

## WHY I CAN SAY THAT ADAMSKI WAS A LIAR

There are three types of Adamski fans :

- the credulous ones who believe all what Adamski said, either in his books or in his lectures, without ever questioning it
- those who are afraid to recognize they could have been duped and who find it easier to believe than to deny
- those who know he was a liar and who say the contrary for various reasons that I leave to your imagination.

And here are the events as believed by Adamski fans :

- On November 11, 1952 he met a Venusian near Desert Center, California.
- On December 13, 1952 he took unimpeachable pictures of a scout ship from Venus
- In the 50s he traveled in space with the space people and was even photographed inside one of their space ships
- He met the Pope John XXIII and received from the Vatican a pure gold Vatican medal of great value
- He filmed several space ships but "his" best film was in fact taken by Madeleine Rodeffer.- Adamski claimed many other extraordinary things than even some of his supporters couldn't swallow : for example, he claimed that he visited the planets Saturn and Venus (where he met his deceased but reincarnated wife).



I was a young man when I discovered Adamski. After having exchanged letters with May Morlet-Flitcroft, then a co-worker of George Adamski, I met her and we became friends. Later, when

I delved into her personal files and library, I found so many apparent proofs that Adamski was not a liar, that I became totally convinced that he was telling the truth. Since then, some UFO researchers have openly asked me how was it possible for me to believe the "absurd" claims of this "ridiculous contactee"? My response is that during the 1950s there was no historical criticism in the UFO field : cases were judged only by the standards of simple logic and scientific feasibility. Also, the stories that Adamski had told were far more believable than those being told by present day abductees who even claim to have been raped by strange grey monsters who can pass through solid walls. How could I fail to be impressed by the Vatican medal, the Rodeffer film, the extraordinary pictures...

In 1976, May Flitcroft asked me to work on a first critical biography of Adamski. It was the beginning of the end for our friendship because she couldn't accept what I found...

This article contains a short summary of my findings. Some have already been published in various books and articles, written only in French. My conclusions were that Adamski was nothing more than a liar...

## **AFTER THE FIRST ALLEGED CONTACT**

Let's look first at what Adamski said after his first contact claim in Desert Center. *Inside The Space Ships* (ITSS) was first published the first time in 1955. The book, signed Adamski, was in fact ghost written by Charlotte Blodget on the basis of what she had been told by Adamski. It contained stories of alien contacts, journeys into space and trips around our Moon inside a gigantic mother ships and its saucers.

Adamski and his believers have said that the book contained the description of a phenomenon that only a real space traveler could have known about : the fireflies which were explained by Adamski as natural little luminous particles filling space between the planets. According to Adamski American astronauts and Russian cosmonauts also described these fireflies during their space journeys years later. This is a clear example of a lie that has been repeated hundreds of times. In fact, the particles seen by the astronauts and cosmonauts originated from their own capsules and were never described by them as a natural phenomenon.

According to Adamski himself (see *Flying Saucers Farewell* in the chapter *Answers for the Skeptics*), the space people told him of the Van Allen radiation belts in 1953 and he wrote about them in ITSS long before they were discovered by Explorer IV. In fact, if we examine pages 91-92 of ITSS as Adamski clearly referred to, we see that he spoke about an artificial radiation zone created by nuclear explosions and not at all the natural Van Allen radiation belts. In 1963, when he wrote *Flying Saucers Farewell*, Adamski still believed that the Van Allen belts were of artificial origin but this claim has been disproven by many subsequent space probes and experiments from Earth. It is obvious that these two essential "proofs" which have been used so many times by Adamski believers, are based only on their very poor scientific knowledge and their unfamiliarity with the writings of Adamski himself.

In fact, *Inside The Space Ships* is nothing more than a science fiction book. The best proof

we have of this is that it is a "remake" of a science-fiction book entitled *Pioneers of Space* which Adamski wrote in 1949. That book was ghost written by Lucy McGinnis and is now very rare. But you can order a reedition of it on internet and easily compare its content with *Inside The Space Ships*. To your surprise you will discover that these two books give exactly the same descriptions of space (with the fireflies), the Moon (with snow on mountains, forests, lakes, artificial hangers and even small running animals), the scout ship (with the great lens in the middle of the cabin and the graphs on the walls), the mother ship (with its two "skins"), and even little details such as the portrait of the Great One in the mother ship, the famous Saturnian badge with the balance, etc. You will also be pleased to see that the Masters' pompous statements are exactly the same, something that demonstrates that Adamski had a poor imagination and was unable to create new or original philosophical concepts. His lack of imagination was so great that his book *Cosmic Philosophy* published in 1961 was mainly based on texts he had written in the '30s and that Alice K. Wells was stupid enough to publish again in her *Cosmic Bulletin* after Adamski's death. So, thanks to Mrs Wells, it is proved that *Cosmic Philosophy* was definitely not inspired by space people !

