

An ET .. and it's Dead Jim !

In case your wondering, the above was a nod and homage to “Deforest Kelly” Dr. “Bones” McCoy of Star Trek-TOS.

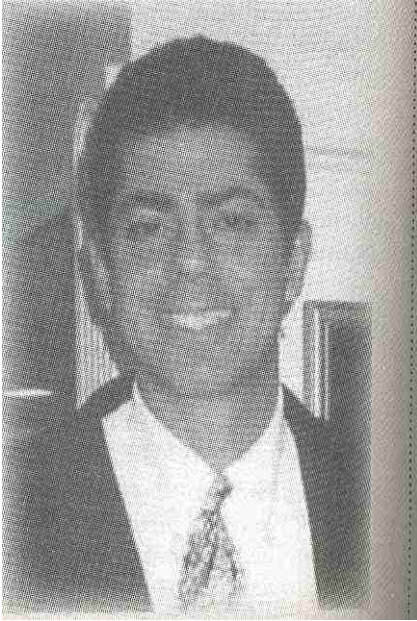
Remember the “Alien Autopsy” from back in 1995? Well it is “fess up” time, I am the guy responsible for bringing this to the attention of FOX TV in 1994, actually to a producer I knew there, Bob Kiviat. It was back in 1993 when my wife and I were speakers at the First World UFO Congress in Vienna, Austria that I first heard about this thing from British researcher Philip Mantle. The rest, as they say is history. I wrote a 3 part series on this infamous film when I was still Director of Research for UFO Magazine, and I thought it was time to revisit the story. So sit back and enjoy.....



In Vienna, Austria

Fox Television aired a “phenomena” special on August 28, 1995, and it can be argued that Fox launched a new breed of “reality TV.” The premise? Back in 1947 a UFO crashed, probably close to Roswell, New Mexico, and the military recovered and ultimately dissected the alien body or bodies ... and here is the film as shot by a military cameraman!

Now, after 10 years, Robert Kiviat, the producer who brought “Alien Autopsy: Fact or Fiction” to the Fox Network releases the whole story, and what he found out to answer the final question of whether this is “Fact or Fiction.” At this moment in time Kiviat argues IT IS FICTION ... and he can prove it! And now the ... the back story.



Bob Kiviatic-Producer

In November of 1993 the editor of UFO Magazine and this writer were invited to speak at the First World UFO Congress in Vienna, Austria. While there we met and became friends with John and Anne Spencer, Philip Mantle and his wife Sue, and Jenny Randles. Near the end of the conference I was having coffee with Mantle one morning when he relayed to me a fantastic story concerning the Roswell crash and the film of a rumored autopsy of an alien being. The rumors involved including the name of famous American movie director Steven Spielberg. As the rumor was circulating then, Spielberg was alleged to have some actual footage shot by a military cameraman during the actual recovery and autopsy of an alien that Spielberg would include in a new film called "Project X."

Several weeks after returning from Europe, I received a telephone call from a researcher in the UK, and he told me that the most recent information he had concerning this alleged military film was that the FOX Television Network had expressed interest in it and they might be working on a special. I informed this researcher that I had a working relationship with several producers at FOX and would check on this information. I called Mr. Robert Kiviatic, with whom I had worked on several UFO episodes on FOX's program, Encounters.

After informing Kiviatic about this telephone conversation he told me he would check on it and get back to me. I later spoke with Kiviatic and the rest, as they say, is history. One thing to keep in mind however, is the fact that FOX, through its host Jonathan Frakes, insisted that as any further information was developed to prove or disprove the film, FOX would air that information and keep the public informed.



Frakes promised viewers any additional info would be given!

As an aside, FOX ran 3 airings of the show, “Alien Autopsy’s 1, 2, and 3”, each time doling out a little more footage but insisted that the viewers make up their own minds. Now, producer Bob Kiviat insists he can answer the question of “fact or fiction” and FOX through its special projects executive Mike Darnell, refuses to even discuss the program. This in itself is rather strange considering that the CARAT Media Conglomerate and even Michael Darnell both credit the “Alien Autopsy-Fact or Fiction” program with being the launch gate for the FOX Reality programming and launching Darnell’s career. As an aside, when researching this story I attempted to contact Darnell at FOX and was shunted off to speak to FOX spokesperson Scott Grogan.



Mike Darnell, The Rhinestone Cowboy

I had attempted to call Darnell and later his associate Tom Sheets, and each time was sent to Grogan who increasingly appeared more irritated when I spoke to him. Grogan then informed me that though the Alien Autopsy show was, in his words, reasonably successful, FOX saw no reason to do another show. This writer reminded Mr. Grogan that when FOX ran “Alien Autopsy, shows 1, 2, and 3, that host Jonathan Frakes promised that if and when FOX discovered any additional information they would release it to the public. FOX garnered huge ratings by the way, and later in another media interview with Michael Darnell, Darnell credited Alien Autopsy with launching his career and putting him on the map. Some of the stellar entertainment that Darnell later gave the green light to included "Guinness World Records" (*like a 300 pound tumor in a human body*) to "*When Animals Attack*."

