withdrawal slip showing from whence cometh the \$100,000. Your small office gives no indication that you would find it easy to lay your hands on that amount of cash.
- 8 Evidence of a supposed showing to supposed religious leaders.
- 9 Any evidence that BBC had ever intended to show the footage.
- 10 Evidence that there had been contact with the Truman Library and any indication that Truman was in Dallas any time in the period July 1 to September 30, 1947. They tell me he wasn't in Texas.
- 11 Any evidence that your effort is other than an attempt to spread disinformation to discredit Roswell... similar to the US Air Force attack on Roswell in September, 1994... similar to the Doug and Dave Faked Crop Circle nonsense of several years back.

In short, it seems to me that you should put up, or shut up — STF.□

The Truth is out there: *UFO Magazine* presents its findings

Long before the Museum of London meeting took place on 5 May, *UFO Magazine* had of course been instrumental in uncovering numerous flaws to the so-called 'Roswell archive footage' — and we suspect this is one of the prime reasons no invitation was extended to us to attend the London screening.

Nonetheless, we did notify the media of our concerns 24 hours earlier, and had not Santilli made a hurried exit for the door, numerous questions would have been put on our, and ufology's behalf. This much was known before 5 May:

The 82 year-old American cameraman, Jack Barnett, didn't exist in official military records of *all* combined US services.

His name didn't appear amongst those who served as cameramen for the armed services in 1947.

President Truman was not in Texas during July, August, September or October of 1947. In point of fact, on the day of the actual Roswell crash, he was attending a ship-launching ceremony in California.

Ray Santilli had distanced himself from the Press Association statement put out by Philip Mantle on 26 March 1995.

Claims to the Press Association that Kodak had authenticated the age of the film were totally false.

Stanton T. Friedman was not allowed to view the videotape sequence either before, during or after his visit to England on 31 March 1995. He did receive an invitation to the Museum of London screening 24 hours before it took place.

Philip Mantle knew of the existence of the archive film a full 18 months before the Press Association release, but did not make Friedman privy to this knowledge before January 1995, nor would it seem, did he fully investigate the hoax potential.

A commercial video on Roswell, which impressed upon retailers that fake UFO sightings would be produced to stir up the press, (promoted by BUFORA) was ethically, highly questionable.

Kodak announced that although symbols on the spool reels might point to a 1947 origin, other minute indentations which complement the symbols would quickly and decisively reveal its true age.

Friedman challenges Santilli

On 3 May 1995, Stanton T. Friedman sent by fax, the following communication to Ray Santilli (this challenge has also been published in the May 1995 issue of the *Mutual UFO Network Journal*). [See box on page 16]

The following day, on 4 May, and just 24 hours before the Museum of London meeting, Ray Santilli delivered his considered response to Stanton Friedman's challenge:

"None of the above is of interest to me"
(Ray Santilli)

Philip Mantle is the English representative for MUFON, as well as Director of Investigations for BUFORA. On 19 May 1995, exactly 14 days after the Museum of London meeting, the MUFON issue for May arrived in the United Kingdom. Alongside the Friedman letter, was a letter written by MUFON International Director, Walt Andrus.

He suggested to readers that:

"This will be a great opportunity to not only view and evaluate this controversial film, but to meet Mr Santilli in person and possibly the cameraman responsible for same."

Andrus makes no mention whatsoever of the flaws and doubts expressed by the majority of ufologists, but sandwiched in between letters from Andrus and Friedman, was a letter from Philip Mantle (see box following page).

Mantle's open letter to Ray Santilli and the Merlin Group

There are a number of requirements in order to successfully undertake the analysis of the alleged Roswell film footage. They are:

- 1 A complete copy of all of the film (without exceptions). This will be viewed by an historian to visually check the accuracy of the images depicted on the film to see if they are representative of that era (1947). An historian has yet to be appointed,
- 2 The serial numbers from all 14 rolls of film. Preferably, these to be cross-checked visually by Philip Mantle in the presence of Ray Santilli or other from the Merlin Group.
- 3 A copy of all documentation surrounding this film (without exceptions) which should include the 'analysis' already undertaken on behalf of Merlin, the coroner's report, etc, etc.

