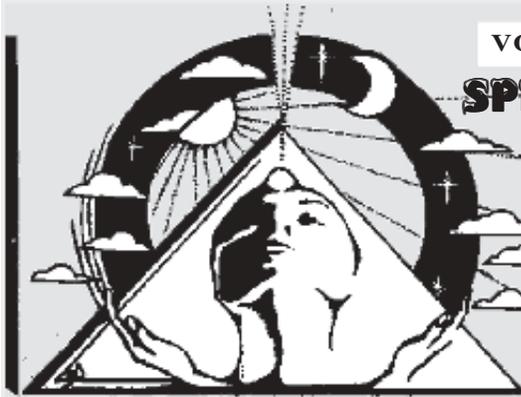


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SPECIAL HOLIDAY DOUBLE ISSUE!



DELPHI
ΑΣΣΟCΙΑΤΕΣ

AREA 51: THE ALIEN INTERVIEW

THE MYSTERIOUS VICTOR

In the Volume III, #27 issue of this newsletter, dated February 18, 1996, I made the prediction that, "**A LIVE EXTRA TERRESTIAL BEING will be shown on national television this year. It may not be what you expect!**" That prediction has now come to pass with a stunning force that I never expected.

A few months later I was called in by my friend Jeff Broadstreet to view the actual footage of a military interrogation of a live extra-terrestrial being by the US military that was smuggled out of the "Ambassadorial Suites" down on Level 5 at S-4 (a super secret complex adjacent to AREA 51), by an angry, enigmatic man who has stayed concealed in the shadows known only as VICTOR. S-4 was made famous by former government scientist Robert Lazar back in 1989.

I was stunned and amazed. The 2:55 second clip was forceful, riveting and savagely stunning. The footage would send abductees into states of sheer terror, and bring tears to the eyes of former high level NATO commander Major Robert O. Dean. Author Whitley Streiber would

comment that "if someone hoaxed this they knew exactly how the beings look and move. I couldn't bring myself to watch this again. It is too

"I find it disgusting that the most important event in human history is being kept secret simply because certain unimaginative officials have the power to do so."

~VICTOR~

disturbing."

Jeff asked me to help him organize a team of people to use as part of the documentary presentation of what I felt had the makings of something historic, along with the unique opportunity to participate in the fulfillment of one of my own predictions.

One of the people I felt was essential to publicizing this event was my friend and radio talk show personality, Art Bell. I first appeared on his program in 1993 when he had a Sunday night segment called DREAMLAND in which, for one night a week, he would delve into paranormal topics. He has

now dedicated his entire six nights a week program, **ART BELL COAST TO COAST**, to these topics. This decision has given him a listening audience of 20 million and made him one of the top radio hosts in the world. Even TIME magazine did a story on his resounding success. I called Art and wanted him to have the exclusive inside track on this story. We put stills from the video up on his web site and it received over 60,000 hits in the course of only a few days.

The video is revolutionary and astounding, but ultimately it will convince no one. Those who believe will have that belief confirmed. Those who don't will dismiss it as a puppet. An elegant hoax of tremendous magnitude.

But Victor stands at the center of this storm. He has been there, has had direct contact with these beings, and has brought us invaluable knowledge at great risk to his own life, of the ETs and a hidden agenda within the government to keep us in the dark. It is his experience and the depth of his knowledge that convinced me of the legitimacy of this material. In this exclusive, it is time to hear him out.

COAST TO COAST AM with ART BELL

“Victor” Interview 5/23/97

Art Bell: From the high desert and the great American Southwest I bid you all a good evening/good morning, as the case may be, across all these many prolific time zones; from the Hawaiian and Tahitian Island chains in the west; exotic territories to the Caribbean; more exotic territory, the U.S. Virgin Islands; everything in between; south into South America; north to the Pole; and worldwide on the Inter-net.... This is *Coast to Coast AM*. Good morning.

It is going to be an interesting night. My guests tonight will be:

Sean David Morton, who is — I'll let him describe himself here in a moment — but he is an investigator; he is a prophet; he is a fascinating individual who knows a lot about Area 51; and

Victor, the mysterious Victor, who allegedly smuggled a video out of Area 51 (no small feat) containing footage of an interrogation — I wonder if that's the right description — an interview — either an interview or an interrogation, of an actual alien.

According to Whitley Strieber, who saw the entire video, it was not a very gentle interrogation of this alien. We put one photograph on our Web Site — I don't know, a month or two ago — and they promised an interview with Victor (that will be at midnight tonight) and then they sent a second photograph, which we have on our Web Site right now. Both photos were “snatched,” if you will, from a three-minute piece of this footage that Victor smuggled out of Area 51.

And so, tonight in a joint interview we will try and discern what we are able to about Area 51, and about this alien, from the mysterious Victor; and we will discern what we can from Sean Morton about the status of Area 51, because there is an article out now which seems to suggest Area 51 has moved. I certainly don't see evidence of that — but there is an article.

We'll be on our way in just a moment here. We do have Victor, I believe, on the line. These photographs come to us courtesy of a video allegedly

smuggled from Area 51 by the man I think you're about to hear from, Victor. Let us first discern whether we have Sean here. Sean?

Sean Morton: I'm here.

Art: Okay, here we go — I think. Let's see if we've got Victor on the line. Victor are you there?

Victor: I'm here.

Art: Welcome to the program Victor.

Sean: Victor, this is Sean Morton. How are you, sir?

Victor: Oh, Mr. Morton.

Sean: Nice to talk to you.

Victor: Yes.

Art: Victor, we would like to both probably ask you some questions, if we can. Obviously, if you can't answer a question, let us know and we'll back away.

Victor: Mr. Broadstreet has successfully prevented me from prescribing myself a double Bush-mill's for nerves. Some of the information he gave Sean was

incorrect.

Sean: Well okay, maybe we should start there.

Art: All right.

Victor: Mr. Morton, in your DELPHI ASSOCIATES newsletter you state, “Victor was assisting in the downloading of video analog footage to digital computer storage.” I have never stated that I was assisting or participating in this downloading. I mentioned downloading. I referred to the downloading in my cryptic attempt to suggest how the tape was “smuggled” out — as everyone seems to prefer to refer to it.

Art: Is that a reasonable reference to it? “Smuggled?”

Victor: Well, not in the sense of... Well, later in the same newsletter, Mr. Morton says that I — let me see if I can find it here — where is it?

Art: Victor -

Victor: Okay, we have - “...and an opportunity came where he was left unwatched and unsupervised for a scant few moments, which allowed him to make a quick VHS copy of footage he was viewing, and somehow managed to smuggle it off the base in a bag with some other equipment.” Now, I've never made a statement like this. It's a charming scene for a science fiction movie, but frankly, a VHS tape has never come on to — or been taken



off — the S-4 (site).

Art: All right. Victor, let's not concentrate on the misinformation that Sean was given — let's just concentrate on what really did happen.

Victor: All right.

Art: Okay? So, first of all, how did you get this tape? Can you say that?

Victor: I cannot say specifically how I came into possession of this tape. I stated, in my interview with the people from Rocket Video (in September of last year) that I was under the impression I would be through with my contractual obligations to them by Christmas — but that's neither here nor there — I came into possession of this tape thanks to a confluence of circumstances which I can now relate. I was not able to relate it in September, but circumstances have changed — which we may get to. The linchpin of the possibility that was afforded to me to bring out this particular piece of information is that Area 51 is now defunct as an operating location for the government's Alien Program, and this process has been ongoing since 1991.