After informing Grogan I would call FOX's NewsCorps, he gave me the name and number for Andrew Butcher in New York. I called the number and reached Mr. Butcher's receptionist. She refused to connect to Butcher and then claimed she couldn't believe that Grogan would refer me to Butcher. When Grogan was contacted again, and while waiting listened to the theme music from the show Roswell, his irritation was very evident. As a matter of fact he told me he found my 4 telephone calls *very irritating* since he was "very busy" and he stated that if UFO wanted a quote, it was simply that "FOX has no plans to air another show of the Alien Autopsy." He then said he wanted to "be on the way" and asked me to state what I needed and he would give me a quote. When I reminded him that the Autopsy special did much better than reasonably successful, he denied he ever said reasonably successful. I reminded him that even Special Projects Executive Michael Darnell credited the AA special with launching his career and why didn't FOX want to reach a conclusion with it? The FOX spokesperson refused to discuss it. So, what was this highly touted and controversial film, and program and how did it come to be? Producer Bob Kiviat gives the inside look.

UFO Magazine: Bob, So here we are 10 years after the first airing of the "Alien Autopsy: Fact or Fiction." So, what is your bottom line?

Kiviat: If you speak to Mike Darnell during the course of this investigation, you have to ask him why with his crediting the Alien Autopsy, and CARAT Media both in many ways state that FOX Reality owes its presence today to the airing of Alien Autopsy. Then the question becomes "why wouldn't FOX want to bring this story to a conclusion? If I, Bob Kiviat has finally solved the case then why wouldn't FOX want to bring this to the country and the world? The Alien Autopsy is in the category of the "Hitler Diaries" the "Howard Hughes Biography" hoax, and the "Piltdown Man Hoax".

Now, what was the main reason I produced the Alien Autopsy show? It wasn't because I was a UFO reporter or a guy interested in UFO phenomena so much as, this was in the category that if this was going to be a fraud, it was obvious from the first moment I dealt with these guys on May 5th in England and met that character *Volker Spielberg* and *Ray Santilli* and realized that if this was a fraud, it was on the level of the Hughes Biography hoax or the Hitler Diaries hoax. Now the question was, where would I bring this story to if it were a hoax? The most logical would have been the Murdock Newsgroup or the network FOX. Murdock has a history of being involved in those amazing stories. He helped to first bring those documents to the public, and after finding out they were a fraud brought that to the public (by Ackermann at dress head).

UFO Magazine: So, who did you take this to Bob?

Kiviat: My manager called Bob Bain early in 1994 (Head of FOX's Special Projects) because we had tried to get FOX interested in an idea I had for a show called "Supernatural Eye". He asked me if I would be willing to join a series of specials they had called "Encounters." He asked me if I could bring in all my information to FOX for Encounters and make the show creditable. I told him I could but why would I do that when I was trying to sell my idea for a show. The big premier episode was called the

“Alien Autopsy”. I told him the material in general would be just like the 60 Minutes of supernatural phenomena. If we discovered fraud we would skewer it and this would be a ratings pleaser. FOX sent me over to the company that was doing Encounters where I became coordinating producer.

So by episode 12 or maybe 13 FOX is talking about canceling Encounters. About December of 1994 I kept pushing my idea of the Supernatural Eye. This is the same time that I heard the rumor that Steven Spielberg is working on a film called Project X, AND he is supposed to have footage of aliens recovered at Roswell. I tried to find out if this was real and called everyone I knew but couldn't verify it. The only thing that looked like it might be tantalizing was a story I heard that a former musician with the British



Rock band, **The Troggs**, a **Reg Presley**,

who also was a UFO researcher, that he told some people that he saw this film that was rumored to be going to a Steven Spielberg production ... and it was REAL. The next thing was I got a telephone call telling me that Reg Presley had gone on a morning television show in England and told the stunned interviewers that “you’re going to be hearing about a film and it’s going to show this (aliens). Presley also mentioned Santilli’s name in connection with the film. The program’s name was “Good Morning with Anne and Nick.”

I got a call from Omni telling me to check out their new issue, that Spielbergs people are denying this rumor completely, that there is NOTHING to the rumor.

Now the Reg Presley interview happened in January of 1995. So, now I know that there is a name connected with the alleged footage, Santilli. The other part is that Presley said there were reels of film containing images of 3 alien creatures, along with footage showing a crashed saucer plus a debris field. Presley also said the alien he saw “looked longer” than the aliens described by Roswell witnesses.

