The Alien Autopsy......Oh No Not Again!

In most circles the Alien Autopsy is a subject of derision, it's that silly old hoax story Ant and Dec made the film about. But stay with me while I flog this dead horse just one more time and in the process I hope I can stir your interest just enough to get you thinking that there really is more to this old tired hoax story than meets the eye.

We all think we know the AA story, but which one do you know?. Ray Santilli's "official" story (which he still sticks to[mostly] by the way) of being approached by an old time movie guy who once worked for the US military?. Or the latest "Hoax" story given by Spyros Melaris, “I filmed it all in a friends flat in London”, and examined in great detail in Philip Mantle's recent book "Alien Autopsy Casebook The Full Facts Finally Revealed"?. Spyros had expounded repeatedly and at length to myself and other researchers in extended email exchanges from 2007 through to the present day, the in's and out's of his claim to “hoaxing” the Alien Autopsy Film and although at times he has proved quite plausible he has made a number of serious contradictions over time which in my mind brings a level of doubt to his various claims.

Alongside Spyros's current claims there is another story you probably haven't heard made the same Spyros Melaris and related in a taped interview made just a few years before he made his current claims, a story which in many ways is at complete odds with the detailed "hoax" claims Spyros now makes.

I'll not go into just who Spyros Melaris is or how he became entangled with the AA film as he himself does a far better job of explaining it all in the taped interview, a transcription of this interview can be found at the end of this article.

Ray Santilli publicly still sticks by his story that the original film he obtained was the genuine article but as Ray released the above mentioned taped interview to us in which Spyros outlines his scheme, I think even Ray has now conceded the film we see today is not all what it says it is on the tin, he now likes to refer to it as a "reconstruction".

So lets be up front about this, IS the film a fake?, well I believe it is... "mostly".

Mostly?...Yes, mostly it's a fake, but even this fake is not all it seems, and in the end if you stick with this story, you'll see it has an even bigger twist in the tail.

If you've found the tape interview transcript and read through it carefully you will have seen at least two(and more) quite earth shattering statements by the same Spyros who now claims that he created and produced "the whole thing".
In the interview he clearly states:

"In the twenty-two minute film we released there are elements of the film that are real."

and

"We actually kept original footage in the film we used."

Spyros is here admitting and confirming that there WAS original AA footage which he used to base his "reconstruction" on and not only that, some of these original usable clips were eventually edited into and used in the finished film.

Original footage gets other mentions too, Spyros recalls showing the finished footage to Ray and Ray's inability to see the joins between the "original" and "reconstructed" footage.

These are not the only references to "original" footage by those involved, here's a quote from John Humphreys, the sculptor and artist who is credited with creating the "creature" on the autopsy table, on his official website it states:

"In 1995, John sculpted the 'Roswell Alien' which was based on fragments of degraded film footage from an alien autopsy shot in 1947. He also created the special effects and played the part of the pathologist in the film. In 2004 he re-created the Alien and reprised his role as the pathologist once again, this time for the Ant and Dec movie 'Alien Autopsy'."

Note the quote..

"which was based on fragments of degraded film footage from an alien autopsy shot in 1947"

So here we have two individuals intimately connected with the "hoax" both claiming that there was original footage at some stage AND in Spyros's case saying some of it IS STILL THERE in the footage we see today.

What interested me was IF fragments of original footage were still there in the AA footage was it possible to identify any of them?.

I believe I can demonstrate that in some cases you can.
Before we go on to examine the evidence within the film itself we need to highlight some of the background information Spyros gave us regarding specific points on how he filmed and produced "his" footage. One of his core claims to us was that he shot the two autopsies and the "Debris Footage" over an extended weekend in early 1995 using a set constructed as "two walls and a flat", he supplied this image to us to illustrate this.

He also claims that only two "bodies" were supplied by John Humphries, one was used to shoot the first autopsy, this footage Spyros claims contained errors and has never been released publicly, the other remaining "body" was used for the second autopsy i.e., the footage finally released by Ray.

So a simple combination of two fixed walls and a movable flat dummy wall were used as the “set” of the film and we are told only one "body" was used in each autopsy's production.

He also told us his footage was shot on 16mm B+W film and once shooting was completed all the processed film was transferred via Telecine to Betacam video by a commercial production house and then transferred to computer where it was “edited and aged”, once this was complete the finished production was transferred back to video. Spyros correctly specified the 1990's commercial editing package he claims to have used and it was indeed capable of this process. All the original 16mm film shot by Spyros and the completed master video version on Betacam SP tape were handed over to Ray Santilli.
Interestingly, although Philip Mantle now takes a completely negative stance where the AA footage is concerned, he did actually track down the film technician who made the 16mm film to video transfer of the footage, the technician was reported to have made the comment that although the majority of the film was in good condition some of it was in a poor state. One has to ask why would some sections of newly shot film be in a poor state?, though sections of old film mixed in with new footage might prompt this sort of comment.

The footage itself consists of two distinct sections, "the autopsy" and "the debris footage", Ray originally made "The Footage" publicly available on a limited edition VHS tape where the video was captioned and split into "reel" segments, allegedly referring to the numbering found on the "original film cans". There were also some badly damaged frames of film edited into this version of the footage which I refer to as "the fragments", these do not appear in any other released version of the footage as far as I'm aware and although at first seem insignificant, when examined they were found to hold some interesting images.

All versions of the footage have only been seen in video format, no "film" version has ever been publicly shown, but if Spyros's story of editing and manipulating the footage by computer and outputting the finished product back to video format is true this is understandable. Some of the "fogged" sections of the footage do show 16mm film stock markings (though these are from modern Kodak film). "The Fragments" seen in the VHS “Footage” video seem to be from safety print stock and although they do not show scenes from either the autopsy or the debris sections, they can be associated with the autopsy footage as I will show later.
Those familiar with the story may recall that way back in 1995 Philip Mantle in his role as a director of BUFORA offered their services to Ray Santilli and in exchange Ray presented BUFORA with a Betacam SP tape containing "all the usable footage". Via Philip during 2005 I had the extended loan of this tape, which I was finally able to have duplicated and a working copy made. I then transferred the recordings digitally on to my computer so the footage could be studied frame by frame in detail and at leisure. It must be noted that the Betacam tape provided significantly better quality images for study than those I had previously digitised from Ray's "Footage" VHS tape as can be seen from this comparison image below.

![Raw Footage Video](image1)

![Betacam Video](image2)

After the release of the Spyros Interview Tape and after reading the interview transcript which revealed the possibility there could be original footage within the AA footage it was to these digitised capture files I turned to see if there was any evidence at all that might indicate it could have been edited together from more than the one source as was now being claimed in the interview.

I began a frame by frame examination of the footage with the scenario in mind as laid out in the taped interview, that so little of any "original" footage had survived by the time that Ray had finally recovered the films back to the UK and he had by that time, numerous contractual obligations to produce "the goods", the only way out was to go along with Spyros's offer to "recreate" the lost and damaged sections of film and hope enough final usable footage could be cobbled together to satisfy his customers the global networks, queuing up to buy rights to show “The Alien Autopsy”.

Stills taken from the few surviving sections of original footage would provide Spyros with "key frames" around which he could "storyboard" his filming and these should also provide enough detail to build and dress the autopsy room set and give John Humphreys enough design detail from which he could build his creature bodies.

It sounds like a totally bazaar and audacious scheme, some would say only a magician would be able to pull it off, but we must remember as well as being in the video/TV industry Spyros IS a "magician" and was a member of the Magic Circle for many years, ...that is until he was expelled.
I have to say I had grave doubts of finding any evidence as I had been looking at the footage myself off and on over the years since 1995, but like everyone else we had been looking with eyes that assumed as we had been told, that the footage was a single procedure all shot at the same time in the same place, the idea that the footage might consist of a mix of old and new film carefully edited together had certainly never cross my mind. Surprisingly once looking for any subtle differences indicating more than the one set of source material I didn't have to look too far to find them, and I rapidly came to the shocking conclusion that the footage was a hybrid, cleverly edited together from a number, possibly up to 3, different autopsies.

And yet Spyros continues to tell us he only filmed the one autopsy with the one “body” for the footage Ray released???.

So far I have identified at least 10 clips of what might be termed "other footage", on the whole these are very short sections of film, from just a few frames up to a few seconds of footage inter-cut with what I assume is the modern "recreation" footage filmed by Spyros, this modern footage seems to make up the main bulk (80-90%) of the AA film, this would seem to tally with Spyros's comments in the interview that there were around 2 minutes of "original" footage included in the 19-20 minutes of the final released footage.

In the following pages I'd now like to illustrate a few of the more easily seen "other/original footage" segments.

This revised version April 2012 - N. Morris.
There are too many feet.

Spyros maintains that in the filming of the 2nd autopsy, the footage we are now examining, he only used the one "body" as created by John Humphreys, and that the same "body" was used throughout the filming. Why then can we find two different sets of feet on "the body"? Please examine closely the image below and pay particular attention to the length of the big toe on each foot, in one image it is longer than it's neighbouring toe and in the other image it's shorter?, it can also be seen that some of the lengths of the other toes differ between the feet in the two clips of film.
The previous clips occur early into the autopsy section where the "pathologist" is seen examining the body, the foot with the long big toe is only seen in this one short segment of film from where frame 6725 was captured, it is not seen anywhere else in the footage, but it's still one pair of feet too many. Spyros claims he only used the one "body" for his film but the final footage has two pairs of feet?. Could the clip with the "long toe" be one of our salvaged "original footage" clips?. I think it's a very good candidate.
And too many Ears.

Not only do we have too many feet but we also have too many ears!, three sets in all, but below I'll just illustrate the two easiest to spot. Throughout the majority of the film the "body" is seen with what I term the "pointy" ears, as the ear shape seems to have a sharp point to it, almost demonic!. But in some sections where the head is being worked on another rounder shape of ear is glimpsed as I now show in the image below. You can also see in the second image that although the blood traces do look similar they are far from an exact match as can be judged from their spacing ratios as illustrated. Spyros claims he only used the one "body", therefore it's ears should not morph from "pointy" to "rounded" and the blood traces should remain fixed. I think here again in this short "round eared" clip we have a good candidate for title of "original" footage.
Inconsistent Blood Stains.

Again in the section of the autopsy dealing with the head in which we found the morphing ears we can also spot blood marks on the autopsy table changing from one shot to the next, see the blood stains in the image below, the images are taken from just a few hundred frames apart yet it's impossible to find a matching pattern of stains the implication being we are looking at two different autopsies edited to appear to be the same procedure.
Also too many walls.

Spyros is most specific in his description of his set, he even provides us with a diagram showing exactly how it was laid out, he used just 2 fixed walls in an "L" shaped arrangement, wall(1) with the observation window and wall(2) with the clock. An interesting point with some of the footage is that in it you get glimpses of the room's other walls 3 and 4 that Spyros DIDN'T build for his set. Yes, it can be argued that wall(3) opposite to the "window" wall(1) could have been provided by using the "flat" dummy wall he says he also had but as wall 3 is seen in the "long toe" clip it's probably an "original" wall. There is evidence in the film itself that wall(4), opposite the "clock" wall(2), contains a doorway, a feature not provided by the "flat" and in no way provided for in Spyros's set. In that doorway in the footage, part of a "bio-suited" figure can be made out.

Spotting background objects in the footage is difficult in still images, they are far easier to "see" in the moving film but below are a couple of examples showing "wall 4" and the "suited leg" of the doorway figure.
And there's more...

It's interesting that evidence has surfaced within the footage to say that wall 4 contained a doorway, as some time ago soon after the appearance of the AA footage Ray provided a very damaged fragment of film, allegedly from the footage for American photo expert Bob Shell to try and authenticate with the help of people he knew at Kodak.