Art: Did you bring that tape out of Area 51 personally, or did you acquire it after it had been removed by someone else?

Victor: I was the active agent in removing the data that appears on that tape from S-4. The tape itself is a simple VHS copy, which I provided to Rocket Pictures. The actual data was digital — a relatively small bundle of information. It didn't require anything so conspicuous as a VHS tape to be brought out — and I will not say at this time whether it was brought out in a discreet unit, or whether it was smuggled out in some other form.

Art: All right. but in a digital form, like an AVI file, or some-

thing like that, that you then converted to analog? To VHS?

Victor: Something like that, yes.

Art: Okay. That makes sense. Do you know what DNI stands for?

Victor: Department Naval Intelligence.

Art: Okay. That settles that one. Were you an employee or are you now an employee of Area 51?

Victor: They (the people at Rocket Video) asked me the same question (Sept. '96 interview) even after we had a pre-interview in which I stated that I would not answer it. I suppose it's a question that has to be asked, but I'm not going to answer whether I was an employee at S-4. But I have been physically on the site, and you can look into the various options available to an individual — to bring them to that secret location.

Art: All right Victor. Well, not too many people get invited as "just visiting" to Area S-4

Victor: I would say that's a fair assessment.

Art: Right. So is it reasonable to ask you how you were transported to the base. I live in Pahrump, NV where every morning there are buses, Victor, that take employees to Area 51. Hell, it says Area 51 right on the side — other people are flown out to Area 51.

Victor: Yes well, again, I don't want to specify too specifically because it will tend to indicate when I was there — but they do go in on the EG&G 737 out of McCarran, and more recently on CT-43 transports — and I suppose I can say I did not take a bus.

Art: Okay, okay, good! Then you flew. Next question: How long had that alien been on the base



Future Shocks

Well, Merry Christmas Dazzling Delphiles! I hope that all your holiday wishes are coming true and the season is filled with more joy, laughter and happiness than you can possibly stand!

Just a few announcements. There was no November issue, so you didn't miss anything. If anyone **DID NOT** get the October #37 "Millennium Crash" newsletter, PLEASE let us know. We went to a new mailing system and a few people got lost in the shuffle, but it's all fixed (at least that's what Trish TELLS me!) and everybody should be getting their D.A.N. faster and more efficiently.

January 31, 1998, Neptune moves into Aquarius for the first time in 165 years to join Uranus. Last time was 1833. To commemorate we are taking a whale watching meditation trip to do spiritual work at Scorpion Ranch out on Santa Cruz Island. So many people have asked to go, and so many incredible things have happened on our past trips, that I am feeling it is time to go again. Cost is \$70. which includes the boat trip and day pass to the island. An overnight stay at the ranchhouse is \$150. Call the hotline to RSVP.

Next issue is PREDICTIONS FOR 1998, and I promise no more UFO/Area 51 stuff for awhile. Back to the Future and what is in store for us all. Welcome to Classroom Earth!

before they filmed that segment of which you have a portion?

Victor: Approximately 10 — no, I'm sorry, 20 — months. It (the alien) was brought in late 1989, and the tape was from January of 1991.

Art: Okay. Do you know how we got our hands on this alien? Was it as a result of a crash, or a landing? Or do you have any history at all?

Victor: Well, this brings up a question that's central to the whole issue of the government's retention of these beings. I believe the government's position is that they shot this alien down. I do not personally believe that the government could shoot this alien down if the alien did not choose to be shot down — but perhaps now is not the right time to be getting into the larger issues of their presence.

Art: You are aware that we have, then, the technology to shoot down alien craft?

Victor: I'm aware that our technology has been used to down alien craft. Whether our technology is advanced enough to give us the power to choose to bring one of these craft down is another matter entirely.

Art: All right. Victor, there were a lot of people who viewed the video — some you know, on Strange Universe. I saw just a very few seconds of it, and — oh no, the entire thing I believe — and Whitely Strieber was one of them who reacted very emotionally, Victor. He thought that alien was being treated badly. Can you characterize the treatment of the alien in the course of the whole thing?

Victor: The alien was being treated badly, but not — that was not the intention. The maltreatment of the aliens stems from essential helplessness to either

help or affect them. The dog-and-pony show of the medical team handling the physical debility's of these beings is one of the constant sources of paranoia and chaos within the administration of these programs. You find a high degree of well-educated charlatanism within these programs simply because



the government requires that various disciplines deal with these aliens, and these disciplines do not have science to back up their efforts.... I've been given a tape of Mr. Strieber's appearance on your program.

Art: No — yes.

Victor: April 12th?

Art: Yes.

Victor: And I just want to respond to possibly two of his statements over the course of this call — but one in particular now. He took me to task for statements I made in the interview to Rocket Pictures in which I said that — well, again, this is second-hand information — that I said that the position of the scientists who had studied this was that the aliens had eliminated viral and microbial life from their own ecosystem. And Mr. Strieber made the sensible

point, from a terrestrial point of view, that microbes play a beneficial, as well as harmful role, in the health and correct functioning of human beings; and that therefore it was scientifically foolish to make this comment. Well, first of all, I have not specified that I am a scientist, so I'm not going to jump up on my high horse and become offended at this, but I would like to point out that the overriding quality of these beings is a level of advancement beyond our ability to understand what it is they're doing, both as beings, and as workers of technological apparent miracles.

Art: Were we able to communicate with it?

Victor: This is another issue that is fraught with ambiguity. But let me finish the comment about microbes. All the evidence suggests that these beings are biologically inert in relation to our ecosystem.

They might as well be in a petri dish — and the statement that I made, which again was second-hand information, background information, the comment that I made was in seeking to explain the glass partition between the interviewer and the being...

Art: Yes...

Victor:and in seeking to explain the sort of lacksadaisical hygienic standards of the medical team, was that there's a half-hearted by now attempt to minimize microbial contamination of the beings because the microbes and various other biological entities can form colonies within these beings' systems. They operate (their physiology operates) in a way that is "symbolically" similar, let us say, to human physiology, but does not appear to include the normal biological-

Art: Okay Victor... Victor? Victor, can you hear me?

Victor: Yes.

Art: Hold on, we're at the bottom of the hour. We've got to break here. We'll be right back. This is CBC. (*Station Break*).

Art: Now, back to Victor, who is using a voice changer to protect his identity, and Sean David Morton. Victor?

Victor: Yes.

Art: Let me try asking again. You kind of characterized this alien as kind of like a petri dish. Or here,

at any rate, in a petri dish.... Might I ask, did we manage any form of communication with it?

Victor: This is the great mystery involved in the government's hosting of these beings, since the late forties in fact. The telepathic capabilities of these beings have been long established, at least in-sofar as DNI is concerned. That was another statement that Mr. Strieber made on your program: that the statement that the man in the foreground in the video is a telepath seemed like science fiction, but - and I actually agree with him more than perhaps he would expect - the issue here is that no one who has ever been in the presence of these beings has not felt as if thoughts not his own were entering his brain — and this has been long established. And various experiments have been done in which the government satisfied itself that these beings were giving off some form of telepathic contact or thought transference. The question mark is whether certain individuals truly are more capable of receiving and

returning these messages than the average person.

Art: Sure.

Victor: And this is one of the elements of the entire black program related to alien visitors that I find amusing. I believe that many, if not all, of the telepaths

“The government’s motive is control, and just as they crave control they fear loss of control. Knowledge is power, but power does not necessarily confer competence. The people at the top of this program are intellectually very average. They’re not capable of making proper use of what’s been handed to them but they have no intention of letting anyone else ever get a chance to solve the puzzle. And let’s not forget that there is the real possibility that the government is being manipulated by the extra terrestrials for their own purposes. “

~VICTOR~

who have been recruited, or who have cleverly managed to get themselves recruited, into this program are largely the same sort of charlatans who you can call late at night, -you know, at 99 cents a minute, or whatever it is.