I went and told the Executive Producer of Encounters, Paul Hall, what was going on and he told me “Bob, it’s all yours! It sounds fascinating.” A number of articles began coming out of England. It was implied that FOX had shown interest in this story. Now



Ray Santilli- Bull Shit Artist !

being the producer that Bob Bain had asked to go and help Encounters, if anyone would have known about this, it was me! And I nor Bob Bain knew anything about this. No one at FOX in the US knew anything about it. I called up Ray Santilli and told him that FOX knew nothing about this material, and Santilli agreed. Santilli said he had no idea how the press got that wrong. I said “Ray, how did the press get it wrong about Steven Spielberg being involved?” Santilli shrugged it off. He went on to say that he did not have all the reels of film processed yet. As to the cameraman, according to Santilli he was an 80 year old guy living in Florida. I asked why the film wasn’t processed fully and he told me that some of the film was brittle, cracked and so forth. I asked what could be seen and he described this dark scene (later identified as the “Tent Footage”) with a flickering lantern and someone who looks like they are pulling something off a body. I asked him what else he “thought” was in the film, the film not yet processed. He said that the cameraman told us that Truman (President Harry) was walking around, clearly visible, and the debris field of the metal from the crashed flying saucer. (This was approx. March, 1995)



The Cameraman or another Bull Shitter?

UFO Magazine: Okay, so now that Santilli has wetted your appetite, what did you do?

Kiviat: I told him that I would set up meetings at all the networks, and when do you want to come? Santilli said he would have to accompany the footage as he would never send it alone. So we settled on a date in April. A few days before the meeting date, and I have meetings set up all over town, the first with FOX, my manager called Bob Bain who is all excited by this, I find out that Bob Bain has someone working with him, maybe a junior executive under Bob. His name was Mike Darnell. I had met Mike Darnell very briefly once during the “Host-Wrap” party for Encounters. This was the only time I had met him. Darnell became my contact with FOX for the alien autopsy.

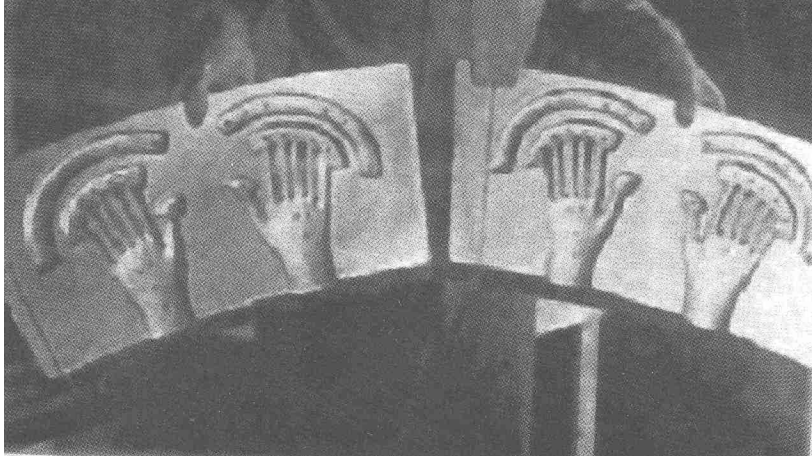


Darnell again, now the guy in charge ...

At the last minute Santilli contacted me and canceled the meetings because “something came up.” According to Santilli there was a problem with the film processing. He then informed me that he was going to set a major screening in London in a “few weeks.” He went on to say he was inviting in all the press from around the world for the screening at the Museum of London. I told him that it sounded as if he were setting up an auction which he denied. He promised me that I would have “every opportunity” to make a deal with him for NORTH America. I asked if he planned on more than North America and he said he had hired a sales agent to handle all this. I told him to have his agent call me so we could work out arrangements. I got a call from this nice sounding guy who tells me I will get first crack at securing rights for North America but they already had a deal worked out with TF-1 in France. I informed him I was somewhat leery about this considering no one had yet seen the film, but he told me to come to England on May 5th and all my questions would be answered.

May 5th comes and I go to a hotel in London where I’m supposed to wait for Ray Santilli. I go down in the bar and have a drink and Santilli and a couple of his associates come in. So they start questioning me about my background. They had seen some of my work, knew that I wrote for Omni Magazine and that I knew people at NASA. They knew I came to London on my own nickel, that I paid my own way and said they were impressed. We go back to Ray’s office and I am expecting to see this dark scene and lo and behold the Alien Autopsy we now all know starts running on the screen. This ran for about 10 minutes and Ray stopped it. He asked if I wanted him to run it again and I said yes. He told me the cameraman claimed to have filmed this in Fort Worth, Texas. I asked about the other footage we had discussed before, and did he have it? He said yes and then ran it. (Tent footage) after it was over I told him it didn’t look like it even came from the same time. It was dark, in black and white, but like a muddy black and white. Santilli said the cameraman told us that the dark scene which we call the “Tent Footage” was shot inside a tent erected at the crash scene with President Truman’s scientific team. I asked where was the footage of Truman and he told me that “Bob, we are having a problem with the Truman footage.” I asked what kind of problem were they having. He then said that they were not sure they would have footage with Truman. There were problems with the processing. I asked if there was any other footage and he said yes, the debris footage. Okay, lets see that. The first thing I see is a guys legs up to the waist, it looks like he is wearing military khaki’s. He is handling what looks like fat, thick I-beams with some kind of hieroglyphic’s embossed on it. However this did not look anything like what Jesse Marcel Jr. described. The camera panned over to a table with metallic debris on it including these weird metallic rectangles with 6 finger hand impressions. I asked Ray

what they were and he said the cameraman said these were some type of controls the creatures used on the ship. I checked and the body had 6 fingers, this thing had impressions for 6 fingers, okay. So now what?