- 4 Actual film analysis:
Two film companies have now agreed to analyse the film. They are Kodak (UK) in Hemel Hempstead, and Hasan Shah Films in London.

The analysis at Kodak will be overseen by John Parsons-Smith, Managing Director, Motion Pictures and Television Imaging. Kodak's requirements are as follows:

One canister of the film in question. Kodak has assured me that there will be no destructive testing of the film. In view of the sensitivity of the film, I would like to suggest that the film be hand delivered to Kodak (I will do this) and hand collected after the analysis. Alternatively, Merlin may wish to make their own arrangements with Kodak in order to deliver the film to them. The analysis at Hasan Shah

Films will be overseen by Hasan Shah himself. Again, they require at least one canister of original film. Again, I can hand deliver and collect, or Merlin can make their own arrangements. To give you some idea of the type of work this company can undertake, they will utilise the latest technology to establish the age of the film stock by using computers, check nitrate levels, code numbers on the film, etc. Again, no damage will be done to the film, but they do require a number of frames from the leader of the footage which would have to be scratched in order to establish nitrate levels, but this would not damage the actual footage images.

- 5 Last, but not least, any film footage or still photographs is only half the story, the other half of course is the photographer. I would respectfully request that I be given access to speak to JB, the alleged photographer. I would like to offer him a place at the conference, but more importantly, from an analysis point of view, I would like to speak to him in person.

I have the appropriate funds in order to visit him in the USA, in confidence if required. Until such a time that we have spoken to the reported photographer, doubt will be thrown on any analysis of the film irrespective of who conducts such an analysis.

I trust you will give due consideration to the above proposal. Only by the mutual cooperation of all parties involved will we ever be able to successfully analyse the Roswell film footage — Philip Mantle. □

Was Santilli made aware of this request at the Museum of London? Was the audience aware that no analysis had been conducted before they entered the theatre? Were the media made aware of Mantle's intentions to write an open letter to Santilli, albeit through a North American publication? There is an old saying in England that can be applied in this instance: **"Its no use shutting the stable door after the horse has bolted."**

If Mantle knew all along that no analysis had been conducted, if he remotely suspected there were grounds for concern, why didn't he share them with the rest of ufology? It will now be fascinating to see what develops in the coming weeks and months ahead, leading up to Santilli's advertised appearance as a speaker at the Sheffield Conference, where he is supposed to show the entire archive footage!

The 'plot' thickens

The Merlin Group features on all of Ray Santilli's correspondence. Its address is 40 Balcombe Street, London, NW1 6ND.

Recently, the letterheads of Ray Santilli have featured Tentcrest Limited, T/A (Trading As) The Merlin Group — the address of Tentcrest Limited is 40 Balcombe Street, London, NW1 6ND.

Raymond Santilli is one of two directors of Tentcrest Limited, and his home address is listed as 40 Balcombe Street, London, NW1 6ND.

International Exploitation Management, remember them? The people who distributed fliers about MJ 12 and the archive film at the Museum of London? Their address is 40 Balcombe Street, London, NW1 6ND.

Some BBC television pundits approached Santilli's 'agent' and expressed interest in following up the archive film, with a view to possible screening of segments. The agent handed them a card, and on it was the name Chris Cary, together with a telephone number where he could be contacted. Santilli failed to respond to any of the numerous telephone messages

left at his office by the BBC, and a telephone call was placed to his apparent agent, Chris Cary.

When the receiver was picked up, a female voice at the other end said: *"Good morning, Imagination Limited, how may I help you?"*

Imagination Ltd is a company which produces props and scenery. They have studios, but Cary insisted:

As a freelance media consultant, I have many clients both overseas and here in the UK, of which Imagination is just one.

