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THE ALIEN AUTOPSY FILM

By now most UFO researchers have had a chance to view the August 28th one hour "documentary" depicting what is alleged to be an autopsy of one of the Roswell aliens. Little of the hour was taken up with original footage, consisting of approximately 15 minutes of very spotty, often repeating segments, punctuated by the commentary of various medical and cinematic authorities. These individuals, while expressing some puzzlement as to how the autopsy might have been faked, were generally neutral or skeptical of the film's authenticity.

This can be said to be the case in the UFO community as well. An interesting situation has developed where, for once, a dramatic UFO claim has been widely condemned by UFOlogists, while the public has seemingly embraced the film as possibly authentic. At least this has been the experience of this writer in speaking to many individuals. One of the most skeptical persons on the show, Stanton Friedman, is perhaps the strongest supporter of aliens at Roswell.

Nielson ratings for the show were impressive. "Alien Autopsy-Fact or Fiction" drew the highest Monday night Fox TV ratings in over a year with an 8.1 rating/14 share (about 12 million viewers). It did so well that the show was run a week later with some additional autopsy footage. The rerun still drew a 7.1 rating/11 share (about 11 million viewers).

Even so, there has been little press coverage of the story in the U.S., while major coverage has been evident in Europe, due certainly to a British company releasing the film. Why the public has been taken so intensely with the film is something we'll explore in a moment.

The film itself has many subtle problems. There isn't a great deal of hard information visible aside from graphically-depicted scenes of an "alien" being surgically opened. The doctors' faces are hidden behind masks with no possibility of identification. The alien is unusually robust when compared with reports of extraterrestrials common in close encounters. It appears to have a pot belly, perhaps from too many idle hours popping too many beers on the way to Earth! It has a bulbous head not unlike a similiarly-inflicted human this writer knew when he was a teenager. There were large but not wrap-around eyes, a small nose and ears, and a small gaping mouth. A massive leg wound is visible on the right thigh.

There is little to determine whether there is any difference between this being an alien, a special effects dummy or a made-up human. During

the autopsy, one pathologist, Dr. Cyril Wecht, an experienced autopsy doctor known for his involvement in high-profile celebrity deaths, thought that the internal organs visible were inconsistent with a human internal structure.

Another feature which was peculiar was one sequence showing a doctor removing the dark coverings over the eyes, revealing the whites and pupils of more normal-looking eyes partially rolled up into the eye socket. The inference of the dark covering was that of some form of protection; a filter, contact lens; etc. If this is so, then another look at the sequence is necessary.

One can see the shape of the covering as somewhat looking like a spindle. The shape fits the visible opening of the lids of the eyes only rather than fitting underneath the lids with a more rounded shape, like a contact lens. The alien clearly had eyeballs and lids, visible even in still photos. The dark coverings, as they were shaped, would have provided woefully inadequate protection for the eyes, fitting as they did the shape of the eye opening rather than the eye ball. If the alien had opened her eyes widely, exposed whites of the eyeball would have appeared around the covering with nothing to anchor it onto the eye. The way it appeared reminded one of cut-out material placed into the modeled, unflexible eye of a dummy head. Why didn't the doctor first lift the lid of the eye before removing the dark covering? There is no evidence of this on the film. He risked damaging both the covering and the eye by first not knowing how thin it was, then by carelessly pulling it off the way he did, not knowing whether it was physically attached to the eye or tucked under the lid.

Actually the film itself is not half as bad as the way it has been handled and promoted by the principal marketer, Ray Santilli. Rumors that the film existed had circulated for more than a year before its release. Then the film, once released, came out in England. What other story had its origins in a similar way? MJ-12. MJ-12 documents were said to have existed for some time before their actual release. And when they were released, the first major publicity had come from England via Timothy Good. It has been suggested by several people to this writer that this is the way U.S. intelligence operations works; to leak information by way of foreign sources so that the trail back to the leaker is cold and obscured. Question: Why would a U.S. intelligence operation give such information to a foreign commercial source for purely monetary exploitation instead of keeping the millions circulating within the debt-riddled American economy? It would seem to be a rather brainless way for an intelligence community to squander resources in its patriotic defense of American interests by leaking a flying saucer film in this manner.

According to a report recently released by Graham Birdsall's "UFO Magazine" (The Alleged Roswell Archive Footage - The Definitive Report. For a copy contact: UFO Magazine, 1st Floor, 66 Boroughgate, Otley near Leeds, LS21 1AE England), two witnesses to other unbroadcast sequences of the film, Philip Mantle of BUFORA and Maurizo Barata, reported that they saw the name "Detlev Bronk" mentioned in the film as an autopsy doctor. Bronk was supposedly one of the MJ-12 panel members.