ET Junk ?

Santilli told me I might never meet the cameraman. As a condition for Santilli to get the film, he had to promise that the man's name would never be released. He was an old guy, over 80, and sold the film, according to Santilli, because he needed the money because his daughter was getting married. He claimed, according to Santilli, that the government knew he had the film, they never bothered to get it.

So the next day, the screening, the room fills up and Ray introduces the film. There were probably a couple of hundred people there. He was peppered with questions that he ignored and walked out with his entourage. I had noticed a man, fifty-ish, dressed in a suit standing about 10 yards behind Santilli. I asked Ray who that was and he informed me that was his "**German investor.**" Later I was talking to Ray's accountant outside a pub by Ray's office when I see the guy introduced as Ray's German investor, walking down the street with a girl on his arm, now in very casual clothes with an open shirt. He walks up to me and says "Bob Kiviat! Nice to meet you, Volker Spielberg. How are you?" Now I didn't even know he spoke English. Then he asked me "**Bob, are you Jewish?**" I was taken aback, and said "Well yes, and also part Italian, and Russian. Why do you ask?" He said "Bob, there are people that might think this film is fake. **But you know what might be more fake? The Holocaust might be more fake!**" I didn't know how to respond to this. In 30 seconds that I am speaking to him, he asks me if I'm Jewish, the Holocaust might be fake, and etc. all from this German investor.

On the plane ride home, I thought about how to broach the Spielberg connection. Here was this German with the same name as Steven Spielberg and the rumors of Project X.

UFO Magazine: Well surely you must have suspected some media manipulation by Santilli now that you knew about Volker Spielberg.

Kiviat: I asked Santilli about if he had mounted any type of a publicity campaign. I mean, first the rumors about Steven Spielberg, untrue. Then the rumors that FOX was interested, also untrue. Santilli claimed this was all just an innocent circumstance.

As the first meetings are set up here in the US, Ray sent one of his people with all the footage on video cassette on PAL, not even converted to NTSC that we watch in America.

I set up the meetings, and FOX was the second meeting. I had a PAL VCR brought in and Ray's guy brought in the film. Bob Bain and Mike Darnell were in there. I popped in the tape and I can tell Mike Darnell is excited by it. Bob Bain said he would be in and out but he informed me that if this project was bought, Mike Darnell would be in charge since he would be leaving FOX. I was surprised but here is the first thing Mike would do once he talked to the President, John Matioan. John Matioan had just come over from CBS. So I told them that if John Matioan wanted to see it we could set up another meeting. All the networks that saw this expressed interest. NBC was interested, CBS expressed interest. It had some very compelling images.

FOX came back and said they were interested but had some concerns. Darnell said that President John Matioan would have to see the footage so we would have to set another meeting. Darnell said they would have to have insurance that they could check the material. I told him that Santilli told us we could not meet the cameraman. So it that would be a deal-breaker, we will have to know now. He told me he didn't think that would break the deal. Then I hear that Kodak is testing the footage. Santilli claimed that European Kodak technicians were testing the film. They came up with 3 potential dates for the film, 1927, 1947, and 1967. So I mention this briefly to Darnell and we agree to set a date. The date is set for John Matioan to see the footage, still in Bob Bain's office. He hadn't left yet. He was sitting on Bob Bain's couch with me and everybody else was there. Ray Santilli's sales manager flew in and we play the film. As the dissection is going on, there is John Matioan hiding his face in his hands, covering up his eyes! I nudged him and said "John, what do you think about this?" He said "Bob, I have never been one for science class. I just can't watch this. Whether its real or not." The sales manager then explained where the scenes were supposedly shot, the time frame and the fact that they had another autopsy segment but it was not part of this deal, and as a matter of fact would never see the light of day. Everybody said okay and the meeting broke up.

The goal was to broadcast this film around the world toward the end of summer. I told Mike Darnell that time was of the essence here. Darnell said to me that he was still waiting for a decision from John Matioan. He wanted to know if there was anymore word on authentication? I said that we knew a Hollywood office of Kodak saw the film. Ray brought in reels of film, according to Kodak, they looked at the beginning of the reel and did see an edge code that was either 1927, 1947, or 1967. So, we knew we couldn't get the cameraman, couldn't interview him but that Kodak could verify that this reel they saw was manufactured in either 1927, 47, or 67.