Art: In other words, you're not trusting of whatever information they think they might have gleaned.

Victor: I believe it is, at best, heavily influenced by the assumptions, the beliefs and the hopes of these individuals; and at worst, is a deliberate attempt to tell the government what it wants to hear. This may account, in part, for the fact that the government has had these beings for fifty years now and has amassed a constant and ever-growing stream of data supposedly emanating from them, and yet is incapable of consistently using this technology or entering into effective relations with these beings.

Art: So you're saying we really have not effectively communicated with them? There has

been no vocal communication?

Victor: The aliens do not speak.

Art: What about hand signs, or other methods of communication, that would tell us that these are sentient beings — and not robotic in nature?

Victor: Well, that's a very astute question. The telepathy and the technology which they so clearly possess are the only signs of their sentience. As for their gestures, well yes, they have

on occasion used gestures such as stop, or come here, that mimic signs that I suppose they've seen among the human personnel that they've encountered — and civilians by the way — but this business of pictographs which Mr. Broadstreet gave quite a bit of emphasis to in the video - this never-ending video, which I thought I was through with seven months ago...

Art: It is important, Victor, because the video, of course, is incredible. But your words about it go a long way toward backing it up or causing people to become very skeptical. May I ask you, Victor, why the room was kept so dark? Is it because of the large eyes and the sensitivity to light?

Victor: This is the official explanation for the darkness of the room — but you'll note that the alien himself is bathed in light, it's the room that's dark. I frankly don't have an adequate explanation for this.

Art: The alien in the second photo? With the doctor present,

whose face I understand has been erased...

Victor: I'm sorry?

Art: With the doctor present....

Victor: Who told you his face had been erased?

Art: Well, it looks as though it has been.

Victor: Actually, which figure are you referring to?

Art: I'm referring to an apparent physician who has his gloved finger in the mouth.

Victor: Yes, well if his features are not visible that's the effect of the mask. They did nothing — and I don't believe Rocket (Video) has done anything to distort the actual image.

Art: That's interesting.

Victor: In fact, the images are a bit degraded from the VHS copy.

Art: I'm sure they are, sure.

Victor: The telepath in the left foreground is so dark that a number of people have missed him. In fact, Rocket just sent the video to be analyzed by some computer whiz in Phoenix, Arizona.

Sean: We got with Jim Dilettoso — in Phoenix.

Victor: Ah yes. Well there he is — Phoenix. Yes, he analyzed the footage and made a number of statements. One thing; he commented on the three human individuals in the video — there were four. Apparently he did not even see the person on the left, which I find bizarre.

Art: Okay. We'll take a look. Now, the doctor or the physician, whatever we've got here, with his finger in the alien's mouth in the second photograph.

Victor: Yes.

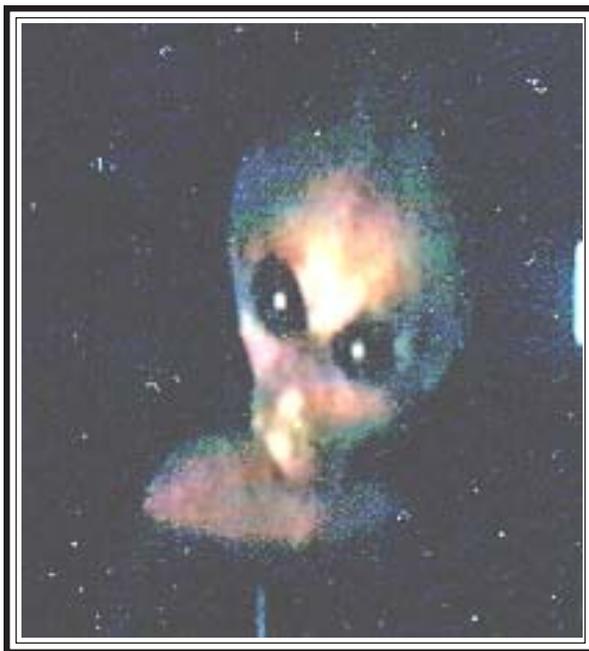
Art: The alien was apparently having some sort of seizure and

was fro thing.

Victor: Yes.

Art: Was this a dying alien? Did this alien die?

Victor: I think you will find - I think you will find that all of the reports of these beings inevitably end with them dying. And most of their appearances are in



a condition that seems to be debilitated. In September, when Rocket interviewed me, I was not prepared to say that the alien was dead. I only knew that he disappeared from S-4. But that was also the point when S-4 was being stood down.

Art: Do you now know him to be dead?

Victor: I now believe very strongly that the alien is dead. I would go so far as to say that all of the beings in the government's possession are now dead.

Art: Are we mistreating them?

Victor: Did the Romans mistreat Jesus? This is the central issue for me. Increasingly, and even more so in the time since I brought out this tape, I believe that these beings are engineering their own treatment. They are presenting themselves as a

test to us. I do not believe that if they were not willing to be treated in the way that we treat them, we would have the power to do so. In the sense that these beings are dying in our custody, and in the sense that our treatment of them seems to have no taint of communality, no successful two-way communication

that we can understand — I believe that the aliens understand us better than we understand them; and I believe that the statements they make, or appear to make, are calibrated to some purpose of their own, which is not clearly understood by us.

Art: Okay. That brings me to the next question. That is: with whatever has been divined, is there anything you're fairly sure you can tell us — About what they're all about? Where they're from? and What their agenda is? In other words — What they want? Why they're here?

Is there anything that seems clear in any one of those areas to you?

Victor: Clear, no. But I believe in an over-arching sense, these beings have been here before. And the program that they are performing upon the human race is as old as the human race. Certainly as old as consciousness. And I believe...

Art: Okay. Let me try this. what you're saying might lead some to believe that they are in fact the architect of the human race. Is that without....

Victor: That, the "architect," is not a term I would use, but in the sense that you mean it, I believe I would agree. Yes.

Art: All right. You have told us that the Department of Naval Intelligence is the DNI.

Victor: Yes.

Art: Can you enlighten us at all as to the rest of the coding at the bottom?

Victor: Yes. Let me see, do I have the...?

Art: The latest photo we have says DNI/27 04:02:5&18.

Victor: DNI is Department Naval Intelligence; 27 refers to a system of division that DNI adopted back when they began using time code, and it's a jerry-rigged adaptation of an earlier logging system for visual documentation; and then the final eight digits are self-explanatory — those are hours, minutes, seconds, and frames.

Art: Okay.

Victor: "27" has no meaning in and of itself. Its merely a logging system that can be accessed according to code books and what have you.

Art: All right. Some people have said, "why is the video so foggy?" Now I view it as fairly clear, but one would imagine that with the high-tech video equipment we have you would get very, very, very sharp images. Do you have any comment on that?

Victor: Well, part of the fogginess is the VHS copy; and I'm debating the possibility.... when I delivered this tape originally I was extremely paranoid, and I have not become less paranoid, but I believe I understand where I stand a little bit better now....

Art: Are you in fear of your life?

Victor: Well... the simple answer is yes, but I'm by nature an observer, I haven't personally experienced harassment; and I think I've been relatively successful in maintaining my *anonymity* so to speak. But I have seen in the experiences of others, both individuals who are known to the public because they made it into the media and other individuals, that there are

great dangers involved in bringing this kind of information out — not because the government is all-powerful but because the government is, and knows itself to be, out of control in relation to this phenomenon. They crave control and they have no control, and as it leaks away from them they can become vicious.