As can be seen in the image there is very little in this clip other than "a doorway" into a room, and seemingly nothing that ties it to the autopsy itself, it's also safety print film and not camera original film so there is nothing to indicate when the original negative from which the print was made was taken. Other than confirming the clip was old and on Triacetate base stock as used from the mid 1930's through to the mid 1950's there was little Bob could do with it.
Some time later I was flipping through the frames of the original 1995 VHS footage tape and ran through the "fragments" and was struck by the fact some of the fragments were very similar to the images seen in Bob's film fragment, after a little examination it became clear they were from the same section of film and more of the room and it's contents could be seen through the doorway in the "fragments". After digitising the frames as individual images and manipulating and overlaying them a far fuller glimpse of the room could be seen.
We can now see beyond the doorway there is what could be the autopsy table covered with a sheet but of most interest, if you look very closely at the full composite image, at the very top of the frame you can see what appear to be two metal bowls covered with either what could be an instrument tray or a clip board resting on top of them, the bowls in particular seem to be of a type very similar to those seen in the autopsy footage, an enlargement of this section of the composite "fragments" image is shown in enlargement below.
The Debris Footage.

Anomalous clips do not only appear in the autopsy section, they can also be found in the short debris section of the AA footage, in fact this section of the film holds some key elements as I hope to demonstrate later. Firstly though study the image below:

I think anyone who has a vague interest in the Alien Autopsy film will recognise this image of the military figure holding the two "alien" panels. It may come as a great surprise but this image does NOT appear in any version of the footage. When I queried this point with Ray Santilli sometime in the year 2000 he was quite open and explained that the image came from a badly damaged piece of the film they couldn't use but an image from it was copied onto a "slide" for use as a publicity still. So Ray tells us that this image is also from "original" footage, can we prove it?, the answer is fascinating and possibly holds the key to the authenticity of any "original" footage.
There are three main points to observe in the "panels" still, the label on the right hand panel, the tent pole to the left of the figure and the "I" beam debris on the table to the lower left of the figure, I'll go through and examine these one by one.

The Label.
All be it the "panels" frame doesn't itself appear in the footage it's contents may/should if we assume the "recreation" scenario, so can we track the contents and confirm this?. Take the panels, they don't seem to have any unique features but that label I asked you to note does have a very unique feature near it's centre, it has a prominent dark mark. Dark marks appear on many of the labels and seem to be created by the use of the "#" character on the labels, where the numbering can be read it's usually in the form "# W <number>" with the "#" at the string end of the label, but significantly not in the case of the "panels" image label.
AA Footage “Dark Mark” location does not match AA Panels image location

At first I totally failed to spot this unique label in any of the debris footage, in fact the label on that panel when it can be seen in the footage looks like as it's seen in fig14. As can be seen the "#" shows as a dark mark and numbers on the label are in the "usual" #W<number> layout, the panels seen in most of the footage are not the same as those in the "panels" image. It wasn't until I stepped frame by frame through the debris footage several times that I finally found a very short clip with the correct "panel" image label layout:
As this correct label quickly "morphs" into the wrong label in the next clip, I suggest we have here another candidate for "original" footage. To confirm it's the same label study the following image, the label seen in the clip has been enlarged and rotated then placed side by side with the label from the "panels" image, I think the pattern match between the two is a good one.
The Tent Pole.

If you take notice of the background in the debris footage and the tent pole between the tables, throughout most of the debris footage there is a nice period piece of "set dressing", a Gas Mask can be spotted hanging from the pole. Regrettably this could be one piece of set dressing too far, as there is actually NO gas mask present in the "panels" image as can be confirmed below in the enhanced section of the "panels" in the bottom image.
The "I" beam.

This is the key to the whole business but that's for later, firstly lets examine the "I" beam on the table as it's seen in the majority of the footage, here's a close-up of the beam seen on the table with it's prominent "glyphs":
But now take a close look at the "I" beam on the table in the "panels" image, do you see anything?.

The answer to that question is "no", but you should. Although you can quite clearly see the "I" beam's vertical web in the "panels" image those very prominent "glyphs" ARE MISSING, and you can enhance the image until Photoshop is blue in the face you will not find those glyphs, because they are not there.
But what you will find are these...

And unlike the raised glyphs seen throughout the debris footage these symbols appear to be dark features on the surface of the "I" beam's web itself.

We now come to the strangest twist of all in the AA saga, none of this evidence so far can verify that any old "original" film Ray Santilli may or may not have recovered was genuine, there seems to be no item or "hook" in any of the images to tie down the footage to a historical time or date or person.

..well that's actually not quite true, …and here we meet our twist in the tail.
My phone call to Ray Santilli back in the year 2000 asking for background information about the "panels" image had nothing really to do with the AA footage at all but rather my main target of research since 1998, the "Fort Worth - Roswell" photographs taken in 1947 by James Bond Johnson. By chance I had been looking at an enlargement of the "panels" image and as I looked over the image something in the picture, on the "I" beam had stopped me dead in my tracks. Tucked away on that beam was the vague outline of a symbol I had only just been looking at in a photograph of the debris sitting on the floor of Gen Roger Ramey's office on the afternoon of July 8th 1947?, a very striking symbol, and one the earliest we found, we call it the "back to back J".

The harder I looked the plainer it became, the symbol really was sitting there on the beam in what was alleged to be a "hoaxed" film. In the intervening years since 2000 I've been able to match a total of 4 identifiable symbols on the AA "panel" "I" beam with some of the symbols found within the Fort Worth photographs, I also think it seems more than coincidental that two of the same symbols are found together and in the same sequence in both the "panels" image and on the Fort Worth debris.
I present this evidence below, the inserted images around the lower enhanced beam image are all from the FW debris photographs taken in 1947.

Is this the "hook" linking any "original" AA footage fragments with the past?.
As I said earlier the "panels" image is the key, via the "dark mark" label we can positively link the image with the "Debris Footage" as the label appears in an isolated clip in the footage. But the "I" beam symbols seen in the image link the image and therefore the clip to a know historical event, the symbols on the debris match the symbols seen in the debris on the floor of Gen Roger Ramey on July 8th 1947, some of the debris collected by Maj Jesse Marcel out at the Foster Ranch 60 mls north-west of Roswell New Mexico.
The Fort Worth photographs are verifiable historical documents, they were taken on the afternoon of July 8th 1947 and the surviving negatives still in their original storage sleeves reside in the Special Collections Section of the University of Texas Library at Arlington TX, anything seen in those images was definitely there in Fort Worth in 1947 and this includes the symbols.

The Betacam tape of the AA footage I've used in my research was handed over to Philip Mantle in 1995 and has remained out of Ray Santilli's reach since that date. The AA "panels" image was also released as a publicity still at this time in 1995.

The "symbols" found in the Fort Worth photographs were first discovered by the then newly formed RPIT team and myself in 1998/99, three years after the AA film Betacam was produced. I believe no one up until that date had seen or commented on symbols within the FW images.

If you can now accept that at the very least 1 "anomalous" clip in the AA "debris" footage can be positively linked to the "panel" image and this in turn can be linked via the symbols to the Fort Worth photographs we must seriously consider that the other "anomalous" clips lurking in the AA footage and around which Spyros "recreated" his film may very well be from this same source, and if that is the case, shown below may well be an occupant of whatever came down in those series of events that took place across New Mexico during the spring and summer of 1947. The image below is from an AA clip I've flagged up(for more than one reason) as probable "original" footage.

We know better quality versions of the telecined footage existed at one time, Spyros has provided some stills from this "pre-processed" footage, it would be fascinating to have access to this if it still exists, it would be even more fascinating to have access to those "original" 16mm film clips if Ray still has ownership of them.
Spyros Melaris Interview

ADRIAN
Well, first of all, this is an interview conducted on Wednesday afternoon at three on the 10th of May between Spyros Melaris and Adrian ********. Spyros, first of all can you just tell me the background, how it was you came across Ray and Gary in the first place?

SPYROS
Yeah. I was an independent producer/director working out of a very small studio in West Hampstead at the time and I had a TV crew that I was taking out to Cannes. There are a number of TV and multimedia festivals in Cannes on regular intervals and I believe the one that we're talking about was either mipcom or midem. And when you take out a crew to Cannes obviously everyone the world is there; TV, film, music companies, so the likelihood of them wanting to hire us to do a separate job. another job. was very, very high. So what I did was, before I left, it was. em about an hour before I actually got on the plane, I sent. I believe it was three faxes. One was to EMI, one was to Warner Brothers. oh not Warner Brothers it was paramount I think and the other one was to Ray Santilli. And the reason Ray caught my eye was because he was local to me and I thought well.

ADRIAN
What here in London?

SPYROS
In London. I felt there may be some synergy if he needs a film crew. I got two replies from the three, one was from EMI would I film on their yacht and the other one was from Ray who basically said, ´I don't need anything done in Cannes but you're local and we can do stuff together we should have lunch.' So we arranged to have a lunch before we went.

ADRIAN
So this is when, which year are we talking about?

SPYROS
Oh this was 1990. I believe it was late ´94 I think it was October/November ´94 and eh. we arranged to meet for lunch. And the first time I cancelled, the second time Ray cancelled and he said, ´Well look why don't we do it in Cannes?' Why don't we meet in Cannes? And when we're there we'll talk to each other, call me on the mobile and we can meet up.'
I arrived that evening, and I can't remember what day it was or anything, with my assistant at the time who was an Austrian girl who at the time was very short to say the least, very rude lady. We arrived in Cannes and I said, 'what do you want to eat? And she says. the crew were fed up with her and said, 'Look we're going to go over there and do our own thing.' I said, 'What do you want to eat?' She said, 'I don't care, you decide.' I said, 'Alright how about Italian?' 'Don't like Italian.' 'What about Chinese?' 'Don't like Chinese.' 'What about seafood?' 'I don't want to try seafood.' And I said, 'Well you pick what do you want? Get whatever you want.' Right so. I said, 'What about pizza?' 'I like pizza.' And in the end I was like, 'We're going in there' and I just pointed at a restaurant and walked straight into the restaurant. We sat down and opposite me. there was a long table with lots of people and directly opposite me at this table there was an American guy from one of the TV companies in America, very loud American guy. And at the end of the evening he said to me, 'Well here's my card' and he says, 'How do you say your name is it Spyro, is it Spearo?' I said, 'It's Spyros' and he said, 'Oh good' and I gave him my card. And as soon as I said Spyros the guy sitting next to him who were having there own conversation looked at me and said, 'Spyros'. And I recognised the voice and I said, 'Ray?' And he'd been sitting there all night. So the restaurant emptied and Ray and I were the last people there all the chairs where on the tables, the people had mopped the floors, the back they were cleaning up and we're still sitting there with a bottle of wine.

ADRIAN
I've been in that position with Ray a number of times.

SPYROS
Yeah and we were talking about everything you can imagine and eventually it got round to, 'I've got some film that I need to make into documentaries and it needs a bit of tidying up.' And he said, 'What level of security do you have at your studio?' And I thought well that's an odd question and I said, 'Well what do you mean? I've got an alarm.' He said, 'Well the material's very sensitive I need it so it's kept safe so nobody can get to it.' He said, 'One frame is worth £20,000.' 'What's this then?' you know.

ADRIAN
Got your attention.