US UFO researcher Richard W. Heiden discovered another clue that *Inside The Space Ships* was a book of pure fiction. He compared what Adamski had said about the weather that prevailed on the day he described one of his contacts to the official data registered about meteorological conditions on the same day. They were completely different. It apparently never crossed Adamski's mind that this little detail would be checked for accuracy by anyone.

*Inside The Space Ships* had a postscript in which Adamski explained he had been photographed inside a mother ship from a nearby scout ship. Four pictures depicted what seemed to be a dark area flooded with an irregular beam of light in which five black portholes were visible. Behind two of these portholes were what seemed to be two white heads : one was supposedly Adamski himself whilst the other was a space being. Technically, these photographs were gross impossibilities. Adamski explained that the mother ships were made of at least two walls or "skins" with different kinds of "machinery" between them. Due to that particular structure of the mother ships, Adamski explained that each porthole was in fact a long tube with a "glass" at each end. Adamski also said that in the middle of these tubes was another lens that permitted a person to enlarge what was being looked at outside the ship. Let us suppose for one moment that Adamski was telling the truth. At the time the photographs were taken from inside the smaller saucer, Adamski would have been behind at least three "windows" separated from each other by several meters. Now, remember what is going on when you take a photograph with a flash in front of a window : the things behind the window are completely masked by the flash gun light that is reflected by the window itself. And that's why the photographs presented by Adamski in ITSS are, from a strictly technical point of view, gross impossibilities. In fact, these photographs seem to have been made just like many were made a long time ago by poor photo-portraitists : two figures were simply photographed behind a scene-painting in which holes had been cut.

After the first supposed contact in desert, Adamski told marvelous stories about his new contacts but everything was pure invention. Another proof of this is that none of his alleged space friends told him that the famous Straith letter was a joke perpetrated by a well-known UFO researcher. That extraordinary story has now been published in the United States and I do not find it useful to elaborate further here.

## THE VATICAN MEDAL

Of course there are the Vatican Medal and the famous Rodeffer film that seem to prove that Adamski was in any and every case the ambassador of the space people on Earth. Let's look at these two pieces of evidence.

According to May Morlet-Flitcroft and Lou Zinsstag's testimony, it was on May 13th, 1963 that Adamski met Pope John XXIII. On St Peter Place, Rome, Adamski asked his two friends May Morlet-Flitcroft and Lou Zinsstag to stay there and wait for him. Then, he crossed through the crowds of tourists and disappeared behind a distant door. More or less thirty minutes afterward, he reappeared and told the two women that he had seen John XXIII who was definitely ill, for sure, but had a pink carnation, and not the olive one that cancer sufferers have when they are dying. He also said that through the windows of the papal room he had seen the famous Vatican gardens.

Contrary to what Adamski said to his two female friends, Pope John XXIII was dying. Three days later he was dead. Many testimonies as to the Pope's long agony were published at the time. Also it is well known that the papal room faces St Peter's Place, just opposite the gardens.