I asked if this would be the first part of my idea for the Supernatural Eye series and Darnell told me “no, we needed a really big special.” He told me he just needed a couple more days to get everyone on board. So Mike Darnell and John Matioan and Bob Bain that it is fine, even without the cameraman. We had only a maybe from Kodak, but that was enough to get me started. My lawyers had to work out a deal with Santilli’s company that I think he called Roswell Footage, Ltd. The agreement was to use the footage for a documentary for FOX, which both John Matioan and Mike Darnell liked the idea to call it “Alien Autopsy: Fact or Fiction?” The question mark at the end of Fact or Fiction implied we would tell the truth if it wasn’t real. I said to Mike, “what happens in my investigation if I discover its fake?” “Well Bob we have to have a contingency plan. If we discover it’s a fake we release the story in a heartbeat, even if it’s the middle of the week here in LA on channel 11. He said we could have anchors John Beard and Christine Devine do a one hour special. This is just around the 4th of July with an airdate of around August 28th to match the airing in Europe. We were going to produce it in the Entertainment Division as a documentary special. If we found out it was a fake or even real we would go national in a heartbeat.

I looked at the calendar, we only had 6 weeks to make the show. We started working on the show on July 11th. My own company took on the pre-production issues, hired a staff and got a really good news guy I knew from New York. **We hired a private investigator to go to Florida to try to track down the cameraman, if he existed. (*More on that at the end of this story.*)** I must tell your readers right now that we did the best we could possibly do. We were asked by Mike Darnell himself to not include the tent footage or debris footage in the first show. They thought that the bright footage was compelling, and the debris and tent footage more confusing. So we ran the show on August 28th, 1995 and the rest as they say, is history. We got huge ratings, and the next day I thought it could still be a fraud but right then nobody could say for sure ... AND the guy at the Eastman House at Kodak was enthralled with it! Then FOX called me up and said they wanted to do an encore airing the following week and add some more footage to it. Not the tent footage, nor the debris stuff but more of the gory footage of the autopsy.

Part 2



In the last issue of UFO Magazine, we detailed the genesis of the film now known as “Alien Autopsy: Fact or Fiction?”, with Fox Producer Mr. Robert Kiviat. Part One

concluded with the second airing of “Autopsy” but the Fox Network was not yet done with it. Host of “Autopsy” was Jonathan Frakes, best known for his portrayal of Commander William Riker on “Star Trek: The Next Generation.” And, as we discuss “Autopsy”, we all must keep in mind Frakes and Fox Network’s promise that “as any additional information was developed, Fox would release the information. According to Producer Kiviat, he is now positive he can prove the film is a hoax but Fox refuses to revisit “Autopsy.”

On September 5, 1995, the FOX Network had an encore broadcast of the “Alien Autopsy” which once again garnered very large ratings. UFO Magazine asked Producer Robert Kiviat, “At this point Bob, did you yet have any misgivings about the film?”

As Kiviat tells us, this was the feeling within Kiviat Productions.

“We had a chart in our production offices which showed on a weekly basis each employee’s feelings, including myself, showing the percentage each person thought about whether the film was real or hoaxed. In July or August I felt there was a 51% chance that this film was real in some way. Many other people on my staff felt the film was fake. There was one producer/researcher who was adamant it was fake. He did everything he could to try to find a clue or two to catch Ray Santilli in this fraud. So I would say I still felt in September that there was a 51% chance that this might be a real film that someone may have shot in maybe 1947, maybe in 1967, or somewhere in between of a cadaver of some kind. Does this make me seem gullible? No, because I had a lot of research under my belt having been in the field so long, having written for Omni Magazine, a writer in general and a researching producer. And, I felt this film matched a film I had heard about for years involving recovered alien beings.”

Kiviat went on to say that the FOX Network Executives were very happy with the enthusiasm expressed by he and his staff, but just a couple of weeks prior to the first airing of the “Autopsy” special, the network received a “very strange package” of documents and asked Kiviat to stop by to see them. “The documents and papers seemed kind of like a mock-up of what a clandestine intelligence guy might send you in the mail” Kiviat said. He went on to say that “before I saw the package, it was described to me as looking like it was either sent by a “wacko” or maybe someone from inside the government sending a warning.” Kiviat then said he was very skeptical of this package and asked the executives “why would someone from the government send something like this to you when you might not even know what to make of it?”

Kiviat went up to FOX and said when he viewed it, it appeared to him like somebody who was trying to impersonate an intelligence officer who was trying to warn FOX Network to not air the broadcast.

The FOX executives, John Matiaoan, President, and Mike Darnell, special projects head, asked Kiviat if he could check with someone at the Department of Defense. Kiviat returned to his offices then and put a call in to the DOD. “Within a day or so they called me back and an officer told me that, Bob, we don’t have any knowledge of the alien

autopsy and we would never communicate with a broadcast entity or anyone like that. This was not from us.” Kiviat went on to say that, “This man went on and said, Bob, I’m sure the real question is, is this film you guys have in your hands real, and did it come from a military cameraman? I told this man yes, and he went on and told me that without his ever seeing it (the film), without knowing what it looks like, he would never be able to tell us if it was real. I told him that’s great for us but why couldn’t he or the DOD ever answer the question of its reality or not? Couldn’t they check their files and what they knew in 1947? He said Bob, there is a really good reason. First of all, if it was shot by a cameraman in 1947 and kept by him all that time, we would have no records of it. It never would have gotten in our possession. We would have no way of knowing if it was shot by a military cameraman because he would have never turned it in. So, I want you and your readers to know this is absolutely how he answered me. I asked him if I could put his comments on the record and he told me he would prefer not, but you now have this for your files. He also told me that there was something else I should know. The DOD had lost a lot of files from that time, some from a fire and other records that were lost or displaced through the years from simple attrition.”