SPYROS
I'm thinking is this the assassination of Kennedy what is this? So I said to him, 'What is it?' And he said, 'If I tell you promise you won't laugh?' And so I said, 'Ok.' And he said,
'It's the autopsy of an alien'. And I said, 'What a foreign person?' And he said, 'No, an alien being from another place another planet.' And I said, 'Oh come on Ray' you know and he said, 'No really.' He told me the story. And he said, 'I've got this film' and he said, 'it's very delicate.' He said, 'Anyone that knows you've got it is going to come and break in and take it.' He said, 'And I need to know that one: I can trust you (because you can sell the story you can do stuff without me)

Secondly: he said, 'I need to know you can do the job.'

'So what's involved?'

'I need you to take the film. I need to you to turn in into video because it's on real 16mm film. And then I need you to clean it up and then I need you to make a documentary from it and anywhere I'll sell it around the world they'll ask you for the footage I'll make sure you get to make a documentary and you're the master of the key if you like.' So I said, 'We've only just met how do you know that I am trustworthy?' He says, 'I'm going to sign you to a contract and make it watertight so that you can't.' He said, 'But I'm not a bad judge of character.' And I said, 'Ok well you're not a bad judge of character.' and I said to him, 'So what?'

'So when we go back I'll show you the footage and you can tell me what you think.' Anyway this went on for a while didn't get any footage didn't get to see any footage.

ADRIAN
Oh really so you came back and there was some time past?

SPYROS
It took a little while but it was because he was waiting for the meaty stuff to arrive apparently it was more than the reel and it was all. Anyway cut a long story short a distraught Ray phoned me up and he said, 'I've got the stuff back.' He said, 'And it's terrible condition, it's really bad condition.' He said, 'I haven't got enough.'

ADRIAN
So when he had the conversation with you in Cannes as far as he was concerned the footage was Kosher

SPYROS
And it was clean.

ADRIAN
And it was clean. So when he said he wanted you to clean it up? What did he mean?
SPYROS
He meant he wanted me to take away the tail trails, the trailers and just make a good script. Cos it comes. when you shoot film it comes in very small reels, 50 foot reel, and then it's spliced together now often what happens is it'll be spliced together with the.

ADRIAN
Right I'm with you.

SPYROS
And then it's just a big blank. So he says, 'When it comes back I just want you to go through it and make it watchable.' So he recited to me what he saw in America and he was gonna get that footage, very enthusiastic, totally believed it was real.

ADRIAN
Right, right.

SPYROS
And his very words at the time and I never forget the words he used which were, 'I don't know what's on that film but it's going to make us a lot of money.' And I said to him, 'What do you mean you don't know what it is?' 'I don't know what it is.' He said, 'I find it hard to believe it's an alien.' And he said, 'It might be a deformed human, it might be a special effect, it might be whatever it is, it's going to make us money.' And I said to him, 'Well if it's a special effect it's not going to be worth anything.' And he said, 'No they couldn't do this in 1947.' And I said, 'How do you know it's 47?' And he said, 'Well I had it checked I wouldn't buy it until I knew it was 47.' So I said, 'You're right, Hammer House of Horrors were making crap films in '68 so, you know, so in '47.

ADRIAN
Kensington Gore.

SPYROS
So I said, 'I'm intrigued.' And I said to him, 'I can give you the level of satisfaction security you want.' And I said, 'I'd love to do the job.'

ADRIAN
Was it here?
SPYROS
No, no, no I didn't own this place at the time it was this place in West Hampstead. So when he phoned me up and he said, 'I finally got some footage back and stuff and he said, 'I'm very disappointed.' He said, 'I don't know what to do?' And I said, 'What?' 'It's not watchable.' And I said to him, 'But you said it was this and it was that and the other.' He said, 'You need to come have a look.' So I went along watched the stuff and it was flash frames of something recognisable and I said to him, 'Ray we can't do it on this machine because if you take those frames to the projector the bulbs going to burn the cell.

ADRIAN
Oh I see tell him to stop it.

SPYROS
It has to run though you can't stop it you'll burn the cell, but I saw an image, now as an editor I see frames you know. I can watch a film and it be one frame, pow, I see it you know focally I see it. But that's what we do that's our job. I didn't say anything I said there is images on the floor on the film, I said what's happened is it's oxidised.

ADRIAN
And that's quite common is it for a film stock?

SPYROS
It really depends on what film stock it is. Some film blows up into flames. That's why it's kept in metal containers over time they can become combustible. So you open the can and the air hits it and it bursts into flames.

ADRIAN
Really? What's it made.?

SPYROS
Phosphorous.

ADRIAN
Ah I see.
And it can go up quite dramatically like a bomb you know.

ADRIAN
So this is particularly the case on older film?

SPYROS
Yeah, yeah it depends on the certain make-up of film. You got phosphorus, you got silver compound, you add them all together in fact what could happen is just a bit of a jolt could set it off.

ADRIAN
Really?

SPYROS
So what happened with Ray's stuff it was flaking it deteriorated quite badly. And I said to Ray, 'Right what we've got to do is not run it through the machines anymore what we've got to do is Telecine it put it through a projector and actually video the output. So we can see what's there. Then we can freeze-frame and look at the frame.'

ADRIAN
So how does that work? Telecine it?

SPYROS
All that happens is you put it through a projector and instead of going onto a screen it goes through a tube and that tube is attached to a camera and you actually film what comes off the Telecine.

ADRIAN
Right so there is a slight deterioration in the quality of the image?

SPYROS
It's pretty good. I mean that. Telecine image is pretty good. So that's what we did. And we managed to retrieve some images, very compelling images and at that point I remember I was looking at it and I was thinking. because I did believe it was real. I was looking at it and I'm thinking how would I recreate this if I had to recreate it and I'm going through it and I was looking at it and I'm thinking. Now there was a sequence of images on another reel, which actually showed moving images. And when you got a moving image you've got tell, tell signs,
various tell, tell signs, that I didn't see. For instance if it was a made prop you would see all sorts of give away signs, they weren't there. So I'm looking at it and I'm thinking that's a still again the other thing as well that I remember was, etched in my mind was how scary the image was because every alien you've ever seen an image of before is quite a jokey image, is quite a Mickey Mousey kind of you know. and this was so eerie because it looked sinister it looked like someone's dead here, right this is someone that's died, it's someone that's real and this is not a good thing.

ADRIAN
And what were these images of?

SPYROS
It was. what you know as the alien autopsy, that was pretty much what we saw. now we had to make up what might have been on this side and what might have been over here because we couldn't see.

ADRIAN
When you saw that? When you first saw it, the first time you saw it in your studio in West Hampstead. You must have been blown away?

SPYROS
Totally blown away and the whole time.

ADRIAN
Who else was with you?

SPYROS
At the time it was just Ray and the whole time I was saying to Ray "How much did you pay for this Ray?" he said "oh that doesn't matter right now, it's not important." I said to him, "Well what if it isn't real?" I said, "You might have got done, have you considered that?" He said, "No I went to the guys house I know the guys real."

ADRIAN
And the guy was the cameraman?

SPYROS
Yea he said, "He's definitely real." He said, "What I saw there was this but moving and
ADRIAN
How is it possible for him to see it?

SPYROS
A lot of time whet by as I understand it the film was kept in damp conditions and hadn't been looked after and I don't even know, it even looks like water might had got into it. Although it was dry it didn't look. you know when film is clean and flat this was buckled it felt like it had been in. It had been mistreated. But I'm looking at Ray and I'm looking at this and I'm thinking to myself well.. and he obviously had spent a lot of money and he had this face on him which was the end of the world had happened. Right and I'm looking at this amazing piece of footage and I said, "Ray look no one else has seen it right? Why don't I recreate it?" He said, "You can't." So I said, "I can I can re-create this and no one will know." He said, "But it needs to stand up to all sort of tests, it needs to stand up to NASA who want to look at it, to Kodak who want to look at it, to all the experts, we've got the Queens pathologist lined up to look at it. We've got all sorts of people." He said, "They have to look at it and it has to pass." And I said, "Now I'm a magician."

ADRIAN
Are you?

SPYROS
That's one of my things.

ADRIAN
Literally?

SPYROS
Yeah. I said to him, "Ray this is my job."

ADRIAN
This is you been put on this earth for this purpose

SPYROS
I said to him, "This is tailor made for me, I am in my own mind a talented film maker and on the other hand again in my own mind because I'm not going to say that I'm the best of this
and that but I am." And I said to him, "I can create the biggest illusion that any magician
to be perpetrated on the world and they won't know." He said, "How will you do it?" I said,
"That's not your problem. I said, "What your problem is is can we get some money? I'm happy
to just do it don't want to make any money out of it." I said to him, "Lets just do it, see
if we can do it, the key to this is that we minimise the amount of people involved so that
the secrecy level, that the security is high." He said, "I don't know, you see I'm nervous
about this." I said to him, "I tell you what we'll do, lets do it and if we fail we'll know
we've failed right and we don't release it." I said, "But I can do this." So he went off to
Gary and he told Gary what's happened and Gary said, "Never gonna get away with it."

ADRIAN

Had you met Gary before?

SPYROS

No. "Never gonna get away with it, it can't be done, how can you do it?" So they came back
and they quizzed me and they said, "Look. we don't believe it can be done." So I said to
them, "Look I've got a very, very good friend who is like my brother who I trust with my
life, who I can bring in who can make the creature." "Who is he?" I said, "It's a guy called
John Humphries, he has worked on lots of frontline movies he has worked on lots of frontline
television I said you would have seen his work again and again and again. More importantly he
is trustworthy, and we can work together." So he said, "What would he want?" I said, "John
will take what I give him, he's my brother. But we'll do this." So they sat down and said,
"Right we've got to bet, look we've got costumes, we've got props, we've got a set, we've got
a creature, we've got to film it. we've gotta dadadada. And at the end of it all we've got
to make sure that all the experts in the world won't ever know." He said, "We can't do that
it ain't gonna happen." I said, "Look for the last time right I said I can do this, if you
want me to do it Ray I will do it." He said, "Well how do we position it?" I said, "Look we
know it exists, we know it's real. If I can make it look like that." I said, "To him you're
not telling any lies." I said to him, "We'll present it as what it is and then we'll tell the
world what we've done." But I said to him, "That that's the proof."

ADRIAN

How many images were there?

SPYROS

We got I think in total about 2 and a bit minutes spread across the 2 minutes of. yea
ADRIAN
And where is that film now?

SPYROS
Ray's got it.

ADRIAN
Have you seen the movie? The alien autopsy movie?

SPYROS
Yea.

ADRIAN
Is this thing at the end, the sequence at the end? Is that the real film?

SPYROS
You know I can't remember because I was actually appalled by the film. I left early and I can't remember what was on it. My character was played by a Turkish kebab shop owner who does wedding videos on the weekend and I took that as an insult. Now it's not Ray it's not Gary it's.

ADRIAN
Warner brothers

SPYROS
Warner brothers they made a comedy. But the reality is, the enormity. they said to me, "Do you want to be a part of this film." I said, "No not in a million years." I said, "Why would I want to do that? It's just belittling the whole and."

ADRIAN
So you and john Humphries sat down.

SPYROS
I sat down with john and I said, "John we've got these clips." He said, "What is it?" And I said, "It's an alien autopsy." He said, "Yeah right." I said to him, "John, whatever you think I've been there myself I've done all of it now, and that's irrelevant. Whether it's real, whether it's a human being that's deformed. We need to recreate this." I said, "Now can
we do it?" And he said, "Well yeah." I said, "that's what I think I think we can do this. The thing that you don't realise is it has to be made a secret, nobody can know any aspect of it, nothing, not where the clock came from, not where. nothing. He said, "we can't do that how are we gonna do that? it's impossible." I said, "it is possible. We just got to be very clever and it's very much like, my training as a magician is there are a lot of techniques where you can involve people and they haven't got a clue that they are part of it."

ADRIAN
What when you should somebody a coin or something or?