Art: Sean, do you have any questions?

Sean: Well, specifically, there was no sound on the tape that we were given. Can you....

Victor: Can I break in here? Jeff has supplied me with a note — which I suppose qualifies as a commercial — he says, "The video portion in the Rocket Video tape is fairly clear, not foggy." This is true, it does look better in the video....

We never did finish that point. It is dark, and I do not have an answer that satisfies me for why it is so. This business of the alien needing the environment to be dark does not wash with me mainly because the being itself is bathed with light. On the other hand.... well, if I go any further in this direction I think I may be stepping into the areas that I am trying to avoid for my own self-protection.

Sean: Victor, you said in your interview that you had actually personally seen this creature on an occasion. Can you tell us about that?

Victor: This is the case, but I made it abundantly clear that it was not necessarily the session that is represented in this video.

Sean: Yes, but can you tell us about what happened when you actually saw the creature and what your opinion was and what your thoughts were?

Victor: Well, no I can't. I can tell a second-hand anecdote and if I speak about the occasion when I personally encountered the being I would be compromis-

ing myself.

Art: All right. What about your emotions? ...What did you feel when you were in its presence? Can you describe that at all? Did you feel awe? Did you feel sorrow? Were you elated? What did you feel?

Victor: I suppose I felt sorrow, I felt anger.... I'm not, well I am an emotional person — I'm not by nature an interactive person (a person who makes emotional connections easily) — and certainly in the presence of a being from another world one would think this would be even more difficult. However I, like everyone as I say, who has ever come into immediate contact with these beings, felt an intense presence within me that was utterly foreign to my experience before that time — and I must say, this has changed me. It has had an effect that I did not choose and, still possibly willfully, refuse to welcome. In the beginning when I brought the tape out I suppose, in a sense, it was an emotional reaction to that meeting, but it's gotten away from me. This effort on my part, to *do my bit* so-to-speak, is....

Art: That's an important question Victor. You got this out of Area 51 in the way described earlier. Why?

Victor: It wasn't described...., as a matter of fact.

Art: By digital form, in other words?

Victor: Well, it was made possible by the digitizing of the old analog tapes.

Art: I've got you, but my question is; what was your motivation in bringing it out? Did you just want the American people to know? Is that the idea?

Victor: Well, as a matter of fact, on your own show with Whitley Strieber, there was something he said that struck me so singularly that I wrote it down. As a mat-

ter of fact I have it here on a scrap of paper. He said, "This is the face that mankind is turning to this other world," and I suppose to some extent that was my motive for attempting to place this before the public.

I believe that these beings cannot be harmed by us in any significant way, in any way that is meaningful to them; but at the same time, I believe they're presenting us with a sort of test. They have appeared in an incomprehensible panoply of circumstances, in front of private individuals who are then left 'metaphorically speaking' wandering in the wilderness, unable to convince the world at large that what they've experienced is real — and at the same time they have involved themselves in this incomprehensible....

Art: Victor, I've got to stop you, we're at the top of the hour — and I'm asking you to stay over a little bit because we haven't had a full hour with you.

Victor: It is one (o'clock / a.m.) now?

Art: It already is. How time flies, huh?

Victor: Well you've caught me in the middle of my larger statement I suppose — so I will hold on.

Art: Very good! Stand by Victor. Stand by Sean David Morton. I'm Art Bell. This is CBC. (Station Break)

Art: Now back to Sean David Morton and Victor. Gentlemen, welcome back.

Victor: [to Sean] ...how far down did you look?

Art: Thank you, we are back on the air and if everybody would turn off their radios please? Okay.

Sean: Victor was asking whether or not it was me that found the hill that looks down on the base — and I told him that it was.

Art: Yes indeed.

Sean: I don't know if he's are you there, Victor?

Victor: I'm here.

Art: Victor... can you give us any



physical details of the base itself? In other words, what the hangars are like, what the buildings are like, anything at all about the base?

Victor: Are you referring to the Groom-Dry-Lake facility or to S-4?

Art: Either one that you're able to describe, actually.

Victor: Well, the Groom-Dry-Lake facility has been broadcast several times now on various programs and it is a relatively open facility — in comparison to S-4, which as I'm sure you know is ten miles to the south, abutting Pappoose Lake.

Art: Well, we have seen satellite photos of Area 51.

Victor: Yes - this is the demise of Area 51 you're seeing — the "Open Skies" treaty; the UFO

tourism, which Mr. Morton is a big contributor to, and a certain psychological effect - at least that's how I see it - of the Gulf War (when the soldiers came back from the Gulf War complaining of Gulf War syndrome, this saturated the media — I believe this was a direct cause of the lawsuits of the various Area 51 employees who claimed that they had been harmed by the years of fallout from nuclear testing)... at any rate, all of these causes contributed to what is now the case at Area 51, which is that the saucer program, and the attempts at communication with the beings, and the facilities for the beings — are now abandoned.

Art: We've seen the photographs of what is above ground at Area 51. I would be interested in any description of S-4, or to know how much of Area 51 and/or S-4 is underground.

Victor: Nothing significant is underground at the Groom-Dry-Lake facility, however S-4 has four underground levels (total of 4 counting the surface).

Art: Are you able to describe what these levels are devoted to, to any degree?

Victor: The first two levels at S-4 are the domain of the black-engineering program, for the saucers, which I'm sure you've heard your fill of from Robert Lazar and others.

Art: You bet.

Victor: Levels 3 and 4, below Levels 1 and 2, are the domain of the program dealing with the EBEs [Extraterrestrial Biological Entities] — that includes the living quarters for the EBEs, who by the way, breathe oxygen. ...I heard a bit of your earlier pro-

gram. I'm not sure if I heard you correctly — debating what the aliens breathe — they breathe oxygen. They can walk down any street in America and survive — as well as they survive.

Art: Well, if that is the case, can you describe then the reason for the apparent seizure that the alien was having, or the reason that they die?

Victor: I'm sorry - Jeff just handed me another note. Would you repeat the question?

Art: Sure. The question is, If oxygen is common - if they breathe as we do, can you tell us....

Victor: Well that I didn't say. Again, this is one of the mysteries of the beings, and their technology.

Did I finish my comment earlier about Schrieber's - ah, Strieber's comment about the telepathy — I'm sorry - about the microbes? To a certain extent the beings appear to be only symbolically biological. What I mean by that is they.... when they're autopsied.... they have the organs of a biological entity; they appear to function as a biological entity; but there is a lack of the chemical and physical functions one would expect in a biological entity — and this has led many individuals to consider them to be somehow not quite physical.... [to be] somehow hallucinatory, no matter how physical they may appear.

Another way of looking at it, and this relates to their technology as well, is just simply to say that we are not capable of understanding how they have evolved or how they have changed themselves in their own environment, because I mean, think about it... If you

took a teenager's CD of today - a simple CD of some rock group, Pink Floyd or the Smashing Pumpkins - and you took that CD and somehow transferred it back 100 years — there would be no science on the face of the earth that would be able to tell you what that CD was for, or how it operated.

"If someone faked this, I don't like these people! It's a bad thing for people to do, because if ETs come here it's an incredibly important thing to understand who they are and why are they coming here. If this is not faked I think we have a glimpse here of a sense of communication with someone who came from a long distance away."
Dr. James Dilletosso
Video Analyst, Computer Scientist

Art: It would be as magic. That's a good point. Now, Victor, this alien was in distress, obviously. It was sick. Is there something on earth that causes them to have a shortened life span that you're aware of?