Long time readers of this newsletter are quite aware of the problems with MJ-12. While these problems are familiar to UFO researchers, they are not so familiar to others, which problems have circulated mainly in small-circulation publications. It is entirely conceivable that one wanting to make a monetary killing by creating a Roswell hoax, but not being entirely familiar with the debate on MJ-12, would want to invoke MJ-12 detail into the story in an unwitting attempt to validate the hoax -- when in reality they are validating a hoax with another hoax!

Considering all the time that has passed since the films were

allegedly found, there has been remarkably little effort by the Santilli people to document the story. The London Times exposed glaring problems in Santilli's presentation in a July 30 story (see pages 4-5). The alleged photographer is known but unavailable. Where he lives is known but unavailable. No useful questioning of the photographer has been allowed. While Santilli has expressed his belief that the film is genuine ("We've satisfied ourselves that this is genuine." Ray Santilli on "Alien Autopsy," Fox-TV, 8-28-95), his own promotional literature says,

1. "Whilst the film stock has been verified as manufactured in 1947, we cannot currently warrant that the contents were filmed in 1947."
2. "Although our medical reports suggested that the creature is not human, this cannot be verified."
3. "Although we have been informed that the footage emanates from the Roswell incident, this has not yet been verified."

So while doing the best they can to urge purchases of the film as a depiction of an alien autopsy, Santilli's company will not assure any of its patrons that the film is what they are saying it is. There is obviously a legal concern that in the event the credibility of the film collapses, Santilli's company will not be responsible for claims against it.

But should not the hole-patching have been done before the film was marketed? Why wasn't a large effort launched to fully document the contents of the film and then market it to the public with complete support? If the marketer doesn't have confidence in his product, why should the public buy it?

The flyer advertising the film to customers states that the worldwide shipping date of video orders is August 26th. Reports are now being received that the video has arrived and is far less than expected. Little more than what is visible on the Fox-TV special is on the Santilli cassette. Original reports had claimed as much as 91 minutes of footage were available. The marketed cassette is nowhere near that. Why? Read Santilli's brochure again: "This video tape contains all the viewable material taken from the reels of film we received from the man we believe was the Roswell cameraman." (emphasis added)

So much of the footage is not viewable. How then can Santilli be so certain that the film is genuine when a great deal of it is not viewable? We can now see that the film has not been thoroughly examined and the story begins to look worse with each passing fact.

According to reports from Santilli's people, aired at the Omega Conference in North Haven, Connecticut on October 7, 1995, by Linda Howe, the reason for apparent differences in the alien's appearance in different scenes of the film is that there is now a new UFO crash, said to have occurred near Socorro, New Mexico on June 3, 1947, complicating an ever-entangling situation. And, again aired at Omega, there are now difficulties with obtaining access to the original film for authentication - said now to be stored in a Swiss bank vault and the object of disputed rights.

It seems that UFOs were literally raining out of the skies during the summer of 1947. Little did they know what trouble they would cause in 1995!

With such limited information being controllably released by the promoters, comprehensive discussion of the autopsy film is difficult. But something else can be said concerning the broad picture of the handling and dissemination of the video.

Some years back a producer of ABC-TV's "Nightline", Jeff Green-

Film that 'proves' aliens visited earth is a hoax

RELAX. The little green men have not landed. A much-hyped film purporting to prove that aliens had arrived on earth is a hoax.

An investigation by The Sunday Times has established glaring discrepancies in the claims made by those marketing the film footage. Simultaneously, experts called in by Channel 4, which is due to screen the film as part of a documentary on August 28, have declared it bogus.

A source close to the documentary said: "We have had special effects guys look at it and they say it's a fake."

by Maurice Chittenden

The black-and-white footage supposedly comes from cans of 16mm film shot by a US military cameraman, now 82, after a "flying saucer" crashed near Roswell in the New Mexico desert in July, 1947.