SPYROS
But I don't do that kind of magic, I do mostly mind magic. Nothing exists but I can have you think that I've just read your mind and I can also have you confirm it to five or six people who also think I read there mind in actual fact they're all in on it. Nobody knows that you're in on it only a little bit because you've genuinely seen magic and because I've pieced together a string of events you're all sitting there giving testimony to what you've just seen in actual fact if you all cross-examined each other you'd break it down. And there's ways of doing stuff. So the most difficult part of making this film was persuading everyone around me that it could be done.

ADRIAN
It's weird isn't it?

SPYROS
That was the most difficult thing.

ADRIAN
But you had enough images. because obviously the alien is key. You had enough images of the alien for you to be able to see the whole length of it? Or?

SPYROS
We had enough images to see enough of it to make an image. The long shot we couldn't see any detail we could see where everything was. The close up shot showed us information like how many digits on the fingers and toes and all that sort of stuff. We saw images.

ADRIAN
Could Ray, do you think, have conned you before this point?
That film that you saw couldn't have been faked?

SPYROS
No, not in a million years. First of all with all due respect to Ray, Ray couldn't have the way or withal to make it. To con us. If he did why would he want us now to recreate what he's created.

ADRIAN
Yeah you're right it doesn't make sense.

SPYROS
Doesn't make sense, and he's persuading me not to do it. He's saying we can't do it so what we going to do, I'm buggered that's it I'm buggered. So what we did was, I sat down with John and I said, "Right. We've got. these are the pieces." And I did a few sketches and I said, "Right this is what I think these frames look like from all these angles so when you're looking here that's what we've got in the room, when you're looking here that's what we've got in the room, so we've got to create a situation where a camera can do this and these images are pieced together in a 3 dimensional scenario."

ADRIAN
Because presumably there are people still alive, who were in those days, who are still alive, who were in that room?

SPYROS
I've interviewed nearly 30 people as a filmmaker not the person that made this film. As another person I went to Roswell I took the girl who did the costumes and a bit of a research and stuff on the film. She went as a researcher for the documentary with me, with a crew. We went to Roswell and we interviewed nearly 30 people who were there, university lecturers, doctors, sergeants from the army.

ADRIAN
When you say there were there, do you mean in the room or they were in Roswell?

SPYROS
They were in Roswell when this happened. We showed them the film and we asked them to tell us about it. And some of them told us why they felt this film was fake. And then we showed them all the elements they were talking about. And then they in the same interview said, "I was
mistaken I can now see why this is not, can't be a fake.

ADRIAN

What sort of things?

SPYROS

For instance the suits, they. one guy who happened to know about the fallout suits he basically said, "What they are wearing is a first generation fallout suit." He said, "I only know about the existence of one of those today and that's in the Roswell museum." He said, "So we've got four at any one time in this film." He said, "So either this was shot then when they were around or they're not right. If they are not real." He said, "I can't see a method for them to breathe." He said, "Now tell me that these are not real suits." And we've done a lot of research total and consistent research and I never filmed shoes, boots.

ADRIAN

Because you didn't know what they were wearing?

SPYROS

No because there would have been a tube coming out of the boot and that's how they would have been breathing. So we didn't want to go to that extent so as long as there wasn't a tube so we simply said, "Is it possible that they were breathing through a tube in the boot?" and he said, "Well yes that's possible." And I said, "So why is this not real." And he said, "Yeah you're right." He said, "That was done then that's what they had."

ADRIAN

But the suit that's in Roswell you presumably saw that in museum?

SPYROS

I didn't see it we found books.

ADRIAN

So you had reference of the suit it self?

SPYROS

My assistant yeah, my assistant did all the research throughout the whole film came back consistently with loads and loads of different things. And we said, "Right that's the one we need to make it fits in the. it's 1945."
ADRIAN
And was it easy to make the suit?

SPYROS
It was a nightmare because. we should give the girl my assistant a name because we don't want to expose her because she doesn't want to be exposed so what should we call her?

ADRIAN
Michelle.

SPYROS
Let's call her Michelle. Now Michelle had a sewing machine and she said look the material we had to use wouldn't go through her sewing machine. So she said, "Look we'll have to get a special jobby and a needle and a this and a that." So we went in John Lewis and.

ADRIAN
A Haberdashery department.

SPYROS
Yeah and we got the bits she needed and while we were there we started looking at material they had rolls of cloth and there was a lycra white, lycra metalized material that stretched but it looked like it wasn't plastic so on film we'd get away with it, but a very modern material you know and it was quite thin. And I said to her you know, "Do you think you could stitch this?" And she said, "Probably em. I've never done it before I don't know if it will tear I don't know what. but we'll try it." So we bought enough of the material to make four suits because we're not going to go back and we're going to make it work. And we've gone back and she had no experience of cutting patterns. Now what are the chances of my parents owning a dress making factory many, many years ago in the seventies where I used to go on a Saturday and help pattern cutter, right. What are the chances of this? So I said to her, "Well I know how to do it, so this is what we've got to do" and I drew a pattern as we drew the pattern we laid all the stuff together and cut it in one go. Em and just laid it out. And we made the pattern together she stitched it and we made a window the whole thing, one piece suit, all the glove the sleeve all made one piece, quite a difficult job, right? Because you couldn't have gaps otherwise the air would get out, you know. In the autopsy film with Ant and Dec if you look at it they've got a flap here where the helmet is separate from the thing well that wouldn't work, right? Ours is completely one piece, and it was an exact copy of what would
have happened in there. So that's how we made the costumes. I sat down with John I said, "Right John this is what the alien looks like, here are the photos, this is what the sets going to look like, this is what we're going to do." Michelle came back with a thing that she uncovered which was an eye witness report which was that an alien had been dissected and they discovered that their internal organs were that of a fly, similar to a fly they weren't human, and the sense behind it was, the metallics behind it was: That our innards wouldn't stand up to the kind of speeds that they would have gone to. A fly or a cockroach you could do anything to it, it survives, so this is how it evolved. So we said, "OK well lets look at that." So I said to John, "Right we're going to create the innards to look like it could be an insect so if anyone that knows, that's what they're looking at now that person that doesn't know it will just go top of both people's heads. An expert will say this is not a human being, fair enough and someone in the know will say this is the insides of an insect. Now that happened there is a guy in Roswell that we interviewed who said, "The insides don't resemble anything to do with a human cos they are like an insects and it takes amazing G force and a dadadada." And that was great because we planted the seed and. Now the same guy his name was sergeant stone he was in the army, in the Roswell army in 1969. And he told us of a story where he'd seen this footage in an army airfield base in `69 and when he was caught over looking higher ranking officers watching the film he was taken away and he was I don't know what you call it but debriefed basically he was interrogated and told that he hadn't seen anything and it was, you know, he was then shipped to another unit and disgraced and made to be mental, told to be mental they basically made out that he was mental and put into an institution the whole thing so he wouldn't talk and when he was finally shipped back and released he was given his governments highest award.

ADRIAN

How bizarre.

SPYROS

So the whole thing you know.

ADRIAN

Contradictory.

SPYROS

Contradictory. His son died in mysterious circumstances. All sorts of stuff happened to this guy and when you read between the lines he saw it. You know he actually broke down and cried on tape and everything you know. So it validates a lot of our suspicions whether it is real.
Definitely something happened in 1947 in Roswell.

ADRIAN

You believe that?

SPYROS

Definitely. Listen I have spoken to people who are far more intelligent than you or I put together alright and I don't know you very well but I'm telling you, I'm telling you these guys are super, super intelligent and you know university lecturers we're talking about all sorts of and they saw something, it happened. So I made the mistake of talking to Loretta Procter who, Loretta Procter was the woman that lived next door to Matt Brazel who owned the range where the spaceship crashed, right. And the story goes Matt Brazel woke up in the middle of the night, there was a storm, and he went outside and he found a spaceship crashed on his range which is in the dessert and he went to his nearest neighbour to show her the bits of spaceship that had crashed. That's the story right. I went out there, went to the range and his nearest neighbour is 20 miles, right, 20 miles. Now that story changes now for me it was 'he went next door.' Right 20 miles on horseback in a storm, now I went by small plane it took ages, now he went on horseback in a storm. I went and saw the lady that he visited and she was still there, I'm not sure she's still there now but you know, it was some eleven years ago now. Loretta Procter and we sat down with her lovely lady very coherent not at all mental not at all old she was very with it and I made the mistake of saying to her, "Mrs Proctor could you please tell me why every time a UFO is sighted it is always in a small town in a America somewhere?" and she got very upset about that. And she said, "Let me tell you something you man." She said, "We were the only place in the world that had the nuclear weapon. We fired the H bomb from Roswell to Hiroshima." She said, "If you were an alien force that came down to earth where would you go? Where the action is or Brent cross?" She actually said Brent Cross and I said, "I didn't know about the. I didn't know that. it's just we always it's always the little you know, and I just wondered if it was something in the water, you know and she said, "I can see why it sounds ridiculous." She said, "But there is a very good reason why they came here." I said, "So what did he bring you? What did he show you?" And she told us about these materials that no one had seen before, you could rustle it all up and it all came out again. And it was all you know. And she said, "Today." She said, "we have plastics that do that, We have crisp packets that do that, and it's shiny on the inside you don't print it, it's shiny and you do that and it comes out clean again without wrinkles. In them days the nearest we had was foil and you do that and it stays there it comes back all wrinkled. She said, "We had stuff that was like balsa wood and we couldn't cut it, with a razor or a knife you couldn't cut it. And she said, "It was all sorts of material that we had
never seen before." And she said, "They were out of this world. They weren't of our world." So why did they keep it secret at the time? You know why didn't they.? They said wanted to keep the technology for themselves. And she said, "And since then." She said, "You'll see. I think you'll find that there's lots of stuff that materialised it's stuff that's been described here.

ADRIAN
Interesting.

SPYROS
was described in 47. So I met another guy and he told me again and he said to me, "Well I'm wearing something right now that came directly from what we learnt." And he said, "Cos you'll find that there was a metal you can crush up and it came back that he got into his garment. And he said "You can see I can bend things like this and it comes straight back." Which he says is memory metal. He said we've got these now but he said in 1947 no one even thought about them. He said but they existed.

ADRIAN
And you were making this documentary for.?

SPYROS
It was for us? It was just to see to make a documentary to see if we did get anything out of it, you know, and I'm glad I did it because it kind of reinforced a lot of stuff that I.

ADRIAN
Yeah, of course. And so ray wasn't with you or anything?

SPYROS
No. So going back to how we made the documentary. The reason this worked and the secret to our success was because everyone involved were very close and multitasked I did the job of the director, set builder, set designer, costume designer, producer, prop maker I also acquired props so obviously I went off on buying trips and found stuff it had to be the right year.

ADRIAN
Yeah of course, the clock was one of the.
SPYROS
The clock yeah. loads of stuff and I'll tell you a story about the clock in a minute but everything from filming it developing it, editing it. You know, this is the job of a crew.

ADRIAN
How did you get the right film stock for it?

SPYROS
Well what I did was I researched the film stock they would have used. Which would have been Kodak triple X or four x, super four x. And what we did was we found the equivalent modern stock that was available that fit the right camera. The camera that would have been used would have had a certain frame rate and it would have had certain features that for instance if you couldn't have the right about of stock you know exposure stock on the camera that we were using if we had more because of the more modern camera an expert could tell, right if the frame rate was different an expert could tell, it was electronically driven and not a wind up they could tell. So I had to find a camera which was exactly the same as the one they would have used. So imagine my delight. When my friend Lance, Lance ***** phoned me up, he's a pop promo, at the time he was a pop promo producer/ director and he phoned me up and he said, "Do you want to come and help me film this pop promo with this band? I want to film it, I want to shoot it on film as well as video and I'll go buy a camera." He said, "I'll just find a camera on Portobello market." And he said, "And we'll just shoot some stuff and see if we can get some arty stuff out of it." And he knew that I could work film. So I said, "Yeah I'd love to." And that was it. Now Lance married to ***********. I don't know if you know the band?