So what are we to make of all this? Let's return to the pathology scene. Anomalies as to the authenticity of the pathology scene have been raised by many who were present, particularly expert television and film technicians. The 'curly' [telephone] cord caused a few ripples, but Kevin Randle in the United States has discovered that elasticated cords were available in 1939 — although to only a select few by special order.

Kent Jeffrey, of the International Roswell Initiative [supported by the Fund for UFO Research, Mutual UFO Network, and the Centre for UFO Studies) wrote a damning report on the alleged footage on 26 May 1995.

Kent had travelled to London to see for himself, the much vaunted archive, and in his considered and lengthy report, he stated:

Because of the dubious nature of the film and the questionable way in which it is being handled by those in possession of it, there is tremendous potential for damage to the entire Roswell effort. Because I was the only Roswell researcher at the May 5th showing, I feel a responsibility to put neutrality aside and speak out.

Before going into specific details about the viewing, I would like to state up front and unequivocally that there is no (zero!!!) doubt in my mind that this film is a fraud.

The International Roswell Initiative has attracted 17,000 signatures to its Roswell Declaration appeal to persuade

the US Government to release all archive material of the 1947 crash. Their total and absolute condemnation of the alleged footage is powerful stuff indeed.

Many who were present at the Museum of London screening, have offered slightly different versions of the pathology scene. For example, the height of the corpse varied, as did the number of digits on each hand. Few though, differed about the gruesome nature of the depicted autopsy process.

Nick Pope (Ministry of Defence) had this to say about the footage: "You can never prove it's genuine, but you can prove it's a hoax..."

Nonetheless, those who were privy to the footage did not suddenly leap out of their seats and announce at the end that what

they had witnessed was genuine. Most retained a high-degree of scepticism — most felt that the footage was somehow, not right...

Many people who were present noticed that the wall clock appeared too modern for 1947, but there was something else that was curious about it...

When the first pathology scene flickered into life, most eyes were focused not on the clock, but on the alien. True, the autopsy began at approximately 10.20, but in those first few brief seconds, the clock face showed 10.10 (initially pointed out by Matthew Williams and independently confirmed by Ministry of Defence official, Nick Pope, who also attended the screening).

Matthew Williams shared his notes with a photographer colleague (not Chris Fowler) sometime later. He came back to Matthew and pointed out that the time of 10.10 was significant. It appears that all watch and clock faces are affixed this time before being photographed or filmed. Check any catalogue at home and scrutinise the watch and clock faces — on nearly every page, the time registers at 10.10. Every photographer or camera operator is taught at an early stage in their careers to film or shoot certain objects in a particular

manner or style. Where time-pieces are concerned, 10.10 is ideal to capture both hands. If a studio requires a clock for a certain scene, the likelihood is that it will be set at 10.10 from a previous appearance

Hypothetically speaking, if the clock had no power, and was manually adjusted during filming, its starting point of 10.10 might not have been regarded as significant by those creating a possible deception. This curious fact could well prove to be frivolous, but then again?

Interestingly, Nick Pope had this to say about the footage:

You can never prove it's genuine, but you can prove it's a hoax...

Summary of findings

The numerous flaws thus far detected in this sorry affair should be enough to put everyone on their guard — more so now that we have alerted the international UFO community to previously undisclosed facts, with the kind help and assistance of fellow researchers in this country and abroad.

Unfortunately, for reasons best known to them[selves], some prominent English ufologists have been seen to actively promote Santilli and the archive film, without any regard for the consequences of what it will mean for the rest of us, if it proves to be an elaborate hoax.

Despite making his public appeal through the *MUFON Journal*, Philip Mantle turned up with Santilli and Chris Cary in San Marino, Italy, on 20-21 May 1995, where film and slides were screened and promoted to an assembled audience of UFO researchers and a small media army. Chris Cary had this to say shortly after his return to England, in a letter dated 25 May 1995:

Whilst we respect Mr Friedman's history, profile and standing within the UFO community, we believe the material will be best served by neutral researchers who have no personal vested interest in its future.