Victor: This is the source of constant theories and no effective treatment. I do not believe that the aliens are dying because they cannot live in our environment. I frankly don't want to make too many religious allusions, but to a certain extent, for some reason, my mind keeps coming back to the story of Jesus which, before this occurred, I did not believe to be a historical fact. But at any rate, it certainly is symbolically applicable that the son of God would make himself vulnerable to human action — when obviously — the son of God would not be in that position — in a natural condition.

Sean: Did you see any other creatures being interviewed

other than this one? I mean on the video.

Victor: I did not personally see any other creatures, and I did not see any video tape of other species. I saw a videotape of a being of the same species — another being. As to — frankly, well — I don't want to get into things that will tend to narrow

down my participation and make it more clear how I fit into this. But I'm not 100-percent a believer in the Pleiadian aliens and various other — the more humanoid species — I believe they're wish fulfillment.

Art: Do we know where these particular aliens - this particular alien - is

from?

Victor: I believe they are from "not here." I do not believe that they are necessarily from the far reaches of space - from Zeta Reticula, what have you. Various science fiction writers and scientists have postulated different forms of alternate universes, and I don't believe there's really any scientific understanding of this phenomenon, but if I were to choose an answer to that question I would say they come from another dimension — they come from a contiguous place that is not available to us. Whereas, their place and ours are equally available to them.

Art: Very informative. All right. What is the tone at Area 51? In other words, are they planning at some point, do you believe, to go public — release anything soon? Will there be a moment of revelation, or are they going to continue to keep this black?

Victor: I believe that the real, the very real radioactive contami-

nation from fallout, is developing into a cover story, which may or may not allow the government to begin allowing outsiders into Area 51 to show everyone that it was simply a base, an artifact of Cold War spy operations, while all the functional operations are moved northeast into Utah. This is my belief.... In other words, there is a very good chance that Sean will very soon be able to get off his hill, go down into Area 51 - and be told nothing ever happened.

Sean: I'm already being told that, Victor,

Art: Can you confirm the Bob Lazar story as basically accurate?

Victor: What is the Bob Lazar story? I've heard a number of...

Art: All right, Victor. I've interviewed Bob Lazar. He basically contends that over a period of time he worked on several craft at Area S-4. Would you confirm that much?

Victor: I will not confirm that Robert Lazar worked on these craft but I believe that his information is largely correct. Again, possibly scuttling back behind my anonymity, I don't want to specify too much of my own contact with the hardware.

Art: All right. Can you confirm that those craft were at one time there?

Victor: Yes, absolutely. Yes, I can confirm that.

Sean: Can you tell us where they might have moved those craft? Not the other stuff like the X-33 that they're moving — the actual flying saucers.

Victor: The saucers themselves I don't believe have been moved at this time. I believe they will be moved, and I cannot tell you how they will be moved. I have not made a study of all of the UFO — I believe -- well, I was told that John Lear made a claim that various government bases are connected by a vast system of underground tunnels...

Sean: That's right.

Victor:which would allow for these saucers to be moved underground. Now I have no knowledge of that, I have never seen evidence of these tunnels — I find it not hard to believe because I've seen what the beings have allowed humans to do with their technology and I suppose that if it were part of their plan they might make this possible — but I believe it's beyond the scope of human engineering to, for instance, connect Edwards Air Force Base to Tonopah or to Area 51 — but I certainly believe, even if this is true and I'm not aware of it, that there are no tunnels between S-4 and the Utah sites — which is where the cover program is moving; to Michaels Air Force Base and the Utah White Sands.

Art: So then the Popular Mechanics story is dis/mis-information?

Victor: Popular Mechanics?

Art: Yeah, Popular Mechanics is running a story saying that Area 51 is moving, and what you just said seems to indicate that you believe that to simply be a cover.

Victor: I'm sorry, cover, yes — the Groom-Dry-Lake operation is more or less what the government has — well, for a long time they did not say it was anything but what they would like you to believe it is: It is a testing ground for super-secret aircraft. The S-4 site at Papoose Lake is the site of the truly black program. Now the Groom-Dry-Lake activities are unquestionably moving to Michaels Air Force Base and White Sands — but the saucers, as I say, I don't believe they have moved yet — and if the situation at Area 51 is to be continued in its current form then they will somehow be lifted or dug to these new locations.

Art: There are a lot of people who have seen these craft in and around Groom Lake — and you think the craft are still below ground at S-4?

Victor: I believe they are, but I don't believe that anyone has actually seen one since (at the latest) early 1992 or late 1991.

Art: You believe they have stopped flying them.

Victor: I believe so. I believe... any sighting... because this is the thing about the aerial sightings you know — that half of them, more than half of them, are wishful thinking. — and I believe that the frenzy surrounding Area 51 you know — causes people to see things that are not there.

Sean: As I told you earlier, Art, we didn't see anything out there from the summer of 1993 on.

Art: All right. This may seem a silly question for you but I want to ask it. For however long you were in these areas, were you fed? Did they give you meals?

Victor: Actually, I have an interesting story about meals, but as a matter of fact, I can't tell you. That would be another case of me identifying myself. All that I will say about meals is — Levels 3 and 4 have no cafeteria facilities; the personnel who work on those levels do not come out to feed; there is — this sounds ridiculous but there is — a dumb waiter system which acts as a somewhat amusing visual metaphor for the transportation of the saucers to the surface in that the plates are coming down these dumb waiters into the security office as the saucers are being elevated to the surface — I have often found this to be peculiarly amusing.

Art: Would you describe this alien as a prisoner or a guest?

Victor: Well I think you can derive my feeling about it from my earlier statements, but I'll say it

again — I believe that the government, by turns, likes to pride itself on these creatures being their prisoners, or congratulate themselves on being these creatures' hosts — but in fact, I believe that the creatures are performing their own function

Art: All right. Victor, we are at the bottom of the hour and if you wish to stay we would love to have you.

Victor: Are we going away for several minutes?

Art: Several minutes, yes.

Victor: Well, possibly I'll stay a little longer, but I must go off soon.

Art: Good. You're doing very well. I understand....

Victor: Well, my feeling is that this is perhaps my last public statement so...

Art: I understand, so we should make it a good one. Stay right there. My guests: Victor, and Sean David Morton. I'm Art Bell. *(Station Break)*.

Art: You're listening to Victor make his last public statement. And so Victor, I would like to ask another question: Without telling me, because I realize it would compromise specifically how you got this information digitally out (but) can you describe in a generic way the security at Area 51 and S-4?

Victor: In a generic way.....

Art: In a generic way. In other words, I don't want to know how you got this out, because I'm sure you won't tell me, but I would like to know what kind of security they have at these bases.

Victor: Do you mean personnel security?

Art: Sure.

Victor: Well, the Groom-Dry-Lake facility is actually relatively low tech. They have badges and they have fingerprint readers. S-4 goes a step further — with the retinal scan — but as far as the transfer of materials out of either facility, this is strictly controlled. In fact, it's an interesting example of how the government fails in its efforts, even on this level, because the offices and the facilities at S-4 have numerous personal mementos which were not supposed to be brought in, and somehow were — which is a never-ending source of amazement to me.

Art: Well, if somebody can get someone / something in, then one would presume you could get them out as well. Is a body search a normal course of events?

Victor: Yes, certainly at S-4. I'm, well, I'm not going to make that statement, but certainly at S-4. Yes.