ADRIAN
Yeah, yeah.

SPYROS
His sister's *********** So it was quite a celebrity outfit/ Showbiz outfit and I turned up and he handed me this camera and I'd been looking at photos and photocopies of cameras for the last week looking for one and he handed me this camera and I was mesmerized by it. And I said to him, "Where did you get this?" He said "What? It's no good?" I said to him, "No, no it's great." I said to him, "Where'd you get it?" He said, "At Portobello market." So I said, "That's fantastic." I said to him, "I've wanted to play with one of these for a while." I said, "Do you think I can borrow it after the shoot?" He said, "Yeah how long do you want it for?" I said, "A couple of weeks?" He said, "Yeah no problem."
So the whole time I was filming his job I am jumping through hoops and wanna phone Ray up. I wanna phone Ray and say I can't believe dadada. you know, so anyways I've got this camera and it is exactly the right Ben and Howell exactly the same model that would have been used then and in them days what happened that they made them in, they were in camouflage green. And they were disposable, the idea of these cameras was that you went out into a war zone you filmed what you wanted took the reel out and threw the camera away.

ADRIAN
So there aren't many left.

SPYROS
Right. So these cameras were disposable they weren't made for you know and they were forever jamming cos the mechanism was cheap so what happened was in the original film, what you got was. the camera would go to flashes of white and.

ADRIAN
Oh I know. yeah.

SPYROS
And what would happen is the sprockets would actually be torn out because it jammed. The sprocket reel was turning around and cutting into the film rather than moving it along. So when you come to develop it, it runs through a machine. So it goes through the chemical and it comes out the other end developed. Ok, but when it goes through and it gets to a point where the sprockets are dead it starts to spin, wheel spin. And the film in the chemical is overexposed and it's ruined. So when you've got that problem, these particular rolls, some of them had been done by hand. So you had to literally put it into a hand developing system where you reeled it by hand when it stopped turning you start to turn it by hand. If you go to rank they got a big mechanized thing and you can't get near it. It's all inside the machine. So this is the reason why the original Camera Man got to keep film back.

ADRIAN
Oh I see.

SPYROS
because they couldn't process it the conventional way he had to process it by hand. So he took it home.
ADRIAN
That's interesting.

SPYROS
Now a lot of people didn't realise that. Cos we asked the question how was he allowed to take this film?

ADRIAN
Yeah course. He stole it though, because he could.

SPYROS
Yeah. And what happened was he had nobody to answer to. The army air force became the army and the air force. And the people he was responsible to had disbanded. So it was a need to know basis if you don't mention it I can't mention it. So he had the stuff he couldn't mention it to anybody and nobody asked. So that's why it was left with him.

ADRIAN
Oh that is interesting.

SPYROS
So knowing this, I knew the, you know, short comings of these cameras as it happened we didn't get any jamming. Maybe the modern film stock is better quality.

ADRIAN
Yeah stronger or something.

SPYROS
Yeah, but anyway. I shot the promo, took it home, looked at the camera played with it a little bit. And then I had to buy film that was compatible for it. So the first thing I did was I took the camera, I went down to Fuji and I said. I didn't want to go to Kodak because Kodak were already in the loop. And if somebody turned up and said "what do you think.?" So it was very important that I didn't do that. So I went to Fuji thinking well there isn't gonna be an American link you know. And I asked them, "Have you got any film that will work in this?" Now lance bought colour film, for his shoot. And I needed black and white. So. and I was prepared to buy the colour film and then convert it to black and white once it's in the edit.
ADRIAN
Can you do that?

SPYROS
I can do that yeah. But eh.

ADRIAN
Wouldn't an expert have been able to tell?

SPYROS
Maybe. And I don't know how I would know so I thought they wouldn't know but somebody maybe could. So I didn't want to risk it. In the end I found 30 rolls of film that was dated 1980 and it was no longer available and it was in perfect condition and I bought the whole lot. We used up from the 30 reels we used up 15. And luckily I didn't use the rest because the first time we filmed it, it didn't work. So we had to film it again.

ADRIAN
You mean it didn't work?

SPYROS
We didn't make a good film. So the first time we made a film it wasn't good and Ray says, "You see I told you." And I said, "Ray we're gonna make another creature. Right we're gonna leave it."

ADRIAN
Oh I see the first creature didn't look good enough. I see

SPYROS
Wasn't good enough. Wasn't good enough. And the thing was.

ADRIAN
So what was wrong with it?

SPYROS
The creature looked alright, what was wrong with it was that John (the sculpture) was playing the part of the surgeon.
And he.
ADRIAN
He didn't look like a surgeon.

SPYROS
He didn't look right and Michelle was saying the procedures are wrong. You wouldn't do that in an autopsy, look just get the books out, that isn't what you would do. You've made a mistake here, this will be found out. So we said, Right John take the book home, keep in touch with Michelle and learn the procedure. We've got to do this right. We're going to come back with it tomorrow we're going to clear up and we're going to make a new creature and.

ADRIAN
You must have been gutted.

SPYROS
Go through it all again. So what we did was we left the creature on the autopsy table, there is blood and guts everywhere, right? Now you forget because you're making a film, you forget how gory this looks, you know, and so that night I look round the corner before I put the light off, I looked at it, and I just remember thinking my god it looks disgusting, you know. Turned the light off, locked up and we left.

ADRIAN
This is your house or your?

SPYROS
No was Michelle's house right. she had a house which was being renovated and it was on. in the middle floor in this house in one of the big rooms. So we made the set within this room. That night there was a burglary.

ADRIAN
No!

SPYROS
Right, no word of a lie, somebody had broken in they'd gone through the building. Alright? Imagine this, nothing to see you know. They've opened the door and they've looked in there and they must have shit themselves right. They've seen, what looks like, a dead body cut to pieces right? And they're just gone, right? Now it was never reported to the police they was
no nothing. Somebody somewhere out there is telling the story right where they've gone in and seen this situation and we were complete. we said, "That's it games up. Games up now." If the police are called in, we're going to have to say we are making a film they are gonna see the foo., that's it, it's over, right? Nothing. So we waited. I said, "There's no point in doing it now let's just wait and see what happens." I said to John, "You carry on making the next alien. Right?"

ADRIAN
So you were just going to use the same technique as you made on the first one?

SPYROS
Exactly the same thing.

ADRIAN
And how did you make it?

SPYROS
What happened was John first of all brought in his son who was I think seven at the time. But they are twins a boy and a girl. They're just massive. The gene pool from the mother's side, everyone is seven foot tall. So these kids at seven or eight years old were like twelve year olds. Anyway so his son come in, and he'd just be lying there and John first of all moulded Michael. And then what he did was he made a cast of Michael's body. And then he sculpted clay over the top of it to create the new features and created the alien features.

ADRIAN
Brilliant.

.And to say brilliant the man is the most talented person you've ever met in your life. He is the most underrated.

ADRIAN
Oh no.

SPYROS
. Right because nobody. I don't think anyone's really appreciated. I think people appreciated
him because he worked on Troy, he worked on Alexander, he worked on Rob Roy.

ADRIAN

Doing what?

SPYROS

Sculpting, sculpting special effects. Right so he's worked for the best, major feature films. People know what he is worth but he's never got recognition for it. He did Max Headroom, which was a person in the eighties, and it won a BAFTA and because people thought it was a computer-generated animation the person that did the lines behind Max Headroom won the BAFTA. John for a whole decade, for that whole decade in the eighties got nothing in recognition right. And in the second decade, nineties, alien autopsy John got no recognition. Two decades, two images that rocked the world right? And this man's behind them and that's just not fair.

ADRIAN

Has he made money?

SPYROS

John is an artist I think by default and I think it's in the union rules you're not allowed to make money if you're an artist. He makes a living, he's made money in the past, he's never made what he's worth.

ADRIAN

He's made the alien.

SPYROS

Yeah. I'm hoping he'll make some money now. But, as I say, I've worked in the film industry to TV, 25 years I've never met anyone with his talent. And as I say a key part of John, John helped me build the set. I helped him build the alien between us we created 30 people jobs on our own with Michelle. I mean what a team and to bring those people together to create this illusion.

ADRIAN

And was Ray involved in this bit of it?
SPYROS
Ray, Ray kept a keen eye over the whole proceedings he popped in.

ADRIAN
He was funding it I presume?

SPYROS
Sorry?

ADRIAN
He was funding it?

SPYROS
Yeah he actually got money from somewhere, em and it wasn't anywhere near what it would have cost. I mean. we got paid.

ADRIAN
OK.

SPYROS
The second time I said to everybody we're not going to get paid, we've done it once, it's our fault it's not right. We're going to do it again and this time we're going to do it right and we're going to do it because we want to do it. Are we all in? Yep we're all in. And that's what we did.

ADRIAN
Because there must be a buzz?

SPYROS
You've got no idea. We were working till the small hours of the morning in total secrecy nobody could know what we were doing. Not anyone. And I kept it secret from my family for 11 years.

ADRIAN
Really?
SPYROS
My dad's gone to his grave thinking it was real.

ADRIAN
Really?

SPYROS
You know, which is one of my big regrets because I had no secrets from my Dad, you know.

ADRIAN
Why do you think people. Why was it revealed in the end?

SPYROS
What happened was? I think Ray was under a lot of pressure with regards to producing the cameraman. Telling us who he is, showing us the film, show us the film, show us the this, show us the that, he was being badgered. After eleven years, a lot of stuff that Ray created, for instance the cameraman, he knew he could never produce a cameraman. He made him a promise. Again we were sitting around at lunch one time and we were sitting there and Ray would say, "I don't know what to do everyone wants to meet the cameraman. I've got to break my word to him and reveal him. Or I've got to stick to my word and take the flak and I can't handle it anymore." And it was really getting him down.

ADRIAN
Yes because they were making television programs about him.

SPYROS
Oh. it was a nightmare. And people would be visiting his doorstep; magazines, newspapers. wouldn't leave him alone, relentless. Bare in mind this image has gone around the world, you know. So it was a big story, still is. And I was at lunch and I said to him, "Ray lets re-create it." He said, "What you talking about?" I said, "Look you want a cameraman, I'll get you a camera man and let's just do it." And he said, "Oh we'll never get away with it, who we gonna do. bare in mind whoever you get you've got to tell them you've got another person in the loop, right?" So I said, "No you don't have to tell them." I said, "Do you want me to do it, we'll do it?" So he said, "Oh god, you make me nervous when you say that." He said, "What we gonna do now?" I said to him, "We'll go out to the states, we'll find ourselves someone who hasn't got a television, who is not going to see the image." I said, "But besides that, what I'm going to do is I'm going to get John to make some prosthetic make-up, different
cheek bones different chin, you know, and we'll make up whoever we pick who is going to be helping us with a pilot for a movie. They won't know what they are doing." I said, "We'll film it, I'll change the voice, even that person won't recognise themselves. And that's what we'll do. And I'll give you the footage, he filmed it himself, there's the cameraman leave us alone." So he asked a few of the key players if they want to ask questions to the cameraman and they are going to get the cameraman to respond to the question. The research we did was phenomenal right down to the point where we found out nicknames of people that were there in the army. So when he would say the nickname of the sergeant and then somebody will say, "Oh yeah that was General Ramey". So we did it to the letter. Gary flew out independently and I flew out independently. We met up so we weren't travelling together. We met up three days later in L.A, we got in a hired car, and he said, "Right what's the game plan?" I said, "Right, we're going to drive round and we're going to find a bum. We're going to find a tramp in the street who's living rough, right and we're going to give him $500." And he said, "What?" I said, "We're going to find a bum, who hasn't got a television, down on his luck and we're going to give him $500 for helping us for making a pilot, an idea for a film, OK?" We drove around. "What about him?" "No he's too short?" "What about him?" "No he's too young." "What about him?" dadada. Eventually I said that's our man. So he said.