After speaking to the DOD officer, Kiviat relayed that he wrote up a memo for the FOX executives and everyone was comfortable with things as they were at that point. Up until the second airing, that was all we had on whether the autopsy film was real or not. Talking to the exec’s, Kiviat informed them that he purpose was to attempt to solve this mystery, and reminded them he still had not yet shown any of the tent footage or the debris footage. Kiviat went on to say that by the end of September, 1995, FOX was asking him what else could they do to generate the kinds of numbers that the two airings of “Autopsy” produced. “I told them that the UFO subject, if done well, was always a ratings winner because the audience loved the mystery of it ... and THEY WANT TO GET TO THE TRUTH OF IT!” Then, according to Kiviat, Bob Bain (who was still at FOX) asked about doing a third and final show on the autopsy footage.

During this same time period, late September, early October, Kiviat received a telephone call from the TF1 television network in France. TF1 had a television celebrity by the name of Jacques Pradel, like a mixture of Ted Koppel and Phil Donahue... in France. “Pradel was the first broadcaster to give Ray Santilli every thing he was asking for.” Kiviat explained. “Pradel and TF1 assured Santilli that he would get everthing he wanted. He promised a major airing in France, and also a major fee for the footage. That is actually how I met Santilli when I first went to England to view the footage. Pradel was there and I can say that with Pradel, Santilli was holding court.”

“So when I received this call from TF1 in late September, early October, I can say I was eager to hear from them the reaction their airings had in France, and how Jacques Pradel



Jacque Pradel

had weathered the presentation. The French media is very conservative with these types of controversial subjects. They said they were doing another broadcast in France, and Pradel was going on a live show, like Nightline, where experts were going to be flown in from all over the world and comment on what was known to date. (October, 1995) They wanted me as the American Producer in charge of the hit FOX show to come in and tell the French what I know. I told them I would have to check in with my people at FOX and call with my lawyer and then get back to them. I already kind of knew that the media was critical of the show and Pradel, I had a French newspaper that I had someone translate and they were saying Pradel was gullible. FOX said go, and as I am leaving I got a call from one of my producers. He said "Hey Bob, did you read this? There is an announcement that FOX is going to do another broadcast of the alien autopsy! I said what? I called FOX and they said "well we are talking about it." So I said well, I thought we were going to discuss what angle to take with it and so on, and I was told that nothing was official yet. So we decided to talk about it when I got back from France."

"It was a live two hour broadcast in France, and I can say that the one interesting moment came when they started to go into the surveillance they conducted on **Volker Spielberg**. TF1 sent in a researcher, I believe his name was Nikko Mouillard. He was a young reporter guy, and he got Volker Spielberg on tape talking about his responsibility to tell the world the truth. What we heard that night was the following; the question was "don't you feel that you owe the world to tell the truth about something so spectacular, so important to the world as an alien being found by the government? His response was "***I don't give a damn about the world, I don't think I owe the world anything and this film is something we have and we are not going to let other people damage it.***" I detected an arrogance like the day Spielberg asked me about being Jewish. That day on TF1 I realized that THIS was the story. I felt that this was the guy (Volker Spielberg) that was pulling the strings.

Santilli knew I was in France, was following the TF1 show, and I called him in London and he invited me to lunch. He said lets talk about the third airing of the autopsy. He told me that one of his people heard that FOX might be considering another airing of Autopsy.

We sat down and I told Ray that if there was another show, I would show the as yet unseen "tent footage." I told him that we would show the public those faces in the tent footage and see what the public would say about that. Ray was a little shocked by that. Ray also invited me to lunch at a Chinese restaurant with a couple of other people who would be there. One was a guy who Ray called his cameraman, (NOT THE CAMERAMAN) and another guy from the States who ran Shutterbug Magazine. (Bob Shell) Ray told me his cameraman was going to shoot an interview with Shell for something they might put together "down the road." We ended up, just Ray and I, going to another restaurant, just Ray and I alone.