Art: Sean, anything you want to chime in on here?

Sean: Yes. Can you describe anything about the hangars at S-4? Anything unusual about the offices? And how the hangars are actually connected?

Victor: In what sense?

Sean: Were there offices at the far end of the actual hangars at S-4?

Victor: By the far end? Do you mean in relation to the personnel elevators, or....

Sean: The personnel elevators. Did you actually stay at S-4? I mean, did they fly you up there?

Victor: No, no — at Groom Lake there are military personnel who sleep at the base but at S-4 the staff is bussed in and out on a daily basis.

Sean: Were you bussed in and out, then flown in and out?

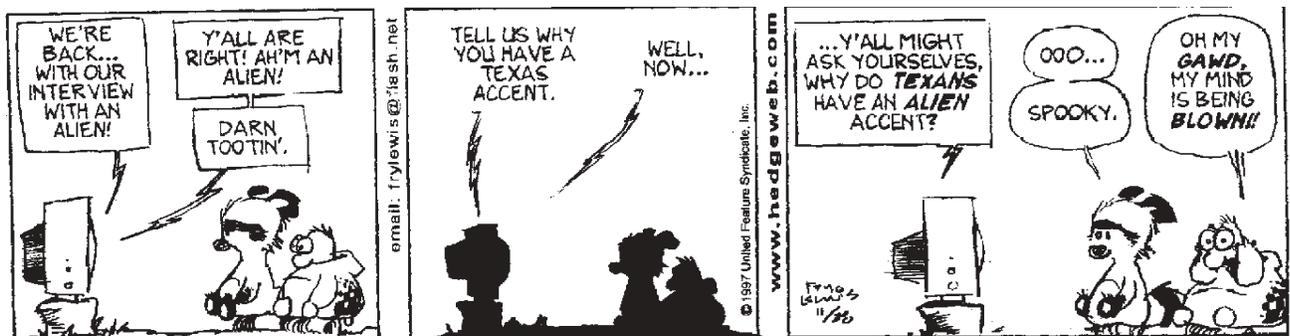
Victor: Yes. Well, yes — in a sense, *metaphorically speaking* that covers it. I didn't want to make comments about it.

Art: All right. Bob Lazar was, or claimed to be, working in essence as a subcontractor, a civilian, employed to back-engineer these craft that you talked about in S-4. Can you tell us if you were in that category, or....

Victor: No. No, at this point I will understand that you ask these questions, but obviously that falls within the category of questions I won't answer.

Art: All right. Can you tell us if your relationship with the people there is still in place?

Victor: No. I will not specify, and I will not specify whether or not I intend to be going on to Utah. My profile at Area 51, I think. I have succeeded in keeping rather vague in the statements I've made so far. I've reviewed the tape I made for Rocket Video sev-



eral times, trying to imagine how someone might infer from my statements things that I meant to keep secret, and frankly, in that case, I forced them to pre-interview me, and I nixed a number of questions — and they still asked them. It was a semi-fiasco from...

Sean: I think we were just curious as to whether or not you might be able to get into the base again and maybe bring more video out, or more information, at any point in the future.

Victor: The moment when video could be brought out I believe, has passed. That's not to say that another similar moment of confusion and indecision on the part of the authorities won't arise again, but this particular 2-minute, 55-second clip was strictly a case of an opportunity presenting itself at a particular moment when the facility was in turmoil, when a number of forces came together. Number one, they've eliminated all of their video. Someone came up with the bright idea that all of this secret documentation would be more secret in a digital format, and of course anybody involved in the Internet knows this is not the case. A good chunk of their budget that they didn't expect to be spending is now spent trying to second-guess the ways in which this information can be spread, but at the moment that this clip presented itself to be smuggled out (as we are saying) the confusion, the bureaucratic confusion and the actual physical confusion, at S-4 made it possible — and that's no longer the case.

Art: An opportunity. All right. Victor, is there any more video that you have other than...

Victor: No. No, there is none. I have seen other video, but this was the piece that I could take. In a metaphorical sense again, Morton's misstatement in his newsletter is correct — metaphorically, I did see the opportunity and I did take it — and this was the extent, this was the size of the bundle, that I could (metaphorically again) smuggle out. The riches that are available are truly mind-boggling — and by the way, I was speaking to Morton during the commercial for a moment about.... he brought up the alien autopsy, which I believe - in fact I would say that I know, has to be a hoax — if only because the beings in that video do not resemble any of the beings in any of the other documentation — and I have not seen the actual autopsies from Roswell so in a strange way it could be true, but I do not believe it. The style does not resemble any of the material from the forties.

Art: All right, Victor. Then what do you say to the people who say this is a hoax?

Victor: I say that's your right to believe that, and I only hope that you study the video before jumping

to that conclusion. I also hope this is the beginning of a trend. I don't believe that the government can stand down at Area 51 and not have the kind of leak that it cannot spin to its advantage in the way that so many previous leaks have been spun.

Art: Victor, if they were to identify you now, knowing that you had smuggled this video out.... if they found you and identified you, what do you believe would happen to you?

Victor: I'm uncertain. Clearly Robert Lazar is still alive, but I believe that he has suffered more than even he really understands for what he did — and there have been others who still remain nameless. I suppose at best I would be another doubtful character with a face instead of an anonymous question mark. At worst, I would be dead.

Art: Will there be a day in your life, Victor, when you will say, "All right, that's it. I will come forward. I want to tell this story. My real name is ___, and here's what really happened."?

Victor: I can't say whether that day will come. I've changed in ways I didn't expect since this entire process began. When I brought this tape to Rocket Video I had an idea about myself, about what I was planning to do after revealing this tape, that has not come to pass. I'm dealing with the endless confusion that seems to....this Coleman character who runs Rocket Pictures, you know, led me to believe this would be quick and clean — and instead here we are, almost a year later — but at the same time my desires for my own life have changed in ways I didn't expect. We spoke of that - the effect of these beings.

Art: Sure.

Victor: My feeling is that I may simply fade out, not only from this unwanted public persona but also from my life as I knew it. I believe to a certain extent these beings are asking us to step away from the life we know, and for human civilization to step away from its path, and step out into unknown areas — truly unknown — they don't present us with maps.

Art: All right, Victor. Sean, anything else you can think of?

Sean: I just want to compliment Victor on just being very eloquent and doing this very, very well — and I mean I had some mundane questions, like whether or not the creature's, the being, was tied down — and we didn't see its hands on the video — or....

Victor: No, no, it was not tied down. No, the being was weak. The being was seated and was weak but it was not tied down. No.

Sean: Did it have two fingers? Three fingers? Can

you describe the digits on the hand?

Victor: It has four fingers, one of which resembles a thumb, but has a pivot point that the human thumb doesn't have. It can function almost as a finger or as a thumb. Do you understand what I'm saying?

Sean: Yes. I guess the ultimate question I have is: Where are we going with all this? I mean, the whole reason I got involved in Area 51 in the first place is not only because they were flying flying saucers up and down the valley that I was watching and bringing people out to see — but that this technology was so amazing that I thought....

Victor: Yes. Have you seen any evidence of it in the culture at large?

Sean: Of the technology?

Victor: No. Obviously not --and I think you should ask yourself why the government, if it had mastered this alien technology, if it had traded for it or wrested it by violence from the beings, why this technology has not been presented before the world as an example of unimaginable force.

Art: Well, we were discussing that, to some degree. The STS-48 tape and now the STS-80 tape show things that would indicate that we do indeed have this technology and we are indeed using it, not publicly, but we're using it. Voictor, when you gave...