ADRIAN

How long did it take?

SPYROS

to find the guy? An hour and a half, driving around looking for this guy. It had to be right. Because if it was somebody that looked like maybe they've got access to. you know, it had to be somebody really out of the. The age had to be right, you know. So we found a guy and we went up and in hindsight it's a funny question because it's like. what you got in mind? You know, would you like $500 and you can spend the night in the hotel room free? It's like what you got in mind? He said, "What have I got to do?" So I said to him, "Look I'm got a little script I'm doing a little project for a university film." And I said, ".in England and it's nothing important but I just I need an American actor really, you know somebody who can play American and I thought I'll just get an American guy would be fine." And he said, "Well I used to be an actor."

ADRIAN

No.

SPYROS
And I said to him, "You were an actor?" I thought oh no this guy's not going to be any good because if he was an actor.

ADRIAN

Yeah maybe.

SPYROS

...people would maybe recognise him. I didn't recognise him, so I said, "What you been in?" He goes, "Ah nothing much." He said, "Many years ago now." "So you sleeping rough?" "Yeah." So anyway we took him to this hotel, we got a motel, we took him to this motel room. "I want my money now." So I said, "OK." Gave him the money. I said to him, "Now what I'm gonna do." I said to him, "I'm going to shave you. I'm going to put on some make-up because I need you to look like a certain way. And I said to him, "You learn the lines whilst I'm doing that it's going to take me a little while to do the make-up." So I sat him down and I put cheekbones on him to change the cheeks, I changed the chin. He had a very recognisable nose and it was too big for me to put the prosthetic I had, so I thought I'd leave it. I put glasses on him, a baseball cap, and I lit it from behind so he was in silhouette and mission accomplished. Now his voice is very distinguishable and since then I've found out who he is. Right? I've got his name, I'll send you the name and stuff. And I've got a film that he's in, as well. But I've found a film that he was in, which is fantastic cos I think. it's a programme. it's a film called, 'Can I do it till I need glasses?' Right? And it was like sketches, funny sketches. And he's in the thing. And eh. if you don't know that that is that, that person is that person, you would never put him to him but if I said to you, "That's the same guy." "Oh yes I can see it." You know it's that blatant. So in actual fact I'm the only person in the whole team that knows who this guy is because I took the time out to do it. So anyway he learnt his lines in the hour it took me to do make-up.

ADRIAN

Amazing.

SPYROS

And he sat there and I said to him, "This is the situation OK, you are pretending to be this guy who's being filmed who doesn't want to be filmed, you're son is the guy filming you. So I'm going to play the role of your son. And you're going to tell the camera that your son's filming it and you don't want to say who you are and it's all secret and these are the questions. OK And I'm going to ask you the questions and you're going to just give me the answer. "Yeah, no problem."
ADRIAN
So you wrote the script?

SPYROS
So we wrote the. Ray gave me all the questions and Gary and I wrote the script. And so basically we started, you know he said, he started off, I don't know if you saw the film. He says, "I'm the cameraman who shot the film." He said, "Who I am is not important what is important is me. and I take full responsibility." And he said, "I love the USA I'd never do anything to harm it and I'm embarrassed." He went on like that and he said, "My son's filming this interview, and so I will answer the questions as you." And it went on and on and on and it worked. And it was released and mission accomplished. It got the people. it just got the heat off who's the cameraman. And if we can just do a rewind, a little rewind, once we started building the set to make the film obviously we needed to get items in the room which were genuine items from that era. And because I can't have an easy life, I want to mess with the experts and again this is what makes the ultimate for us because we couldn't. I had to make up parts of the room because we didn't have any reference of that room apart from.

ADRIAN
Sure.

SPYROS
So although there was a clock it was. there we didn't know what this was, we don't know what the make was, we don't know nothing, you know. So I had to be very careful that I wasn't putting a make of a clock that might turn up later in another film with. you know. So anyway I went to Buffalo New York with a group called `The Flying Karamazov Brothers' now they are a vaudeville type act, juggling and music and that sort of thing, fantastic group of people. And I was married at the time I met these guys and my wife said to me at the time, she looked at the eh. we saw them at. What's the theatre in Piccadilly, opposite the Eros?

ADRIAN
Palladium?

SPYROS
No, no.
SPYROS

The Criterion. Now they was in the Criterion and these guys were fantastic, right and my wife said, "You know, you look like you belong with them." And I said, "What do you mean?" She goes, "You look like you belong with them." She said, "Look at them." And yeah the beards and the ponytails and the. one of them had a big moustache like this. They looked like me. It looked like I should be up there with them. And I said, "You know your right, I feel like I already know them" and she said, "Maybe you should go and say hello." So after the show, I went back stage and I flashed my card and the guys let me through. And I said, "Look I'm not a groupie I just wanted to come say what a wonderful show." And I said, "I'd love to work with you." And I said, "My wife just said, I look like I belong with you guys." And they looked at me and they said, "Yeah you do." Right, and I said, "So there must be something we can do together I don't know what but there must be something." And they said, "Yeah well here's our phone numbers, give us a call." So I came up with an idea to do a song with them, right, and do a pop promo and whole thing and have them perform this song. Contacted them, "Are you interested?" "Yep we'd love to do that." "OK I'll fly out. Lets organise it." So I went out, we did the song, we recorded it in a studio out there and then we had to film the pop promo. And they said, "Well look, we're doing a number of theatres why don't you come with us and film us while we're doing the stuff?" So cut a long story short, in buffalo I met a young lady who was their roadie and I think she was a girlfriend of one of the guys. I'm not sure. But we got chatting, "So what you do?" "Well I'm only doing this for now but I'm studying film and what I want to do is I want to do set designing and dadada. I said, "You know what I often buy props for stuff and I often need stuff." I said, "Would you be happy if I sent you requirements of stuff I need to send it over. find it for me and send it. She said, "Yeah no problem at all." I said, "I've got a Fed-express account and I'll just send a guy to pick it up and you know, send you the money." "Yep no problem." So a little while later, of course I got involved in the autopsy and I had her number. And I thought OK she won't have any idea what's going on. So I phoned her up and said, "I'm looking for a clock, it can't be later than 47' ideally 46' I don't mind if it's 44' 45' whatever." She goes, she said, "OK. Does it have to work?" I said, "Yeah has to work and it needs to be really nice condition in fact it needs to be new." Right so she says to me, "Well it can't be new." I said, "No, no, it needs to be such good condition it could be new." Because if it's new then it needs to look new, you know. So she went off and bless her she phoned me back nearly the next day, pretty soon, bearing in mind no internet then, no e-mail. She phoned me back and she said, "I've got a clock." She said, "I've found a clock, it's in. it was actually in a market stall in the town I live in." And she said, "And the guys got it and he's not got a
shop or anything. You know he's just like em..." Oh perfect, you know. And I said to her, "How much does he want for it?" And she said, "He wants a lot of a money for it, he wants $700." And I said, "Have you negotiated with him at all?" She says, " Well I didn't know how much you wanted to go, you know." And I said, "If it works and it's brand new." I said, "Offer him $300 and see what happens." She offered him 3 we ended up at 450 or something. So I said, "OK, I'll send you the money over, buy it and the courier will pick it up." Sure enough, that's what happened. I then phoned up another friend in the states and I said, "I want you to go to an electrical wholesalers and find me the type of outlet, Bakelite outlet that was in America in.

ADRIAN

1947

SPYROS

No, no see I always went earlier. Right because 47 ties it to the project. So if I said, 47, 47, 47 somebody will say, "Oh he." You know, but 44', 45' is it conceivable that this room was there before they did it. So sure enough I got again 1945. They said, "How many do you need? I said to him.

ADRIAN

Sorry what's this?

SPYROS

Electrical outlets.

ADRIAN

Oh you mean.?

SPYROS

Sockets.

ADRIAN

Points. Got it.

SPYROS

So he phoned me up and he said, "Look I can only get three." He says, "What do you want them for?" And I said, "I've got a friend that collects them." And I said to him, "If you even. I
don't know if he needs three. I think he'll only want one for a collection won't he, but how much are they?" And he said, "Oh they're not much, they're only a couple of bucks each." I said, "OK. I tell you what send me them all, right." So he said, "Where would you want to send them?" I said, "Don't send them to me send them to my friend it's for him." Right so they got send to an address. see I used to have another property at the time as well so what happened was I had addresses and stuff. I got address and send to another address and picked it up. So the record of stuff coming to me wasn't there. Then what happened was Lance was with Marcy at the time of course and I was using his camera to do the whole thing and whilst Lance was out there I couldn't afford to ask Lance to get me anything. Cause Lance would put one and one together in ten seconds I mean he's in the business he'd see the footage and think hold on a minute.

ADRIAN
Yeah exactly yeah.

SPYROS
So I couldn't go to people I knew, I had to find diverse roots of how I'm going to get stuff. So the telephone and every time I got something I'd get them to fax me over a copy of what it looked like and then I'd get Michelle to make sure it fits. Is there something wrong with this? For instance there could be a situation where a clock was made and only sold to a certain place it wasn't throughout the states. Right, so would this have been sent to Roswell or the surrounding areas if it was in New York? Did they do that I? I didn't know if they did that, you know. So I had to check all that stuff out, was this stuff available. So the telephone. I phoned up an antique shop and I said, "I'm looking for an old telephone, I don't care what it looks like. As long as." And of course I did care what it looked like but I was very blase bout it all. `I don't really care what it looks like I'd just like to have an old phone, you know, just a bit of fun. I'd don't care whether it works or not. I just.you know." So the guy said, "Well we've got a nice 1963 one or we've got a this one, a that one." "Oh that sounds nice." So I made big song and dance about the '63 one although I know I don't want it. So we planted seeds so if anybody ever backtracked said, "No he wasn't interested in anything else he was quite happy to buy a '63 one." So all this stuff as it happens was for nothing because it may never have come on top. That's the detail. that was the detail that we went to.

ADRIAN
Amazing.
SPYROS
Anyway, eventually he phoned me up he said, "I've got a phone." He said, "It's a 1945/46 we can't really date it." And he said, "And it's quite nice it's a wall hanging thing and dadadada." It sounded like the right one. I said, "Could you take a picture of it and fax it over for me please before I buy it?" He sent me the fax over, I gave it to Michelle, she comes back a couple of days later she says, "No good." I said, "Why not?" She says, "They didn't have curly wires on the telephone at the time we're talking." She said, "It's dated by the fact that it's got a curly wire. It's after we want it." I said, "Well maybe we can change the wire."

ADRIAN
Yes exactly.

SPYROS
I said, "I'll take the curly wire put a straight wire on. How long was the wire?" Because that's another thing, hanging on the wall, how long is this. you know. Because an expert will measure it.

ADRIAN
Yes, yes

SPYROS
. on the film, anything to find out what's wrong. Anyway so I said to her, "Look, if we can find out, I'll buy it anyway." Again it was a lot of money it wasn't a cheap thing. Send it over and I was prepared to take the wire off and change the wire a little bit. And then Michelle comes back and she goes, "Fantastic news!" "What?" She says, "Look at this!" The telephone company offered an upgrade in 1947, which cost something it was like $70. And in the upgrade you've got a chrome turly wurly bit and you got a curly wire, right, on the handset. And it was available. And it was just fantastic all the experts will say not real because.