During his visit to San Marino, Italian researcher Corso Vittorio Emanuele, spoke with Philip Mantle, and obtained the following statement.

Mantle told (me) that two names are plainly visible on a notebook held by someone during the autopsy: Detlev Bronk (the well-known physiologist, allegedly a member of MJ 12) and a Dr. Williams.

Stanton T. Friedman had already written the following facts on 5 May 1995:

Dr. Bronk supposedly did the autopsy. I have just read a very detailed biography of Dr. Bronk prepared by the National Academy of Sciences. So far as I can tell, he was strong in Physiology and Physics, but did NOT have a medical degree. It is indeed difficult to believe that he would have performed an autopsy.

By excluding the likes of Friedman, who having spent 17 years of his life investigating the Roswell crash, and not least interviewing over 80 persons directly involved, facts such as those pertaining to Dr. Bronk, are being denied to the public and media who attend gatherings such as we have witnessed at the Museum of London, and more recently, San Marino. Another well-known American researcher, Don Berliner, has offered his services for some considerable length of time to Santilli, but he has not received so much as a single reply.

In a letter dated 25 May 1995, Philip Mantle stated:

BUFORA has not at anytime promoted the film as genuine.

There is no doubt that global interest in this alleged archive has been generated as a result of some extraordinary statements and claims, an extraordinary series of film clips, and an extraordinary absence of any analysis. However, once credible researchers began to enquire, once they began to identify serious flaws, what happened? Santilli refused to discuss the matter further.

Philip Mantle has had the opportunity as Director of Investigations for BUFORA, and English representative for MUFON, to make the same enquiries, to ask the same questions, but more importantly, had a head-start of some 18 months before anyone else.

The motives as to why this archive film has been generated and promoted raises further serious questions — and pertinent answers and explanations will continue to be sought for a considerable time to come.

Will Santilli rise to Philip Mantle's belated challenge and deliver the film for analysis? Will the alleged cameraman accept Mantle's invitation to appear and be questioned at the BUFORA conference? Will Santilli turn up at Sheffield — show the entire archive sequence? Will he stay and answer questions? Will he answer all of the questions put by Stanton T. Friedman? Will records, documentation surface? Will someone in the media purchase film rights without first authenticating the archive?

It is of immense regret that this entire affair has resembled a comic opera at the best of times, but the sort of questions that have been detailed above, and elsewhere in this article, are being asked throughout the world. The people have a right to know what is going on.

Our investigation will continue to unearth the truth for however long it takes, because a raw nerve has been touched, and the hopes and aspirations of millions of UFO enthusiasts throughout the world cannot be toyed with by a handful of individuals whose ulterior motives remain highly dubious.

Our express aim in publishing these findings, is to inform readers and the UFO community at large that all previous claims as to the authenticity of the Roswell archive footage are dubious, and that in the opinion of *UFO Magazine*, this 'archive footage' is simply not authentic. □

Contributors

Stanton T. Friedman; Tony Dodd; James Easton; Rodney Howarth (*The New Ufologist*), Kent Jeffrey; Corso Vittorio Emanuele. Special thanks to: Matthew Williams (*Truthseekers Review*); Chris Fowler; George Wingfield (*The Cerealologist*); "Nick" (BBC); Nick Pope; Kevin Randle; Paul Fuller; Jenny Randles (*Northern UFO News*), and numerous individuals whose names we cannot mention.

Credits: *International UFO Reporter*, published by CUFOS. Details: 247 West Peterson Avenue, Chicago, Illinois 60659, USA.

MUFON, 103 Oldtowne Road, Seguin, TX 78155-4099, USA.

Classic disc seen at Five Dock

D. Robb and J. Bamstaple

On Saturday 2 July 1994 just after 0900 hrs, Mr P. was returning home from nightshift, to begin his annual leave. It was a bright, sunny morning, the sky was cloudless and he was in a happy frame of mind with the thought of his holidays just begun.

Entering the back gate he heard what he thought was the 'low whirring or humming sound of a helicopter a long way off'.