Among the flaws found by The Sunday Times are:

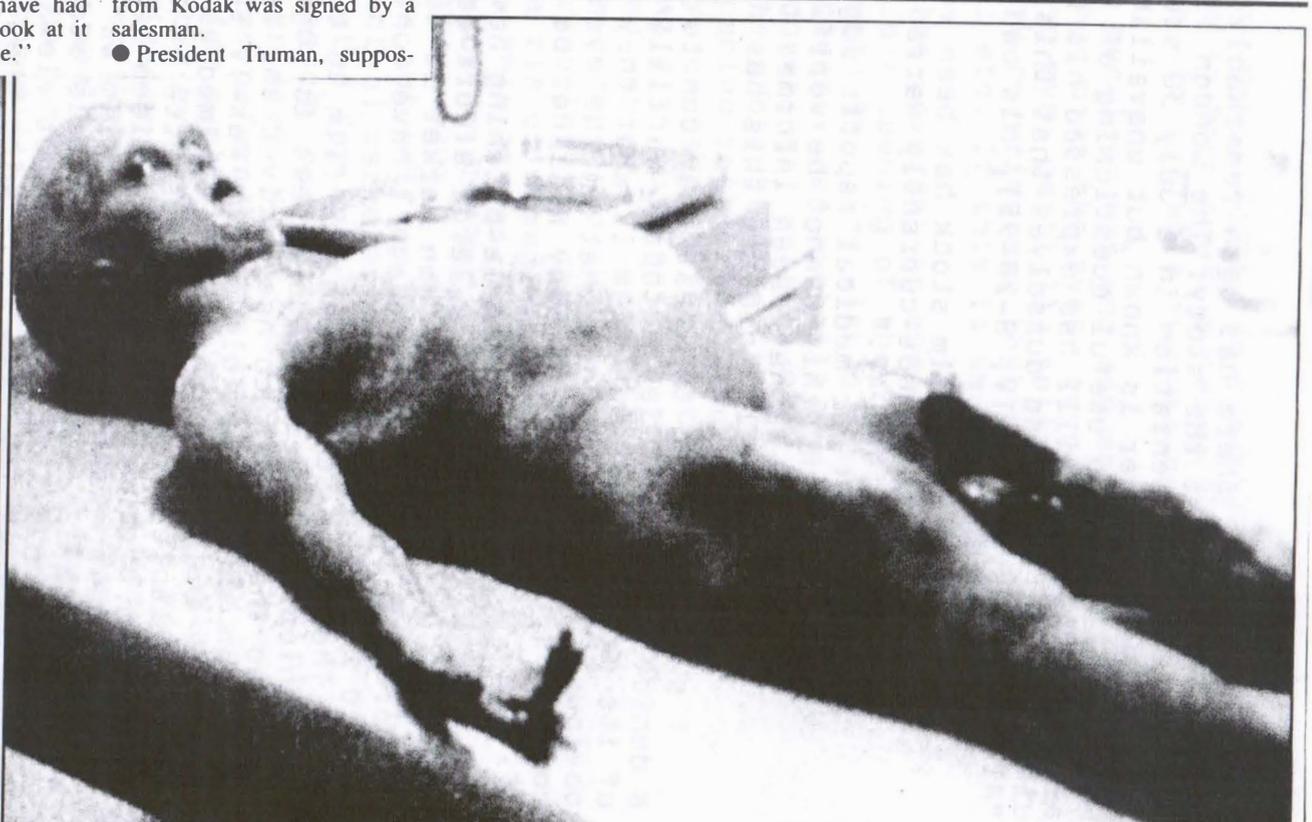
- "Security coding" on one film disappeared when its accuracy was challenged.
- A "letter of authentication" from Kodak was signed by a salesman.
- President Truman, suppos-

edly visible on film, was not in New Mexico at the time.

● Symbols seen on particles of wreckage are totally different to those remembered by an eyewitness.

● "Doctors" — performing a supposedly unique autopsy on an alien — remove black lenses from his eyes in a matter of sec-

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Close encounters of the financial kind: businessman Ray Santilli, who handled the British rights to the video of TinTin's Explorers on the Moon, and a still from the 'aliens' footage

Little green men are a jolly green giant hoax

CONTINUED FROM P1

onds, as if they knew what to expect.

Experts have told Channel 4 the film may be a recent production. The source said: "They say it's a good fake. That means, in their opinion, it can't be before the 1950s or possibly the 1960s, but it could be in the past few years."

The so-called Roswell incident is a cause celebre among UFO-spotters. There was certainly a cover-up by the military authorities, who at first claimed the crash wreckage was that of a weather balloon; later it was admitted that it belonged to a high-altitude balloon being used to monitor Soviet nuclear tests. Ever since, conspiracy theorists have claimed it was really an alien spaceship.

So there was an eager ready-made audience waiting when Ray Santilli, a London video distributor, announced earlier this year that he had obtained

film of autopsies carried out on two aliens, as well as footage of the wreck.