ADRIAN
Yeah.

SPYROS
And then we can go yes it is cause.
ADRIAN
And did that happen?

SPYROS
It did. Yeah. It did. They came back and they said, "Ah, we've found out it's a fake it's the
curly wire, that wasn't dadadada." Right?

ADRIAN
And you were ready to trump them?

SPYROS
And we then fed it round the back door and said, "Oh yes it was. It was available in the."
And they then went back and they went, "Oh yeah, general electric did a upgrade kit." And so
it kept it, kept it. yeah, yeah. So we plant the seed.

ADRIAN
So where there any details that you were taken up on that?

SPYROS
Everything was so meticulously organised.

ADRIAN
So nothing was exposed?

SPYROS
Nothing.

ADRIAN
. as far as you're concerned.

SPYROS
Nothing at all. Nothing at all.

ADRIAN
So it's never been proved to be a fake this film?
No, it's maintained its integrity to date. And the only time that somebody has popped up and said, "Oh it's a fake, I can recreate it." "Yeah of course you can, but you couldn't recreate it and have it maintain its integrity because it will be scrutinised and found to be a fake." Now the situation with regards to all the bits and pieces were all down to Michelle and how good she was as a researcher. Now she wasn't a researcher, her job, I mean she's worked at a government level. She's an ultra intelligent woman. Multitasking.

ADRIAN
Do you still know her?

SPYROS
I lost touch with her ten years ago, haven't been in touch since. She was my girlfriend at the time.

ADRIAN
Oh right.

SPYROS
And we split up since and you know. and it's a case of you know. We didn't fall out or anything, we were on good terms and everything. But eh she was super intelligent and she was.

ADRIAN
Is she a potential. risky?

SPYROS
No not at all. Not at all. Not at all. Nope we gave our word, you see this is the thing, people don't understand this thing, they don't understand it. We gave our word and we never spoke. And eh. you know we were offered money, we heard about people offering rewards and all sorts.

ADRIAN
But in fact somebody. but then you decided to kind of go public with it?

SPYROS
Well I never did. Em. Ray and Gary decided to do it. Em. they asked me if I wanted to do it, I said, "No I didn't" at the time. I said, "It was no mileage in it at all." They said, "Well we're going to tell the story, we're going to make this film and you know." And at the time I
didn't really understand the enormity of how much they're going to tell, you know. As far as the story's concerned the footage existed. There is no two ways about it. The beauty part about this particular recreation is that when Kodak says, "Show me film so I can date it." We could.

ADRIAN

How?

SPYROS

It existed.

ADRIAN

Oh really, so you send them the.

SPYROS

Why would you show them the making. you would show the original stuff. So they'd take that they'd check it, they'd look at the make-up. And it's real, right? But the whole thing we presented was on the back of the fact that they checked. So you could re-create it but you could never get that amount of satisfaction from it.

ADRIAN

No, no course not.

SPYROS

So when em. when Michelle did her stuff. It was everything from the point. She went to the royal institute of surgeons. She sat. she actually got into because she was working at the time for the conservatives, she was a member of the think tank Adam Smith Institute and she was actually. one of the people that sat around the table and chewed the fat on world problems, you know?

ADRIAN

Yeah, absolutely.

SPYROS

So she had access and she went to the Royal Institute of Surgeons and she told them who she was, they let her into their library she had access to everything. She took out procedures for autopsies and she wanted to see what were the procedures for an autopsy in 1947 in
America. It's important because it's different in England right, what were the tools like? What would be used? All that sort of stuff and so she had to go through all these textbooks and see real autopsies. not a good job, you know?

ADRIAN
No, no.

SPYROS
But while she's doing this she meets a surgeon, right, who says, "Forgive me for." (And she's a pretty girl you know) "Forgive me for interrupting but I can see you're not a surgeon or pathologist and I'm intrigued what it is you're researching." And she said, "Well what it is I'm comparing procedures in America and England and the time and the progress throughout the time of how America was independent to England and dadadada." And I thought what a fantastic story.

ADRIAN
Yes exactly.

SPYROS
So he said, "Well there's a lot a lot of differences, I bet I can help you with quite a lot of it. For instance the Americans had solid stainless steel equipment where we were using wooden handled equipment for quite a while, during the same time." And she said, "Is there anywhere I can get hold of some sets, I need to film for my book, I need to take some pictures for my book. I just need to get some comparisons was around from the 20's, 30's, 40's, 50's. And he said, "Well my father used to collect autopsy instruments and surgical instruments. He's got Alzheimer's, and is not very well at the moment but you're welcome to see if you want to borrow anything.

ADRIAN
You're kidding.

SPYROS
So she said, "Well what has he got? You know, would he mind, you know?" So anyway she befriended this guy and she went down into the basement of this guy's father's house and there was everything to can imagine there, it's Aladdin's gate. And she finds a brand new kit, of autopsy tools from 1946 America, brand new, brand spanking new. In all the wrapping. And you just. Where would you find this? So she said to the guy, "I'd be very happy to give
you a deposit whatever amount you like, is it possible that I can take them because obviously I want to lay it all out nicely and photograph it and I don't want to take up any more of your time but I'd just want to borrow it and I'm happy to give you whatever amount you think is fair, you know." And he said, "Oh no don't be silly take it and bring it back when you're finished." Right, so she turns up with a nice wooden box and she says, "Guess what I've got?" I said, "What?" She opens it up and it's labelled, right, 1946, dadada. And I pull the thing out and there's a scalpel, and a pair of scissors and a dadada. I said, "Is this what I think it is?" And she says, "It's brand new." Right and I can't believe it. I couldn't believe it right? So it was like somebody up there was saying.

ADRIAN

Go for it.

SPYROS

Go for it, everything's going to be all right. Everything's going to be all right. And John took away the. he moulded the alien at the house and Georgina, eh Michelle (don't use her real name) but Michelle used the. she helped him make all the mould and all the rest of it and helped him carry it, very heavy and he took it off to his studio and moulded it. And he called me up and he said "Do you want to come and see this, make sure it's OK before I commit it to the final mould." And I went along and I looked at it and I said, "John, you are tantamount to God." I said, "You've created."

ADRIAN

What you saw?

SPYROS

"A human, living alien being, it's like humanoid living alien. this is a dead body I'm looking at, it's phenomenal." And he said, "It'll be better when the eyes are done and stuff and when everything's done." Because they had a lens on the eye and although the lens wasn't apparent in the film, we did see these things floating around in a receptacle. And for the life of us we couldn't. And John said, "You know what that is? That's lenses." Right and he said, "That black eyes there're eyes underneath." Now we couldn't actually see eyes on the film. Which I said, "I'm going to put eyes in, and then what we'll do is find a way of making a lens to put on it and then what we'll have it. we'll remove it on the thing.

ADRIAN

Wow!
SPYROS
So I said to him, "Well what we'll do is we'll but some KY jelly inside, fix it in it so when it peels it away it'll gunky, it'll come out gunky, it'll be fantastic, you know." And we had a little bit of artistic license you know, and when we finally did it, it was just spectacular. It was just. these little details and it all fitted because other people have seen the film.

ADRIAN
Yes

SPYROS
Said, "That's what it was like." And we just filled the blanks up. in you know.

ADRIAN
Extraordinary.

SPYROS
So I'm jumping backwards and forwards.

ADRIAN
Yeah it's ok.

SPYROS
Once we got the autopsy kit we found what kind of receptacles would be in the room.

ADRIAN
What do you mean sort of petri dishes?

SPYROS
Yeah, all that sort of stuff, Bunsen burners and anything else that might have been in the room, we had to source and we had to source in England if possible. And see what it was like in America at the time and make sure it fitted and the smallest detail that was wrong would be found. So if a Bunsen burner didn't have a certain fitting, you'd be caught. The clock was 110V, which is American voltage. I got the electrical outlets from the period with the right plug, right? But nothing on the back of it of course, so I had to get a transformer, plug the transformer into the thing so I had to step down 240v to 110v so the clock could work.
ADRIAN
You're joking!

SPYROS
I swear. We then plugged it in and the clock went backwards, right? And it was all wired correctly and I had to literally go, actually reverse the wires and it worked correctly but it was wrong and we couldn't for the life of us work out except positive, negative, neutral.

ADRIAN
How odd?

SPYROS
And it had it all on. And we did it, you know. And I know a bit about this stuff and I said, "Well it's going the wrong way I'll just reverse the polarity and it'll work." And it did. So the clock was working on 110v, I mean the detail was just. phenomenal you know. Cos if you saw the outlet it has to be right.

ADRIAN
Yes of course.

SPYROS
Whatever, whatever. you know. So the clock was correct, all that stuff was correct. We had furniture in the room, which I made.

ADRIAN
What were the aliens resting on? I can't remember.

SPYROS
On an autopsy table. Couldn't get one for the life of us. In England they were marble; in America they were stainless steel. Where would you get such a sizable thing, it's an obscure thing the minute you buy that it's over. So John said, "What am I gonna do?" I said, "I'm going to build it." And he said, "You're going to what?" So I said, "I'm gonna build it." "How are you going to build it?" Because it had a draining system, I don't know if you know, basically, the autopsy table had a draining system, you know the blood goes down into a tray.
ADRIAN

Sure.

SPYROS

Underneath the thing, you had to build the whole thing so it worked. So when this thing bleeds it goes in and does the job, so I had to build a real table. And the most beautiful part for me was. we were interviewing a guy called Bob Keen who is a special effects expert in Pinewood. Because he said he could recreate the film. So we went along with as a film crew to see what he would have done, you know. And to make sure he understands he couldn't right? Because he's telling people that he can recreate it and it's fake right? So we went along, we're making the documentary. We said, "Now you say you can re-create the film? Go ahead. Now how much do you need?" "Do. I need eh." "We'll give you a million dollars is that enough? So you can re-create it for a million dollars. But this is the deal we'll give you a million dollars to re-create it but you've got to maintain secrecy. That means everybody works on this, we're going to offer a reward right? of a million dollars and all of your people they mustn't want this million dollars because they're going to talk. If they talk; you don't get paid. They're going to get your million dollars, right, are you up?" And he says, "Well I didn't know that about that." I said, "Well obviously the things secret. If somebody re-created this then someone's going to blab, right? So what problems do you think you might encounter?" And he said, "Well it'd be a bit of a problem getting the props but that's doable." And the interviewer said, "Doable secretly?" He said, "Bare in mind, you sell that clock to somebody and you see this all over the world, you're going to say, 'you know what I sold a clock like that about the right time frame.'" And he said, "Oh yeah well maybe. we'll make the clock, we'll probably make the clock." "And the telephone?" "Well yeah we'd have to do that too" "Eh what about the autopsy table?" And he says "No, no that's a real autopsy table." He said, "You'd have to source that." Right? And I sat there. I sat there, right? And it was wonderful to hear him say that, you know. And then we went on about, we went on about, "Ok so now you're going to re-create the room, you're going to re-create this, you're going to re-create the suits, you're going to do this. and you're going to do all of this secretly Ok?" And at the end of it he said, "Look I don't think it can be done." He said, "It's not even about money anymore," he said. and at the end of it all we said to him, "And once. you've agreed you can't make it now when you first thought you could but even now when we know you just said you can't make it on film. You've still got to make it and put it on 47 film stock." Right? And he went. He just, he just. Because if you've got people idol chat. "Oh yeah."

ADRIAN
So did you use this in a documentary you made which was broadcast or what?