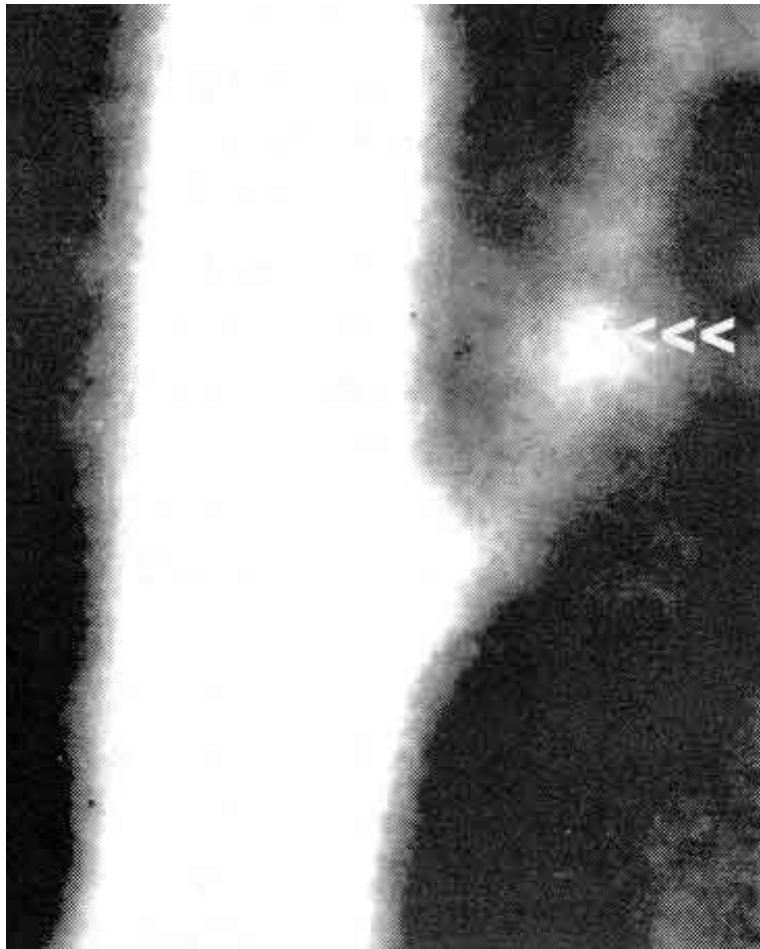
I have checked the authenticity of the Vatican Medal. Thanks to a Roman expert numismatist, I have discovered that the famous object has been made by *La Numismatica Ticinese*, a commercial company in Milan, and is called in its catalogs "Grande Assise Cristiana". This explains why the medal was in a common plastic box. I am sure that Adamski believers will be very embarrassed to prove the contrary by a written statement from the Medagliere della Biblioteca Apostolica Vaticana !

On that day, Adamski did exactly the same as he had done in the Desert in 1952 : he asked his friends to stay where they were and wait for him, went into the distance, disappeared, then came back again later saying that something very important had taken place. This method is based upon the same psychological method used by conjurors who give their audience the impression that something extraordinary is taking place when, in fact, something very ordinary actually happens.

## THE RODEFFER FILM

And now, to the famous Rodeffer film. I recall the time when my friend May Morlet-Flitcroft told me, with assurance, that a film like that couldn't be faked. She was so sure that she gave me her personal copy (received by herself directly from Adamski) and asked for an expert opinion. What an error ! The film was shown to an expert who directed my attention to some interesting clues that were very strange, in particular to the movements of the camera. Some days later (in 1976), I put the film under a professional Olympus microscope in order to examine some very important shots. In a very short sequence, the Venusian scout ship seemed to move into the distance and pass behind the branch of a tree. I focused on that branch and discovered that the density of the emulsion's particles was higher, exactly at the intersection point between the scout ship and the branch. In other words, the two objects were superimposed and, to tell it crudely, it was the unquestionable proof that the film was a trick produced by a double exposure. I have published the microphotograph for the first time in my book *George Adamski* published in French tongue (Regusse, France, Michel Moutet

Publisher, 1983), I did it again in January 2000 in a monograph entitled *Biographie d'un escroc* (Privately printed by myself) and again in my book *Le cas Adamski* (Paris, France, Oeil du Sphinx, 2010). That picture is reproduced here in a black and white negative form with three arrows pointing to the denser area where the "saucer" and the branch are superimposed. I defy Adamski believers to find an alternative explanation than that of a double exposure.



Of course some of the Adamski believers will say immediately that the scout ship is changing shape constantly, something which is impossible to do with a little model. They have sung that song for many years. None of them seems aware that something can easily seem to change shape when its image is filmed in a distorting mirror or with a distorting lens. And no one seems to know that a little model can change shape if it is made of several free parts held on an axis. If you have a video copy of the famous Rodeffer film, look at it and you will see that the vertical axis of the scout ship always remains totally steady.