Looking towards where the sound was coming, he was astonished to see the underside of an elliptical aircraft

flying towards his back yard, and only about 12 metres above the ground. The object moved in a straight line from south-west to north-east just above roof-height, at about 65 km per hour. It cleared the mature trees in nearby Roberts Reserve behind his house, by about 3 metres.

Mr P 'stopped dead' to watch the craft and felt apprehensive. The object made no more noise than a passing car would when travelling at that speed.

It was quite small; about 6 metres across. On its flat underside there were three bright hemispherical lights, each a different colour — blue, red, and orange. These gave off a steady glow. The rest of the craft seemed to be made of a silvery metal.

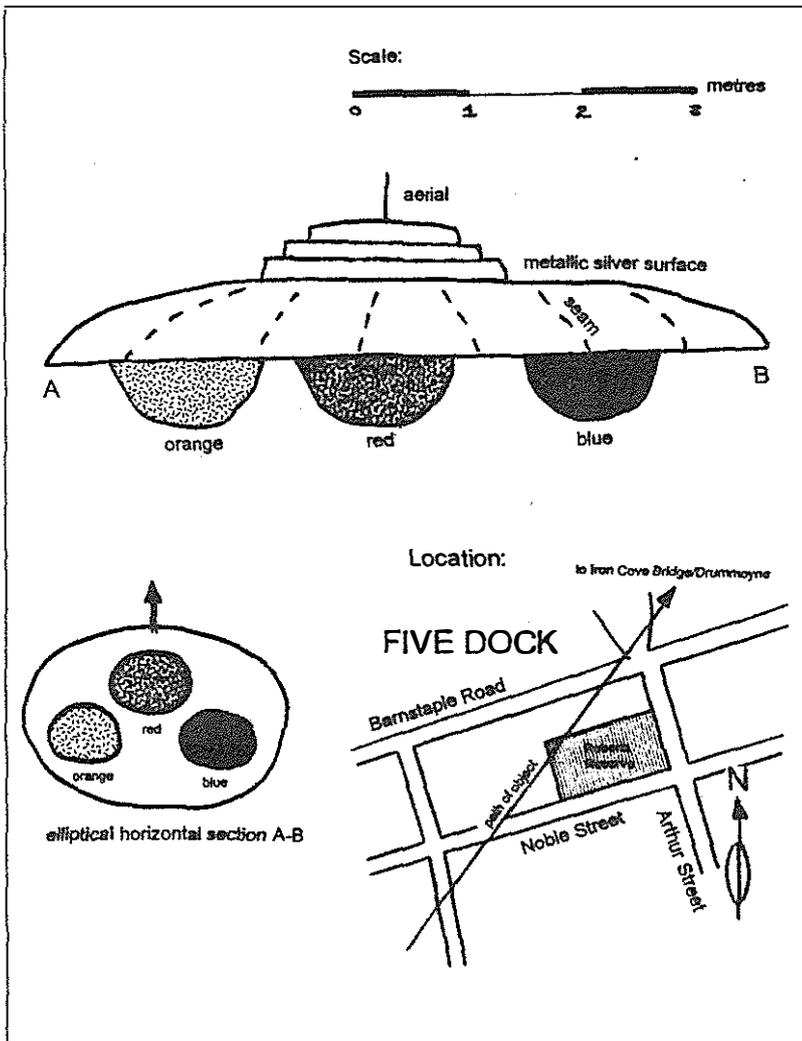
The object took about 8–10 seconds to pass over his back yard. The sound lingered more in the object's wake, and faded completely about 30 seconds after he first noticed it.

He had a clear view of the UFO as it moved towards Drummoyne (on the shores of the Parramatta River/Sydney Harbour).

Mr P. glanced at his watch (time 0905 hrs) and then watched the object until it became indistinguishable towards the Iron Cove Bridge (about 2.5 km distant). The sighting lasted about three minutes.

The witness had the distinct impression that he was looking at some man-made craft, which seemed to be made up of sections with seams in the metal surface. It was not spinning, and the profile was very hard-edged and solid.