SPYROS
No, no we made a documentary, never released it. We didn't think it was good enough. There was a lot of people making stuff so we thought there's no point in. and we just left it. But I've got all the footage and everything. I've no doubt, no doubt we'll release it now and if you need any quotes from the footage. I can give you the foot. lots of quotes, I'll give you the footage you can actually take quotes out.

ADRIAN
That'll be great.

SPYROS
Yeah. because it just adds to the enormity of stuff because Sergeant Stone saw this footage in 69' in a military environment. The Hong Kong government saw this.

ADRIAN
Ray has presumably seen this documentary?

SPYROS
Oh yeah.

ADRIAN
So did you make any money out of this entire venture? Out of the original deals that Ray did?

SPYROS
No. We made a little bit of money here and there. No big shakes. My whole thing is, I really wanted to do it. And I thought you know what I want to do this nobody will ever know about it because we knew. as far as we were concerned then nobody would ever hear about it and I got enormous pleasure listening to Hollywood.

ADRIAN
Trying to.

SPYROS
Hollywood saying whoever made this would be working here like that. and eh all that sort of stuff. We.
ADRIAN
So you don't begrudge Ray and Gary making money out of it.

SPYROS
Gary and Ray are good mates over the years they have become good mates. Gary went to Granada, I did a lot of work for him there. Ray has done a lot of stuff here as well with me and they're good mates I don't begrudge anything. I'm disappointed that the Warner Brothers film wasn't a little bit more factual.

ADRIAN
Well I think Ray was extraordinarily angry about the way he was portrayed, he was going to sue them.

SPYROS
Yeah but then, you know, the whole time it's eh. `Oh it's only a bit of fun.' From my point of view, you know, I have enough fun in my life. And, you know, that is to me that's not fun that was excruciating for me to watch that film. And I thought to myself, you know, they could have made it so much better. They could have kept to the facts it was funnier. The facts are funnier.

ADRIAN
I agree it wasn't.

SPYROS
But they didn't have the facts, a lot of the stuff that I'm telling you, Gary and Ray don't know. You know, John doesn't know. I mean John played his part, Michelle played her part, Ray played his part, Gary played his part. They all know their own little story. I know all of their stories plus my own. So it's a case of, you know, if you ask them where the camera comes from they haven't got a clue. If you ask them, you know, any of this stuff you know? There was a time when we needed to do some debris footage. You know the actual bits of spaceship because there were lots of reports of people that have seen debris footage. And although we had footage that was so bad we couldn't see anything on it. We recreated that film, I actually build a tent from scratch, rolls of canvas made a tent to do the research. Build the tent in the room, we had a gas mask in there from the right period, we had lots of little things that if you did look it fitted and the tent was moving in the wind from the outside. It looked like it was outdoors. And the trestle table that were correct for the time. All of
that stuff is spot on and on the table there was all the stuff we made, which is supposed to be from the crash and a lot of it came from eyewitness reports, some of the stuff we could make out in the film and a bit of poetic license across the board. So nobody knew including John, Gary, Ray, all of them what the hieroglyphics said, OK?

ADRIAN

No that's right.

SPYROS

Now the hieroglyphics, I made up a language. So what I did was I just went backwards and I thought Ok. Could be Egyptian but that's obvious, Greek, it worried me a little bit because it put me in the frame.

ADRIAN

Yes of course.

SPYROS

Right, if one and one put two. maybe. I thought no but no one knows about me so lets keep the Greek thing, the ancient Greek thing for the second. And lets mix it with Egyptian and hieroglyphics put it together I make my own language.

ADRIAN

Do you have Greek?

SPYROS

Yeah.

ADRIAN

You know Greek.

SPYROS

Yeah. So I drew what we were going to built, I said to him right, "We're going to build this, this is how we are going to do it, I'm going to get some aluminium new section we're going to stick it back to back to make an I-beam, you're going to sculpt into the I-beam a bit of clay and then sculpt into it positive of the hieroglyphics, we are then going to spray it silver and then film it." So ok great. So I gave him the hieroglyphics he did the whole thing and he asked me, interestingly he asked me, "What does this one say?" But he didn't ask me what the
second one said, no one else in the world has deciphered the second one and I'm going to tell you today. For the first one we made it so that the hieroglyphics we put onto this metal looked like it could be this, but it isn't and it looks like it could be that but it isn't so when you put it together with what it could be it actually says something, right? So somebody that knows languages would be able to decipher the code but would be able to say it's like nothing I've ever seen before but it kind of makes sense.

ADRIAN

Yes exactly

SPYROS

And an expert, we did this, we went to the University of London we went to the Chief guy who. Language Expert, the Chief guy and we sat him down and we said to him, again we filmed it, we said to him, "What would you make of this (it was a photograph not the actual thing). What would you make of that if you found it at the end of your garden? Bottom of your garden, dug it up and found this what would you make of it?" He said, "Well. it's not a language I instantly recognise." He said, "I can see how it's borrowed various dialects and languages." He said, "There's a bit of Greek here, there's little bit of Egyptian." He said "But it doesn't look like a language I know. " He said, "But when you're inventing languages." He said, "What you do is you kind of. you borrow from other languages." And he said, "And this is obviously a very ancient dialect but comes from a modern world." And I said. the interviewer said to him, "Well what do you mean by that?" He said, "Well looking at the way that the words are made up, the way that it's sculpted the way that." He said, "That comes from a society equal to ours if not superior." He said, "But the dialect comes from a past land another world not ours." He said, "Which is what's confusing me." And he said, "Can you see what it might say?" He said, "Well I can see that it could say eleftheria which means freedom." And he said, "But I'm having to really try to make it say that." He said, "And I can see that could be an ancient E and that could be the L sound." He said you know, "Yeah loosely I could see how it says freedom." And he said, "But then again it might say no freedom because it's broken at this point. So I don't know what the contents of this is but it's you know." And he said, "So." He said, "The ancient Greeks used like a concept to name a craft or a vessel right." And he said, "What like a boat or something?" "Yes, this could be my boat freedom or no freedom or whatever." And he said, "But it wouldn't explain, you know. it's far too advanced to be of an ancient world." So this went on for a while and of course we're thinking fantastic this is fantastic. And he said, "Can you make anything out of this picture," And he said, "This one's got me stumped." He said, "I can't make head or tail of it." He said, "I don't really see what it says." He said, "But doesn't mean anything." He
said, "I'm just eh." He said, "Sometimes what you do when you're inventing a language." He said, "You have letters that you keep in the back locker." And he said, "You bring them forward when you need them but you don't use them in everyday." He said, "I'm trying hard to make something of this but I can't." What the smaller I-beam says is Isis, it actually says the word Isis, but you'd be able to verify that with any linguistic expert if you tell them. If you say, "Could you see that says Isis?" And they'll go, "Oh yeah, yeah, yeah, yeah that's an I, yes of course I can." Right, but he was unable to do it. Nobody has been able to decipher what that says all this time. Right, so you're the first, but the freedom that had been deciphered.

ADRIAN

By who?

SPYROS

By the guy from the University of London

ADRIAN

Right so nobody else had found out?

SPYROS

There was a guy from LA as well who deciphered it and he was the kid that was from LA. what's the eh. the LA university.

ADRIAN

Extraordinary, UCLA or whatever?

SPYROS

Yeah UCLA that's right. And yeah so they decided. and of course the satisfaction of messing with these peoples minds all this time, you know it's like you know. Now when we were filming it I remember Ray came in one time and we were about to. the set was ready to go and everything and I'd just finished covering all the reflective surfaces with Vaseline. And eh he came in and he said, "I've just thought about something. I said, "What was that?" He said, "This will be investigated so thoroughly." He said, and there was big panic, "We're never going to get away with it." He said, "They're going to find reflective surfaces. They are going to see us in them." I said to him, "Ray, Ray, I've got a suit OK, the cameraman is wearing a fallout suit, so the reflection of the cameraman is going to be in a fallout suit, that's correct right?" "Yeah that'd be good." I said, "I'm shooting with available light,
I've lit it in such a way, there are no studio lights, nothing right." So I said to him, "I've set the camera, the film we use and everything so it's available light, there's no crew behind us and I've covered all the reflective surfaces with Vaseline so they won't reflect that cleanly anyway. "Oh have you?" I said, "Yeah." So he said, "So they're not going to see us." I said, "No, and what they do see is correct." Right. So he said, "Right that's brilliant." And he's like you know, "That's brilliant." He's trying to find how we're going to get caught you know.

ADRIAN
How did he react when he first saw the film?

SPYROS
He was flabbergasted.

ADRIAN
Was he?

SPYROS
The first one he said. it was brought to his attention by Michelle that the autopsy procedures weren't correct. And he was devastated by that, but it looked good you know. I said, "Ray we can do it again and it'll be fine." And I said, "We've got nothing to lose."

ADRIAN
And did he say that it looked like the original footage?

SPYROS
It looked exactly the same. Yeah, yeah

ADRIAN
Because he had seen the original film.

SPYROS
We actually kept original footage in the film we used.

ADRIAN
Did you?
SPYROS
Oh yeah. In the twenty-two minute film we released there are elements of the film that are real.

ADRIAN
What?

SPYROS
Within there, oh yeah. It's beautiful. I mean it matched beautifully. Because the film was going up and down in degradation it would get dark, light

ADRIAN
You could do that without it being a problem.

SPYROS
It didn't. it wasn't a problem.

ADRIAN
No of course, but then did it. because Ray saw the original footage when it was complete.Didn't he?

SPYROS
Yeah, yeah

ADRIAN
And he said it was.

SPYROS
He said it was a miracle. I mean he was totally blown away.

ADRIAN
Cos had he described to you what he had seen in more detail?

SPYROS
No I'd seen only the frames and his memory was only that. You know, he didn't have anymore to give us. And eh. when we build the set I said to him. he knew there was a window. And I said to him, "Who's behind the window? And is there anybody there.
ADRIAN
Wasn't there some controversy about who was behind the window?

SPYROS
I got on film, Sergeant Stone said, "I think you'll find the gentleman behind the window is Dr. Vanderbabush.

ADRIAN
Right.

SPYROS
And he said, "He was the only person who had clearance at the time and blah dee blah dee blah and that's who is behind that window. I recognise him." It wasn't him at all, right, it was Gareth, right, it was Gareth. Some freak of nature, because he had a mask he recognised Vanderbabush from that. And I just looked at everyone and thought it's fantastic, you know, because we didn't have any reference to that person.

ADRIAN
No course not.

SPYROS
And we knew also they were taking notes.

ADRIAN
Who were?

SPYROS
The nurse, who actually wasn't. We don't know the people in the film was a man or a woman, but we heard that it was a woman. And Michelle was the woman. So talk about multitasking we were acting.

ADRIAN
And she had to use a pen presumably from the right period as well?

SPYROS
She had to write. She had to write. We used a pencil. We couldn't find the right kind of pen.
Pencil we did find and she used a pencil, but I didn't go there. I didn't go too close, kept it a little bit out of focus. The writing, we asked her mother who came from that era to write all the tags that went onto all the debris footage. It's exactly the right type of writing, you know, and no one.

ADRIAN
So there is debris footage in there as well? How strange.

SPYROS
Yeah, the debris footage is actually tagged

ADRIAN
And that's.
(Knock)
And that's presumably.

UNKNOWN
Hi, sorry to bother you. I need to move your car, can I just borrow your keys for a second I'll ask one of the guys to do it, if you trust us?

ADRIAN
We were talking about multitasking and I think we're kind of there, I think, actually.

SPYROS
The problems that we had.

ADRIAN
Yeah

SPYROS
Em. whilst making the film obviously it was. anyone that's criticized the film from the perspective of why, how it's been filmed and all that sort of stuff. Bare in mind I had to make this.