Victor: I believe that that's a false dawn. I don't believe that it will be followed up — and the reason I don't believe this is that.... I mentioned earlier the constant contacts these aliens make with private individuals, but the comment I didn't get to was that this constant contact with the government resembles a test — a test the government is failing — a test of its purpose and of its spiritual worth, if you will.

Art: When you gave the tape, Victor, to Rocket Video, what was your motivation? Why did you take this tape to them? Did you....

Victor: I took it to Rocket Video because I had decided that I wanted money and at the time I had more rationalizations than I have today — but I felt that I was putting myself in danger, putting my career in danger, and that I needed to give myself as much latitude for, essentially, "fleeing" as I could. And for that, I needed money. When I went to Hollywood (hat in hand, rather foolishly) it quickly became apparent to me that almost no one could be trusted to maintain my privacy — not because they particularly cared about up-ending my plans, but simply because they felt that the publicity would be to their benefit or, in some cases — in some of the larger organizations.... I didn't get to the point

of actually discussing this but I intuited that they were worried about their reputations. This business of the alien autopsy I guess (I assume this from things that have been said that to a certain extent) Fox Television has suffered some ridicule that they don't seem to be able to shake off.

Art: But you're honest-

Victor: But at any rate Rocket Pictures offered me a deal that I felt I could take, that still has maintained my anonymity, though they do keep pushing me to make more and more of these statements. This call is...

Art: The end of it?

Victor: ...the end of the contractual arrangement, and was supposed to have happened before the end of last year, not with you but with whoever they chose as the outside interview — and here we are now.... and now they have Germans, I don't know who, the British, they have innumerable people that they want me to talk to. Even for money at this point I think it's more dangerous than it's worth.

Art: So you're taking the money you've been given...

Victor: It's gone. I mean, it's not gone - but I have removed myself financially from a need of them. What I need from Rocket Video now is to simply fulfill my agreement with them so that they'll fulfill theirs.

Art: And you now wish to fade into obscurity.

Victor: Absolutely.

Art: And we will never hear from you again.

Victor: Well, I can't - As I say, this entire experience has been not what I expected and not... and initially I had a certain contempt for Robert Lazar. I thought he was a grandstander. I thought he enjoyed the spotlight. And perhaps - I can't really say - now I understand the forces that begin to work on you when you do something like this. Not that, you know.... No matter how much you try to keep yourself sealed off, when you speak, the response that comes back to you has a pull that is terrible.

Art: There is one big difference Victor, they know where to find Bob, they don't know where to find you.

Victor: Yes, well, I'm hoping to keep it that way.

Art: All right — I want to thank you for joining us...

Victor: Oh - I see that it's almost two (o'clock / am) I was — yes, actually, we do need to wrap this up.

Art: I think the appropriate term is "terminate" the interview.

Victor: Yes, well — I gather that was a joke.

Art: That was a joke. Victor, I wish you a safe, healthy life. You've answered everything to the best of your ability and we've asked just about everything we can, so be safe my friend - be safe. When we come back, Sean David Morton — and we got, oh boy did we get a lot more from that than I thought we were going to. You have good days and you have bad days, and this is a good day. We will continue in a moment. From the high desert, I'm Art Bell, and this is CBC. *(Station Break) Voice: Here again - Art Bell.* Good morning everybody. It's great to be here. Wow! That's my first comment to the last two hours. Much more than I expected. Wow — and I think I want to give you my impressions, then we'll get Sean's. Sean David Morton remains with us, as a guest. In the beginning of the interview, in the first, I think half hour, I sensed that I was getting a kind of a run-around, or that I was not satisfied with the quality of the answers that I was being given, but as the interview progressed and Victor, to some degree began to relax, I began to get a different sense — and that was that he was telling me the truth. I think Victor was scared. I think Victor really is scared. And so I - my judgment of the interview after about the first oh, maybe 20 minutes, half hour, is that we began to get some real information. It was a significant milestone, there's no question about that — in broad-casting. I don't know that this really has been done before. Those are my impressions. So I really think... my sense was... that we were getting the truth — and I'm going to say one other thing that will probably get me in trouble — and I hope not with my good friend Whitley Strieber, but I held back during the course of the interview — I've received a whole bunch of faxes and e-mails suggesting that the voice pattern that we were listening to - and I was listening very closely, and I must say I'm in agreement, and I'm not saying it is so, not even beginning to suggest that - but the halting voice pattern, with an occasional slight stutter, is extremely similar to the real voice pattern of Whitley Strieber. Now I'm not saying it's Whitley Strieber - as a matter of fact, we can discuss with Sean reasons why it could not be, but it did in fact sound very much like Mr. Strieber's voice patterns - Whitley's voice patterns — and Whitley, if you're out there listening, I think you would probably agree with that. I don't know. We'll find out. We'll talk to Whitley and find out. So I'm not saying it was Whitley - I'm simply saying the voices or the voice patterns were very similar. I should also let you know that out there taping this entire interview and now analyzing it is David John Oates, who does reverse speech. Next week you will hear the results of that analysis, as well as the Jon-Benet case. So I just thought you might want to know. I didn't want to mention that until now. We'll

get back to Sean David Morton in a moment. Those are my initial impressions of the interview. I think we were hearing the real thing. I didn't think that at the beginning, but for the last 75 percent of the interview I was quite impressed that we were hearing the real thing. I'm sure you have your own judgment. Now you have my impressions. And again, very simply, I was skeptical in the first 20-30 minutes of the interview and then became, as time went on, less skeptical. I agree with those of you who suggest that Whitley Strieber and Victor have similar voice patterns. That doesn't mean it's Whitley Strieber. It does mean they sound alike in a lot of ways — and so — Sean David Morton, here you are once again my friend....

Sean: Oh, my.

Art: It was - what a hell of an interview, huh?

Sean: Boy oh boy — talk about making history on the radio. It was - it was - I was stunned. I mean he, as far as I could tell he answered every question properly as far as exactly where the locations are to aspects of the site, descriptions of the transports, the 737s, to the CST-43s, the retinal scans, the five levels at S-4. I mean, you know, some of that I'd have been able to pick up from the UFO lore, maybe. And you were right, in the first 15 minutes he was difficult. He seemed obsessed with the minutiae. I think that when you actually started getting into talking more about - I guess the cosmic significance of all this, and maybe the reason he sounds a little bit like Whitley is because they've had maybe similar experiences as far as actually having a direct connection with these beings.

Art: Sure. All right. Now, let's talk for a second. I mean, I got a lot of faxes, and I held them all back, because just in case it could have been true I didn't want to have this interview as a terminated kind of deal.

Sean: Right, Right. I think the biggest reason behind it not being Whitley is, number one, Jeff Broadstreet, who's actually the producer and the director of this thing, I've known for five years, and I mean, I've known him since, oh gosh, six, seven years now, going on since '91— and Jeff just wouldn't do that. I mean, it's not the kind of integrity thing that Jeff would be involved in as far as it being Whitley, because if it's Whitley then it means this whole thing is a gigantic scam.

Art: Right, and I don't believe that for a second. I know Whitley Strieber personally. we're friends, he is one of the most honorable, straightforward people I've ever known in my life. Whitley is a real person and he'd no more do that than the man in the moon.

Sean: Right.

Art: I had to make reference to the fact that I did

get all of the faxes and that I also noticed the similarity, there were similarities in the voice patterns.

Sean: In the words that they used — you're right. I don't think Whitley knows that much about Area 51, is the second thing.

Art: Right.