He did not report the object at that time because he thought many others would have done so. Later he was amazed to find that no-one else had mentioned it. □



Star Wars over Australia?

G. Stewart

One of the most spectacular video footages of a UFO encounter was taken by cameras on board the *Discovery* space shuttle on 15 September 1991. The video sequence was picked up live by a number of amateurs who were directly monitoring the transmissions. The material has been shown in news broadcasts, and circulated amongst UFO researchers world-wide.

The video shows several small, bright objects manoeuvring on screen, apparently interacting with one another in a complex fashion. Skeptics have usually insisted these are mere shots of some of the many small ice particles which inevitably end up in orbit with every space shuttle.

UFO investigators were quick to dispute this interpretation and US scientist, Dr Richard Hoagland, soon conclusively demonstrated the objects were actually large-size and many hundreds of kilometres away from the shuttle. One UFO in particular appears to rise up from below the Earth's dawn horizon, and can be clearly seen emerging from behind the atmosphere and the 'airglow' layers. It is clearly in orbit around the Earth, some distance out in space, and travelling quickly.

A sudden, bright flash of light is then seen to the left of the picture, below the shuttle. The UFO then turns at a sharp angle and heads out into space at very high speed. Two thin beams of light (or possibly condensation trails) move rapidly up from the Earth's surface towards where the UFO would have been, if it had continued in its original orbit.

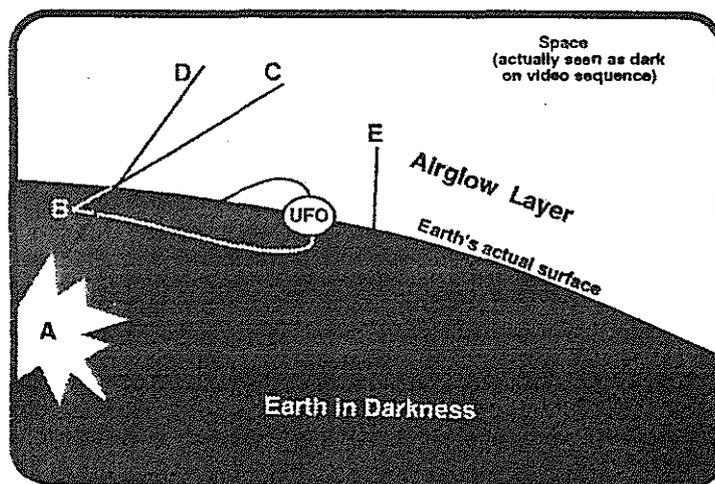
Subsequently, careful analyses of the video shows that:

- The distance from the *Discovery* to the Earth's horizon is 2757 km.

- The UFO's speed before accelerating into space is calculated at 87,000 km per hour (Mach 73)
- Three seconds after the light flash, the UFO changes direction sharply and accelerates off into space at 340,000 km per hour (Mach 285), within 2.2 seconds. (Such an acceleration would produce 14,000 G's of force.)

The light flash and light beams (or contrails) that shoot into space, have variously been described as a ground-based attempt to disrupt or destroy the UFO. Hoagland interprets the incident captured by the *Discovery's* videocamera more specifically as a Star Wars weapons test against a Star Wars drone

Diagram to show relative components of the NASA - UFO sequence
(as seen from the Space Shuttle *Discovery*)



In the above diagram UFO is seen to come up over the horizon below the airglow layer and then change direction to the right where it travels to the point marked "B". It then encounters the flash from below and left of the Shuttle and accelerates very rapidly away and out through the airglow layer into space to disappear at point "C".

"A" is the position where the flash is observed in the video sequence.

Line "D" is the first contrail to be seen which if extended back, ends very close to Exmouth Bay WA. Line "E" is the second contrail to be seen in the video sequence. This line if extended back places it just about right on top of the Pine Gap Facility near Alice Springs.