When you fake a film by means of a double exposure with non-professional materials, some bad sequences are generated with poor contrast and light quality which will have to be eliminated. In 1978, Madeleine Rodeffer explained to UFOlogist Timothy Good how she had been disappointed when she saw the film for the first time, the film that Adamski had taken, and that she had agreed

to endorse as if it had been taken by her (in order to be more credible). Madeleine told Good that the film looked so obviously faked that it couldn't be the original one. Adamski himself seemed disappointed. He explained to Madeleine Rodeffer that maybe he had filmed the shadow of the scout ship rather than the craft itself. Of course, this sounds completely foolish as if a shadow could be mistaken for the real thing. But finally Adamski suggested that government agents in the developing laboratory had made a copy of his original and inserted fraudulent images in it to discredit him. What an extraordinary explanation! So, with Fred Steckling's help, Adamski eliminated the so-called "inserted images" and produced what is now called "the Rodeffer film". I take these testimonies from *George Adamski The Untold Story* by Lou Zinsstag and Timothy Good, chapter 16, but of course I have explained them in a different way from the way they were explained in the book.

And now, we can go back to 1952...

## **THE PHOTOS OF THE VENUSIAN SCOUT SHIP**

According to his own testimony, Adamski took his best telescopic saucer pictures on December 13th, 1952. For Adamski believers, things are very clear because the photographic expert Pev Marley has said that these photographs couldn't be faked. In fact, the problem is more complicated than he is supposed to have said..

First of all, Pev Marley, who was a Hollywood cameraman, was not at all an expert on telescopic photography. Moreover Adamski had used unusual photographic "films". Pev Marley's testimony can be found in an appendix of *Flying Saucers Have Landed* where he is quoted as having said that the shadows of the saucer and the shadow on the ground perfectly corresponded. Alas! The ground is never visible on the Adamski telescopic pictures. Pev Marley was apparently (hum!) misquoted. When speaking about the shadow on the ground he was surely not speaking about the Adamski pictures. Should he have done it, he would have made a fool of himself.

My friend Michel Monnerie, who is an expert French UFOlogist and a skilled amateur astronomer, has studied the problem of these particular photographs in great detail. This is a summary of his unpublished study.

First, it is important to understand that the telescope and camera used by Adamski were not designed to take good telescopic photographs. Let me explain how Adamski was obliged to operate in order to take telescopic images of an object much closer than celestial bodies... First, he had to find the object with the little telescopic viewfinder and after that he had to obtain a sharp image of it in the middle of the eyepiece. With an object that is close it was not easy. After that, because he used an old type of camera, he had to do many separate manipulations to take each photograph. The sequence for each photograph was as follows:

- Obtain a sharp image on the depolished glass at the back of the camera
- Take out the depolished glass
- Insert the glass photographic plate with its protective cover
- Take out the protective cover
- Open the shutter

- Shut the shutter
- Replace the protective cover on the photographic plate
- Take out the photographic plate with its protective cover from the camera
- Replace the depolished glass

Each one of these manipulations could generate vibrations that would not only destroy the sharpness of the picture but also affect the framing of each photograph. So, after taking each photograph, Adamski needed to check to make sure the object was always in his eyepiece and correctly centered, something that required new gestures. I have counted more or less 35 different precise manipulations required to take four photographs. And all these manipulations would have been done in a very limited time during the short stay of the Venusian scout ship's short visit to the valley. Well, for sure, old Adamski was more rapid than young Lee Harvey Oswald when the latter shot President Kennedy !

My friend Michel Monnerie told me another very interesting thing: at the time Adamski took his telescopic photographs, photographic plates did not exceed a rating of 200 ASA. A higher rating would have been required to take "instantaneous" telescopic photographs as Adamski claimed to have done.



In *Flying Saucers Have Landed* Adamski published another photograph which he claimed had been taken by Sgt. Jerrold E. Baker. This photograph seemed to prove that on that famous December 13th Adamski was not alone in seeing the Venusian scout ship pass over his home. Alas for Adamski, in January 1955, Baker retracted his claim in the UFO magazine *Nexus*. In fact, he had played the same role as Madeleine Rodeffer played in 1963 : he had endorsed a photograph that Adamski had made himself. Baker also said that Adamski had made other photographs which he asked Lucy McGinnis to destroy. And Baker concluded by saying he had never seen anything like the alleged Venusian scout ship except on one day when he and Karl Hunrath (who lived on Alice Wells property) saw an artifact behind the quarters occupied by Adamski, an artifact that Adamski explained as an antenna prototype for television !