Sean: And the third thing is that my partner, Larry Germain, actually called Whitley, on behalf of Jeff, and we asked Whitley if he wanted to see the alien interview — and he said no. We tried to set it up so that he could actually be in the video.

Art: Well, there's more the audience ought to know, and that is that I considered having Whitley here tonight — and I called Whitley and he returned my call a couple of days ago — and he didn't really want to, but he said, "Art, if you want me to be there, I'll be there." So I think that also destroys the possibility, because he could not have been both.

Sean: It's also the video that was actually done with Victor. I mean, the actual video. They're not the same body type. It's a different person. Yes, they speak the same but then both men seem to be very, very exceptionally well educated. They both have had experiences with these creatures that would obviously expand the mind somewhat and maybe make you talk in terms of this sort of awe. I mean, it's certainly not an experience I've had of actually seeing one of these beings up close — but I'm certainly — it seems that it obviously has a very, very profound physical effect — the rest of what I thought was the most impressive was not only his intricate knowledge of specifically what was going on out there, but also I think the sincerity that I heard when we were talking about the greater picture of this. His allusions to the fact that these beings were somehow giving themselves up or giving themselves over to be tested and sort of poked and probed; that there was really no way that we would actually be able to capture or shoot down one of these beings unless they wished it; and it may be these two creatures that he saw out there are ambassadors of some kind, that maybe they've literally given up or given over their lives in some noble effort to increase the understanding of what's going on. I also thought it was very interesting, too, that he didn't cop to the usual idea that the beings are, say, Zeta Reticulans or that they're from outer space, but instead he went for a much more interesting and more intricate complex that if these beings were from someplace out there, then logically speaking they would come from thousands of light years away, take some samples, pick up a few people to put in a zoo or whatever and go home - as opposed to these beings literally being indigenous to the history of this planet. They're in every culture,

they're in every myth or folklore going back literally to the beginning of time, which means that they are indigenous to here, which leads to an entirely other theory, that they are not extra-terrestrial but in fact ultra-terrestrial; that they in fact come from this planet but possibly from...

Art: An alternate dimension, what-ever...?

Sean: Or some people have actually theorized that these beings come from this planet but in the future, and they've actually come back now with some kind of message or some kind of warning or to somehow maybe take resources - water, air, human beings, if you will - back to some future time when maybe we've evolved into whatever they are.

Art: At any rate, an alternate dimension? Yes, possible. I thought a lot of his answers were really intriguing and well thought-out. And it was after we began to back away from the hard evidence kind of questions and gave him a little opportunity to talk about the larger cosmic aspects of all this, when he began to relax, and then we began to get some hard details.

Sean: Well, either that or Jeff must have gotten a couple of shots of that Bushmill's in him, I guess.

Art: Ha ha ha.

Sean: Ha ha ha. You know, he was complaining, Eh, let me have a drink. So maybe they gave him a couple of drinks and he loosened up a bit, so...

Art: Maybe that's right, yes.

Sean: I mean, just a couple of the interesting things. I mean, for example, when he talked about the saucers. He talked about S-4 having five levels, that it had four underground levels, three of which were apparently for the saucers and for the technology and that the lower, bottom two levels were for the extraterrestrials themselves. The reason I was asking the questions about the offices was because there have been other people that I've spoken to who have claimed to have been there that the offices are actually sort of mounted in the walls, that the walls themselves are very, very thick, and there are connecting offices. And that also directly relates to the - it's sort of strange, because you have to go back to the original Bob Lazar interviews - I mean, all the things he said between '89 and '90, which then changed only on one point. And the one point they changed on was his actually physically seeing apparently on two occasions at the S-4 site, these creatures, which he described specifically as moving like puppets or marionettes. Their heads bobbed - I mean, had the exact same motion and movement as the creature that I saw in this video. And that on this one occasion, how he originally told it to a Japanese film crew that I have a videotape of was that he was standing at the far

end of a hangar and one of these creatures was actually being walked along the far end of the hangar by two security personnel and their political officer, this Dennis Mariana guy, who is the fellow who is apparently, you know, the thug that was keeping all the various people in line.

As a matter of fact, that's the one question I should have asked Victor, if he knew this security person that was running things there. But Lazar specifically described it as it being a horrific experience, that your brain just vapor locks because you don't have a frame of reference to put this thing in.

Art: He seemed to be suggesting that these beings were in fact sacrificing themselves so that we might try to understand them, or try to understand something about them. In other words, they were literal sacrifices to us.

Sean: Yes. And that they had apparently something to tell us — some kind of warning. Gosh, I mean, all these things I'm thinking of now that he's off the phone — that we should have asked him. That they had some warning for mankind or for humanity.

Art: Well, you know, I didn't ask that because when I asked him about communication he gave a very interesting answer. He said, Look - they had people who claimed to be telepaths there. And the information that came from them even Victor considered to be suspect. And so obviously, then, anything that Victor knew with regard to what they might have said telepathically would have been literally almost conjecture — so there was no point in proceeding with that. In other words, there was no vocal communication. The only communication that there was, was apparently telepathic and apparently not very trustworthy.

Sean: And the video that he released doesn't have any audio on it. He purposely erased the audio. The two men who were actually in the room-

Art: Wouldn't be identified. Right. Now, look. In the photograph that we've got on the Web site, the photograph of the doctor, Victor said that there was no intentional erasure of his face.

Sean: No, there's two doctors. when the doctors step into the video, they pulled their surgical masks up. They're wearing surgical masks.

Art: Okay. The picture - the second picture that I've got, Sean, I'm sure you've seen it up there - It looks like an intentional erasure by some sort of graphics program.

Sean: No. One man is wiping the mouth of the creature, and the other one is simply reaching across him - he's simply sort of leaning 'into the

picture.

Art: Ah.

Sean: You're looking at his back, as he's leaning into the picture. what he's doing is that he's looking into the creature's eyes so that you see only his back which is apparently not illuminated and he's reaching into his pocket to get a pen light so that he can actually look into the creature's eyes, nose and mouth.

Art: When is this video going to be available to the general public?

Sean: Supposedly, within about -I would think about two to three weeks now. It was supposed to be released I think June 15th — and, you know, the rest of it — the video's being hosted by Steven Williams, who played the Afro-American Mr. X on the X-Files, the one that was killed at the end of last season. He's hosting the video.

The rest of the video is sort of I guess you would call sort of a thumbnail folklore history of extra-terrestrials. It theorizes about creatures that were shot down maybe at Roswell. It talks a little bit about the meeting - the supposed famous meeting of Dwight Eisenhower at Muroc, which is now Edwards Air Force Base, when he was supposedly playing golf and spirited away and then met with a number of these beings or creatures. That there was a treaty that was signed because we had apparently come up with the microwave technology to shoot their craft out of the air.

This later became known as Project Sigma, and that Project Sigma was supposed to be an exchange of knowledge and some sort of technology in exchange for allowing these beings to apparently come and go. And/or the theory is that they were supposed to have also been allowed to abduct certain people as long as the people were not harmed. Their memories were wiped, and then they were put back where they were found, and that this program supposedly got out of hand, that a lot more people were being abducted and probed and implanted because these beings were at the end of some sort of genetic breeding curve, and that they needed human DNA to then cross-breed with their DNA somehow.

Art: I've heard that. And then there are other motivations with regard to our environment. And I want to talk when we get back, and a lot more. So stay put, Sean. Now you've heard Sean David Morton's reaction to the interview, as well as mine, and I am very interested in yours and we will get to it. There are other matters I wish to cover with Sean David Morton.



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