Santilli, whose previous closest encounter was handling the British rights to the video of TinTin's Explorers on the Moon, claims he met the cameraman while researching a film on Elvis Presley's days in the army. He said he paid \$100,000 for the footage.

Scientists, journalists and UFO experts have since been invited to view video versions of the film. However, Santilli has refused to identify the cameraman, to produce a receipt for his purchase or to say where the 16mm film was transferred on to video. The original film is said to be in a Swiss bank vault.

Suspicious were first aroused because injuries visible on the bodies of ET-lookalikes shown undergoing dissection were not consistent with an air crash.

Santilli had claimed Truman was clearly visible attending one of the autopsies. However, the Harry S Truman Library in



The alien has landed: how the incident was reported in 1947

Missouri has checked his schedule for June to October, 1947, and found he was not in New Mexico during that period.

When footage of one autopsy was shown at a private screening in America, it was codemarked with the words "Restricted access. A01; classification". However, "restricted access" is not a recognised US military code and A01 classification has been dismissed as "pure Hollywood".

Later, when film of the same autopsy was shown to John Purdie of Union Pictures, which is making the documentary for Channel 4 as part of its Secret History series, the coding had disappeared.

Last week Santilli's office handed The Sunday Times an undated "letter of authentication" from Kodak, supposedly proving that the film used for the Roswell footage was manufactured in 1927, 1947 or 1967.

However, the letter was only obtained on June 21 when Gary Shoefield, a British associate of Santilli, and Don Linck, an American film producer, walked into a Kodak office in Hollywood and spoke to Laurence Cate, a sales representative. He typed a letter for them containing the three dates.

Cate said last week: "I didn't think we were looking at a scientific inquiry. There is no way I could authenticate this. I

saw no image on the print. Sure, it could be old film but it doesn't mean it is what the aliens were filmed on."

Channel 4 and others are now demanding tests on film which is seen to be cut from a 16mm reel containing Roswell footage.

There may not be little green men out there, but millions of big green dollars are resting on the outcome. Santilli is already selling stills from the footage on the Internet and has struck worldwide exclusive deals with magazines and television companies, as well as planning to sell the film himself on video.

However, there was confusion in the answers given to questions last week. Shoefield said no footage had ever been released marked "restricted access"; Santilli, however, claimed he had found the markings on one can and decided to run them on the film "as one would a timecode".

Santilli is now under attack from scientists and also the UFO community. Paul O'Hig-

gins, a medical anatomist at University College, London, said the six-fingered, six-toed alien shown on the autopsy table was basically humanoid. "The chances of life evolving to be that similar, even on two identical planets, is the same as the odds of buying a lottery ticket every week for a year and winning the jackpot every Saturday night," he said.

The UFO community is equally sceptical, but for different reasons. A nurse who supposedly saw the alien crash victims in 1947 said they had only four digits on each hand. Some UFO experts claim the footage may even have been "leaked" by the American government as an act of disinformation to stop growing speculation about what happened at Roswell.

Santilli, who has pictures of Sergeant Bilko and the Starship Enterprise on his office walls, remains confident in his product. He said: "I have been offered a blank cheque for the footage. It is genuine."

NIELSEN RATINGS

Time Program	Viewers Rating	Share	Rank	Last Week
Monday, September 4, 1995				
8:00 The Nanny (CBS) (r)	13.0	9.2	17	28
Fresh Prince of Bel-Air (NBC) (r)	11.3	7.4	13	41
Marshall (ABC) (r)	8.5	5.9	11	66
Star Trek: Voyager (UPN)	8.9	5.9	10	66
Secrets of the X-Files (Fox) (r)	7.8	5.1	9	76
8:30 Dave's World (CBS) (r)	13.9	9.6	16	23
Lorenzo's Oil (NBC)	10.3	7.6	13	38
9:00 NFL Monday Night Football (ABC)	24.9	17.1	30	1
Murphy Brown (CBS) (r)	13.3	9.8	16	21
Alien Autopsy (Fox) (r)	10.9	7.1	11	48
Nowhere Man (UPN)	5.6	3.9	6	83
9:30 Cybill (CBS) (r)	12.9	9.6	15	23
10:00 Chicago Hope (CBS) (r)	10.3	7.6	13	38

USA TODAY • WEDNESDAY, SEPTEMBER 13, 1995

The ghost of P.T. Barnum revisits Fox on tonight's "Alien Autopsy: Fact or Fiction," which purports to air what Ch. 25 promises is "gruesome" footage of a government autopsy of aliens recovered from the celebrated 1947 "UFO crash" at Roswell, N.M. Now, why couldn't Fox schedule this hokum before an episode of "The X-Files"? It airs at 8 p.m.