One piece of that artifact may have been discovered by the american skeptic Joël Carpenter. It is the upper part of a Sears gasoline lamp

Adamski believers will say that English engineer Cramp has demonstrated the pictures depicted exactly the same spaceship as the one photographed by the young Stephen Darbishire. This is because Cramp's method of orthographic projections was not a reliable way of making a proper comparison between Adamski's photographs and Darbishire's photographs. And it has been established that the young Darbishire was a hoaxer. You can find some interesting information about that on the Web...

## IN THE DESERT

I could stop here with my exposé of George Adamski allegations because the facts are overwhelmingly negative. However I don't want to leave the smallest chance for the George Adamski Foundation to try to re-establish their case. So I must further explain the alleged "writing from another planet" and the shoe prints left by the alleged Venusian.

Many years ago, Adamski believers learned that an archeologist had found strange signs in Bolivia that were completely identical to those of the mysterious "writing from another planet" supposedly received by Adamski from his Venusian friend. Suffice to say that in my book *George Adamski* I gave the unquestionable proof that the testimony of the pseudo-archeologist couldn't be accepted as true. First of all, contrary to what he had seemed to tell at the beginning, he had read *Flying Saucers Have Landed* before publishing his own book. And it was totally incredible that he brought together, in a sole drawing similar to those published by Adamski, various signs he stated he had found in several different places. The evidence is that the pseudo-archeologist tried to attract attention to his book by a "mystery" he created himself.

In the '70s, a Belgian UFO researcher tried to prove that the shoes of the Venusian were extraordinary clues of a technology unknown on Earth. That poor enthusiast made a fool of himself and convinced only the most naïve. He had forgotten one thing : the sand prints could have easily been created by Adamski himself using a pair of sand-shoes that he could have hidden inside his jacket. In 1963 Jerrold E. Baker explained also that just before the famous November 20th, 1952 event he had been ordered by Adamski to buy plaster of Paris for making casts of impressions if such a thing should become necessary in the near future.

Adamski believers will say that there are independent written testimonies by those who were with Adamski in the Desert Center. Yes, there are. But read them! They say that the story told by Adamski is true. Nothing more. And for them, at the time they signed these statements, it was the truth, just as for May Morlet-Flitcroft and Lou Zinsstag it was true that Adamski entered the Vatican to see Pope John XXIII... In fact, apart from Alice Wells, none of the "witnesses" actually saw the Venusian in the Desert. While Adamski didn't write that, the "witnesses" themselves told that later. In the bulletin of the Cosmic Brotherhood Association, George Hunt Williamson added that none of the witnesses saw the scout ship and that the mother ship they thought they had seen before the alleged contact, was probably only a target for anti-missile manoeuvres.

I would like to conclude with this amusing tale. In September 1940, *Science Fiction Stories* published a story signed Oscar J. Friend, entitled Kid from Mars. There, the author described a



beautiful blond spaceman. His clothes were close fitting at the neck, at the wrists and at the ankles. At his waist was a large belt... Does this sound familiar to you ? Yes, the drawing made by Alice K. Wells in the Desert ! Alice who, after Adamski's death, became the leader of the George Adamski Foundation before Fred Steckling took it over. Do I have to say something else?

Marc HALLET - Liège, April 2014

(thank you very much to those who have checked the english version of this text and specially to Paul Fuller and Carol Honey)

Some of my publications about George Adamski :

- George Adamski, Michel Moutet Editeur, Regusse, France, 1983
- Choc en retour, Privately published, Liège, Belgium, 1984
- Les sectaires d'Adamski, Privately published, Liège, Belgium, 1984 and again in 1988
- George Adamski - Dernière synthèse, Privately published, Liège, Belgium, 1994
- Biographie d'un escroc, Privately published, Liège, Belgium, 2000
- Le cas Adamski, Oeil du Sphinx, Paris, France, 2010
- Adamski and his believers in *UFO 1947-1997* edited by Hilary Evans and Dennis Stacy, J. Brown Publ., London, 1997
- On nous écrit in *Inforespace*, SOBEPS, Bruxelles, n° 60, Juin 1982, p. 22-24
- A propos d'Adamski in *OVNI Présence*, Aix, n° 18 Sept. 1981, p. 9-12

This text is a very short précis of my last book about George Adamski. I would like to publish this book in the USA (or U.K.) but have no contacts there. Any advice would be gladly appreciated !