We had a couple of drinks and I said "Ray, listen, let me lay it on the table for you. If FOX wants to do another airing, and it looks like they may, I'm going to show the tent footage. I'm going to do everything I can do for the public. We're going to see the truth... whatever it might be. Ray told me then "Bob, I want you to know this, I don't know what the film represents. I told him I was somewhat shocked by this. I reminded him he told me that he met the cameraman, he lives in Florida, you went to his house, you saw his credentials, you saw his wife and his life. The sense I had was that he was getting ready to confess. He said "Bob, I did say I met the cameraman, I did say I believed he was credible, but I'm telling you right now that I want you and all your people, to find out what the truth is behind this film." Now for the very first time, Ray appears very nervous. I don't mean a little nervous, now he starts looking around the restaurant. I asked him if he wanted to leave the restaurant that he looked shook up. He said no, that he was okay. I told Ray about TF1's investigation of Volker, and Ray said he didn't know about anything concerning that, and then I asked what kind of business Volker did. Ray told me he was involved in music, licensing, finding old films, you know like historical, he was involved with me in old Elvis Presley lost music that I found and put out in VHS or CD's, that's all I know about. I said fine but lets look at another rumor I've heard about, *that Volker is tied to Swiss bank accounts and ties to money that was plundered by Nazi's during World War II. Is that true? Ray then said that if I was asking him if Volker's family went thru the Nazi period during WW II, the answer is yes. I said then lets get down to specifics, Volker Spielberg has money, right? "Yes Bob." Volker Spielberg is your investor in the autopsy film, to the tune of about \$100 000.00 right? "Yes Bob." Spielberg has money from his family, correct? "Yes Bob." Did that money come from his parents who were Nazi's? "Yes Bob." I asked Ray, do you know that his family were Nazi's, they were in the German Party? Ray told me, Bob, the money Volker has came from his family that went thru the whole German Nazi event. I then reiterated what Ray just confirmed. "Ray, you mean that as far as you know, this money that Volker has that came from his family, was money plundered from victims of the Nazi's. Plundered money Ray. Ray said that he knew what I was saying and he simply was telling me what he knew."*

Kiviat then assured this writer that the above information concerning Spielberg came from Ray Santilli and at this point Producer Kiviat had not done an investigation to verify these assertions.

Kiviat continued by stating that when he got back to the States, FOX verified that they planned to do a third airing of the “Autopsy” special. In order to have new material in this airing, Kiviat planned to include the tent and debris footage that had not yet been presented. Santilli stressed to Kiviat that he had a “problem” if Kiviat planned to use the tent footage. When pressed by Kiviat, Santilli stated that now the cameraman “didn’t recall” very much about the film shot in the tent. This was the footage that originally was claimed by Santilli via the cameraman that President Truman’s scientific team was present at. Kiviat stressed to Santilli that Santilli’s spokesman, in meetings with close to 50 television executives, had stated that this was possibly one of the more important aspects of the overall footage, but now the cameraman was not so sure about this footage.

Kiviat informed the exec’s at FOX that a contact at JPL was interested in the film and offered to work with it to clear it up. Santilli then contacted Kiviat and offered a compromise, place a “disclaimer” before running the tent footage which Kiviat dismissed immediately. “I told Ray that he couldn’t change the story now!”

The tent footage was given to Kiviat’s contact at JPL and the enhancements were started. However, because of some pressure that Kiviat came under from his lawyer and some of the legal people at FOX, upon the airing of the third “Autopsy” special, it was decided by FOX to not run the tent footage. Kiviat then stated at that point he made a vow to himself that he would pursue this until he was satisfied he knew the real story. “FOX told me after the third airing that they were now done with “Autopsy.” “I told them that they might be done, but I’m not done. I put this mystery out to millions of people, and I’m not about to leave those people high and dry! I told Mike Darnell, just like I told the people at Time Magazine I will approach it like a detective story, I will follow every lead I can until I get to the bottom of it.”

Conclusion

In the final part of the Alien Autopsy we get to the part where everyone “cuts bait or fish!”

In Part’s 1&2 (UFO VOL.20 #’s 1 and 2) the Autopsy film odyssey was detailed from 1993 to present. Fox Television’s ratings grabber, aired in 3 specials, hooked millions of viewers with what purportedly was military film shot by a military cameraman in 1947, showing what was allegedly an alien being recovered from a crashed spaceship in Roswell, New Mexico. The principals in the case, Ray Santilli and Volker Spielberg were always very cagey in the way the information was disseminated. The “cameraman” and his story was impossible to track down, and if this man ever existed, there should have been a trail to trace. There wasn’t.

As an aside, this writer did some rough calculations and with the 3 Fox specials and the reported number of videos sold worldwide, someone made in the neighborhood of at least 30 million dollars, US. Now the story is 10 years old and it appears some of the original “players” are looking for another payday.

Interviewing Producer Bob Kiviat for the final segment of this story, Kiviat was asked when in his mind he finally became convinced that the Autopsy story was hoaxed. Kiviat explained that during the production of his “**Worlds Greatest Hoaxes**” special,



Greatest Hoaxes Crew

at the last minute Fox expressed interest in his including the Alien Autopsy. According to Kiviat, when he was talking to the Fox exec’s, they informed him that after one of their meetings it was decided to include the Autopsy story.