(the UFO). Other UFO investigators prefer to describe it as a Star Wars attempt against an extra-terrestrial UFO. Whichever version you prefer, the technology implied is most certainly impressive — at least of Star Wars calibre.

More recently from New Zealand, investigators have reviewed the video and corrected the actual time it was taken. They have found that the UFO incident was recorded over Australia, and not the Philippine Islands as was originally thought. The *Discovery's* tra-

jectory had already taken it across Surabaya in Java and above the Simpson Desert, West Australia. The UFO is first picked up coming over the horizon when the shuttle is close to Lake Carnegie WA.

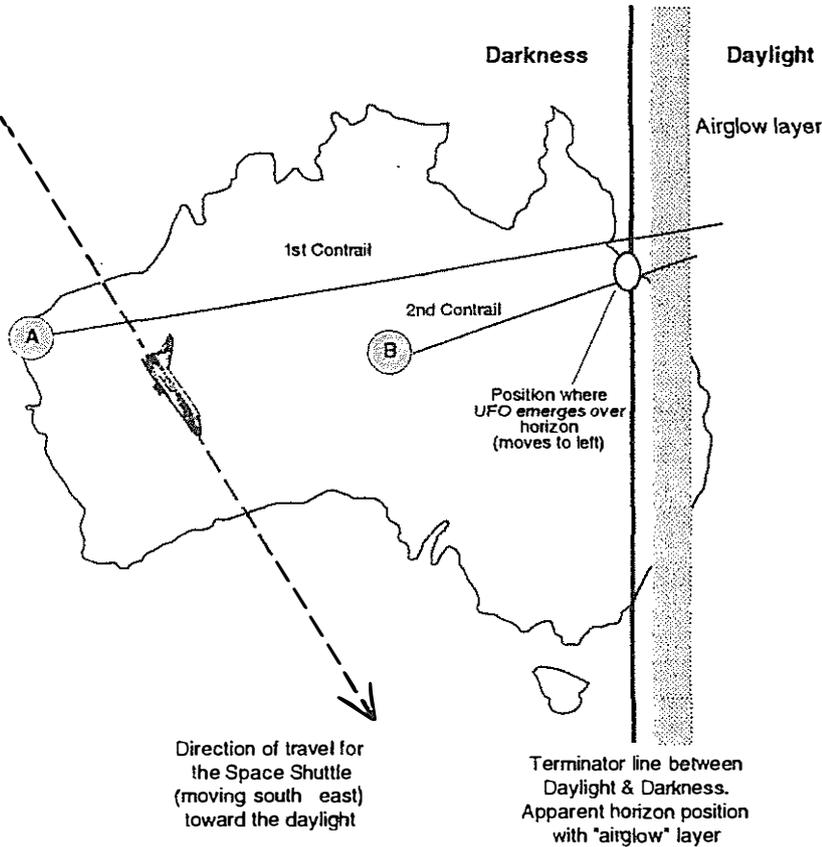
Later, the light flash and one contrail can be tracked back to Exmouth Bay near The North West Cape military facility. A second contrail can be tracked back to the Pine Gap military facility in Central Australia.

US investigators have been asking their Australian counterparts to provide further information, which they don't have and which they probably can't get — all the information we have on the incident so far comes from the US, or New Zealand. And of course; there are Australia's stringent secrecy laws to contend with.

The scenario was probably captured on video, purely by chance. Along with other UFO incidents recorded on video by NASA, this material has contributed significantly towards NASA's recent decision to discontinue live television transmissions from space. □

Diagram To Show Position Of Space Shuttle "Discovery" In Relation To UFO Encounter Sept: 1991 (not to scale)

Shuttle has passed over Surabaya in Java and is heading south east towards Australian coast



Direction of travel for the Space Shuttle (moving south east) toward the daylight

Terminator line between Daylight & Darkness. Apparent horizon position with "airglow" layer

Position marked "A" is the location of the Exmouth Bay Facility.

Position "B" is where the Super Secret Pine Gap Facility is located near Alice Springs.