Boston Globe 8-28-95

field, stated with regard to television programming that if you have a 22-minute show and a person takes 5 minutes to warm up ---he's out! One thing you do when you book a show, he continued, is to know when one can make a point within the framework of television. It is as sensible to book someone who takes 8 minutes to give an answer as it is to book someone who doesn't speak English.

One thing that has always been quite easy for the UFO community to do is to toss out a sensational, bizarre, but never uninteresting, claim to the media and expect it to be broadcast to a large audience. It doesn't matter whether the particular medium broadcasting it, radio, TV, magazines; etc., believe it, as long as it provides entertainment in being new and unusual. The media becomes uninterested when the claims become repetitive, when the strangeness of an event does not become increasingly self-evident over time, i.e. a truly remarkable claim should instill wonder and interest beyond the novelty of its newness.

Explaining the specifics of an unexplained event to a general audience doesn't require very much explanation. Inherent in an unexplained phenomena is the lack of sufficient detail to answer the mystery, perfect fodder for a medium such as the television described by Jeff Greenfield. Mysterious events do not have answers and in the event that they do, they are no longer mysteries. Therefore, the details of unanswered incidents can be briefly and concisely related to an audience without having to further explain an answer. You are not going to be acknowledged by broadcast media unless, as MIT linguistics professor and media critic Noam Chomsky once described, you can fit your statement between two commercials.

It is for precisely this reason that a critic of UFOs is less likely to get the media time necessary to fully explore an answer to a questionable claim. The promoter of such a claim will, understandably, be uncooperative or even a hinderance. The critic will be forced to expend an enormous amount of time and effort to answer questions that a promoter may answer in 30 seconds. And because a detailed demolition of a complex confabulation requires a step by step process to fully validate the answer, the media will only want the briefest comment, which will render the answer as hollow-sounding as the original paranormal claim.

The pastiche of film clips from Santilli's video provide mystery, novelty, little explanation as to their origin, and most importantly, no answers. We have no real assurance that they are what they are promoted as being. The best that can be offered is a "maybe." But we are being asked, both the media and the public, to pay a significant price on a "maybe." The photographer, if he exists, was paid his price. Santilli recovered his expenses in selling the film to whomever would buy or broadcast it. The media recovered on their risk by garnering higher ratings, which translate into advertising revenue.

So far everyone has profited. Now you've just spent \$70 to buy a video cassette of an alleged alien autopsy. What have you gained? The cassette is worth \$4 and the information within it is unverified by way of Santilli's own advertising brochures. What can you do with it? Show it to friends who would be gullible to accept it at face value, or who would question your sanity for paying so much for doubtful content. If it is bought for research purposes, fine, but it goes back to an earlier observation of how much time and effort will be spent on such a thing with little to have much positive to say about it. Look at the space I've had to use in this newsletter to explain my position! By the way, this newsletter was offered an opportunity to receive free cassettes if I agreed to publish the order form and two autopsy photos. While tempting at first, I decided not to do this because despite the fact that the offer didn't require me to endorse the film, publishing

order details amounted to a semi-endorsement in that I was providing the means for one to order. In essence, I did not want to passively encourage readers to throw money at this turkey until someone decided to provide better documentation than the feeble effort offered to date. John Milton said in 1642, "They who have put out the people's eyes reproach them of their blindness." This seems to be what Santilli is doing to his customers; encourage purchase of badly-researched information and then tell them if unsatisfied, "I told you it wasn't verified!"

How can one break through this maze of rumor-mongering over the alien autopsy video? Let's offer a possibility.

Santilli claims that the film is genuine, taken in 1947 in New Mexico, showing dead aliens filmed by a photographer at the scene of what amounts to an accident. If this is so, where is the record of an air vehicular accident in New Mexico State Police records or Army Air Force records? (Don't laugh yet, you'll get the point soon!) If there is no record, as there likely is not, should not a New Mexican citizen report to the police that there is at the moment a video circulating nationally that depicts a violent accident, or perhaps even a deliberate one, and deaths in that state for which there is no record. At the very least, the police should inquire as to the origin of this physical evidence and be given access to the photographer for questioning. Not reporting a fatal accident in a state is a crime. Can this not be one way to flush out the photographer?