Kiviat had the tent footage film cleaned up and he now had an image from the tent footage that he could identify. The purported film from 1947 showed a young man named Elliot Willis, an employee of AK Music in the United Kingdom. Willis was tracked down and invited to fly to the United States where he could be interviewed.



Elliot Willis

As Elliot Willis told the World's Greatest Hoax's audience (1998) during his interview, **Ray Santilli came to AK Music with the goal of filming a fake alien autopsy.**

Kiviat confronted Santilli about the tent footage and Santilli basically blew it off. According to Kiviat Santilli attempted to backtrack and claim that the "cameraman" had already said "he wasn't sure anymore" about the tent footage. Kiviat now believed the entire case was a fraud.

During this timeframe Gail Berman took over at Fox, and she steered them away X-files and phenomena type programming. Fox was no longer going to be known as the X-Files network. (this time frame ran from 2001 until 2004.) Berman left Fox at the beginning of 2005.

About 2002-2003 British UFO researcher Philip Mantle wrote a story which ran in the now defunct British UFO magazine.



Phil Mantle

He was still working to try to determine if the autopsy film was real or not, and was hoping that if someone with inside knowledge would contact him. Someone ended up contacting Mantle.

Kiviat went on to state that he had heard for some time that a British “B” movie studio was somehow involved in the Alien Autopsy film. At this time Kiviat reported he received a telephone call from Phil Mantle. After the original Alien Autopsy special had aired on FOX, Mantle promised that if he uncovered any additional information he would immediately get in touch with Producer Kiviat at FOX. Mantle stated that after his article ran in the British UFO magazine, he received a call from a man who claimed he knew who manufactured the alien body in Alien Autopsy. According to what Mantle told Kiviat, the alien body had been manufactured by a special effects movie industry insider. Mantle gave the contact information he found to Kiviat, who then began a series of contacts in an attempt to get the final story. He spoke to the individual who had gotten in touch with Philip Mantle. This person then gave the number to a business management firm that Kiviat contacted. After explaining what it was he was attempting to discover, the contacts with the firm evolved into many sessions where Kiviat had to give assurances of anonymity and finally sign a non-disclosure agreement. (The agreement is still in effect as of this writing.) The bottom line was that this unnamed special effects wizard was hoping that Producer Kiviat would be able to secure another special at FOX Television or another network where this person would come forward and disclose all the details involved in the original making of the Alien Autopsy-Fact or Fiction broadcast, and the who, what, where, when and how the film originated. In this yet to be aired broadcast, this person would detail all knowledge he had in disclosing how this hoax was brought to life and how he deceived millions of people worldwide. And! of course he expects to be paid a sum of money to detail this information.

For approximately 3 years Bob Kiviat attempted to interest FOX executives in putting the entire Autopsy saga to bed by keeping his promise that when he discovered the facts behind the Alien Autopsy he would air what he found out. Try as he did, FOX showed no interest in once again re-visiting AA. As I detailed in Part 1, when speaking to publicity spokesperson Scott Grogan, Grogan stated that the Alien Autopsy specials were “reasonably successful” but FOX (read that Mike Darnell) had no interest in doing anything further on the story. But never say never in Hollywood.

As we were going to press, I spoke once again to Producer Bob Kiviat. During the course of our conversation I asked what additional progress if any has been made. Kiviat reminded me that FOX has revived its former tabloid entertainment program “A Current Affair.” According to what Kiviat said, his information stated that “A Current Affair” was brought back at the express wishes of Rupert Murdoch,



Rupert Murdoch

and last reports show it is doing well in the ratings. Kiviat had a telephone call from an executive producer at “A Current Affair” and is now in negotiation’s with them to produce the final chapter on Alien Autopsy ... plus additional new UFO film footage. Kiviat is also working on an additional deal to provide an entire series of phenomena specials to a major chain of stores which should be available later this year. As UFO Magazine receives additional information on this story, we will keep you advised and updated.

...by Don Ecker

Addendum

As you can see, I in effect alerted FOX and Bob Kiviat to the Alien Autopsy story at the onset. Bob Kiviat assured me from the beginning that I would be the person to conduct the investigation on the cameraman. I waited months with almost no word at all with what was happening with this story. Two weeks prior to the first airing Bob finally called me and invited my wife and I to go down and see the footage. After viewing it Bob informed me that he was ready for me to start... right then! I told him that two weeks before the air date just might not be enough time. And, oh yes, Bob ... we never discussed compensation for my services. (UFO Magazine had 3 people working on it, myself, Vicki and our office assistant so two weeks away would really put a strain on things. He then informed me that he didn’t have a budget to pay me any compensation. I asked him if Jonathan Frakes was also working for free? I got no answer. Needless to say but Vicki and I left. I later found out that Mike Darnell refused to put in a budget for an investigation on the so-called cameraman, so in hindsight I can now see why he didn’t want to talk to me. So ...*we endeth today’s lesson on American Television. Remember to keep your eyes pointed to the skies ... until next time!*

Don