The photographer took a cash payment to hide from the Internal Revenue Service. Tax evasion. Another crime. Call the IRS!

If the film is not of a genuine alien but of a doctored human body, then medical ethical questions are raised. Why are trained doctors participating in the mutilation of a corpse for commercial purposes, i.e. pretending it is an alien from space. Can the American Medical Association be convinced to inquire about this video and again force access to the photographer for questioning. More criminal activity.

If the doctors are not doctors, then the film could be evidence of ghoulish activity or even a "snuff" film (one in which a person is killed for entertainment). Both of these are crimes as well, made all the worse by having been broadcast on national television under false pretenses.

If the body is an artificial dummy or model, then fraud is an issue because of the film's presentation as evidence of extraterrestrials at Roswell.

Given the lack of candor by proponents of the alien autopsy film and the questionable means by which the film was "documented," it is not unreasonable to ask for an accounting of sources in this situation, by whatever means. If a merchant is trying to sell something, he is not going to talk about its flaws. It is clear that much is being done to keep the film from being too well documented, to cover the flaws and maximize profits, activities worthy of a Ferengi in "Star Trek" but not for humans.

If there is optimism in this story it is that at least the UFO community generally has resisted embracing this tale, recognizing the many difficulties. Is repeated UFOlogical mischief finally taking a toll on this community, or is it a brief, lucid awakening from a coma?

GAO ROSWELL REPORT RELEASED

On July 28, 1995, the U.S. General Accounting Office sent a copy of a 20-page report on their search for records relating to the Roswell incident to Congressman Steven Schiff of New Mexico. The search was conducted from March 1994 through June 1995. Essentially the results were

negative on all counts.

The GAO investigation failed to find anything of consequence in government records. Two documents surfaced by them, the Combined History of the 509th Bomb Group extract (saying that the object was a radar tracking balloon) and the FBI telex of July 8, 1947, have been well known within the UFO community. Civilian UFO researchers were in fact more thorough in Roswell document discoveries, the Nathan Twining desk logs mentioning Roswell and found at the Library of Congress for example. If the GAO's task was to locate documents, then they might be criticized for not being as comprehensive as they should have been.

Only 8 pages out of the 20 are text of the GAO's report to Congressman Schiff, the rest being reproductions of the two above-mentioned documents plus letters from various agencies denying knowledge of the incident.

The most telling feature of the report is the fact that the National Personnel Records Center in St. Louis indicated that a broad range of Roswell Army Air Field records, administrative covering March 1945 to December 1949, and outgoing messages covering October 1946 to December 1949, had been destroyed without accountability.

Needless to say, with so many missing records, those suspicious of government misconduct in hiding Roswell information will use this revelation as evidence of a cover-up. It virtually assures that Roswell will live on in legend and folklore as proof that aliens have visited the Earth. However, if one has had some experience in visiting government archives, or if one had worked for the government, the fact that records are missing is no surprise, especially for records that old. With RAAF, too many records are missing for this to be a sophisticated cover-up. No official record that does exist indicates that the Roswell incident was anything unusual. Given this, anything relating to the story would not have been considered of major importance and would have been swept in with other material which obviously was destroyed. Why save records on a failed balloon launch?

Why destroy records prior to the Roswell incident? They would not have been relevant to the crash. The situation is much more indicative of a foul-up rather than a cover-up in records disposition. It would have been more useful if instead of reproducing repetitive letters of agency denials, the GAO had reproduced the destruction orders for the 509th's files and explore in more detail why this had happened.

In the process of researching the "Foo-fighter" phenomenon, I had inquired about the existence of such records at the National Archives. I was assured that there was nothing on this topic. During a September 1992 visit to the Archives in Suitland, Maryland, I asked for a box of WW 2 files which might have had references to Foo-fighters. Fifteen documents were located, some mentioning the very term. Does this mean that the original denials of such information by the Archives were lies and evidence of a cover-up? Hardly since I was given easy access to the box which refuted that notion. The indexing system at the Archives was inadequate to locate all such specific references. The archivists simply do not know everything that is contained in their collections of papers.

As such, some Roswell records may still exist, buried in an unlikely place that isn't being hidden, or covered-up. What is necessary is that manual searches of the file boxes be accomplished, a very time-consuming task which most UFOlogists are unwilling to undertake.

The GAO didn't have the time to perform such a years-long task so that they can again be accused of incompleteness, though the expectation of completeness in this case might be considered unreasonable in the available time frame.

We will explore more on this and other matters in the next issue.