1992 12 12 Saturday Bob Lazar UFOs/Time Machine
John Lear UFOs/Time Machine

BOB LAZAR

AB: "I'm ... I'm gonna again jump away for just a moment, John.

And I got a fax, ah, from somebody, ah, that asked about, ah, Mr. Lazar and so I guess I should take, ah, this opportunity to ask you to go ahead and tell the story, ah, briefly if you would of Mr. Lazar, 'cause it's an old one (!)"

JL: "Well, in 1988, ah, I had given a couple of lectures, ah ... ah, at the, ah, library here, and ... and several people were calling.

One who called was, ah, real estate appraiser named Gene Huff and he wanted, ah, some tapes, ah, of what I had. And I said: 'Okay. Come on up.' And ... and he came up with a friend of his, who was a young scientist, ah, who didn't believe at all in ... in, ah, flying saucers and anything. As a matter of fact, he thought we were nuts then and ... and he thinks I'm nuts now! But we had a, ah, a friendship that lasted, oh ... I ... I hope it's still lasted till now. But, ah, about four (4) months [ago], we gave him some information about, ah ... oh, about different things and ... and kinda generally changed his opinion on ... on saucers.

He, ah, had worked, ah, at the Los Alamos National Laboratories – he had a very high clearance. Ah, he knew a lot of, ah, things that were going on. But he didn't believe anything on this UFO stuff until we pointed out a number of things.

Ah, one that, ah, Project Grudge still existed – he was able to confirm that with, ah, persons that he knew who had clearances, ah, at the classified, ah, library at Los Alamos."

AB: "Okay. Project Grudge I believe is a project that endeavors to what? Ah ..."

JL: "It's ... it's ... it's a collection of reports of [UFO] sightings."

AB: "Uh-huh."

JL: "And it was supposedly cancelled by the Air Force in 1949 in favor of Project Blue Book, but in fact it still continued.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

But anyway he was able to document that, yeah, some of the stuff was true, so because he was, ah ... ah, so well schooled. Ah, he had at least two (2) degrees, ah, masters degrees, ah, both of which were I believe were from MIT [Massachusetts Institute of Technology]. And because he had, ah, very powerful friends, ah, namely Dr. Teller, he was able to get a job at, ah, EG&G local or at least be interviewed [by] EG&G here in Las Vegas and [get] a job up at the, ah, Nevada Test Site – specifically S-4 – where they kept these, ah ... ah, saucers.

And I'll never forget the night that he first came, ah, came to my house. It was, ah ... ah, December 6, 1988. And he sat down, and I'm writin' out some checks, and he says, ah: 'John, I saw a disk today.'

And I said: 'What!'"

AB: (smirks).

JL: "And he said: 'I saw a disk!'

And I said: 'Theirs or ours?'

And he said: 'Theirs.'

And I said: 'Oh, my gosh! Did you go to a test site?'

And he said: 'Yeah!'

And I said: 'Well, you know, what are you doin' here? Don't jeopardize your clearance (!), you know? Just find out what's goin' on and then tell us what ...'

'No,' he says, 'ah, you've taken a lot of flak over this and I wanted to tell ya that *I saw it ... it's all time (!)* I know what the state of the technology is. *It's not ours – it came from somewhere else.*

Ah, and that was about it.

Ah, he worked up there for about four (4) months and one night, ah, he invited us out to look at one of the test sites, ah, one of the test flights. And this was like April 6th of 1989.

Ah, we were legal, ah, we were legally on BLM [Bureau of Land Management] land watching this thing, but, ah, we got caught by, ah, security guards up there, who, ah, harassed us for a little while.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And the upshot of the thing was that they called him in the next day and, ah ... ah, and, ah, he decided not to go back to work."

AB: "And, ah, well then of course there's a bit more as I recall.

Ah, that man and all trace of him, ah, his educational background, ah ... **his life disappeared!**"

JL: "Yeah, he, ah, went on TV and he ... he told what he'd seen. He was completely honest about, ah, what ... what he had seen up there. And in order to check him out, ah, Channel 8, ah, George Knapp and, ah, Bob Stoldal did some checks, and it seemed like *everything had disappeared about his background (!)*

His Birth, ah, Certificate had disappeared (!)

Any record of his birth, his, ah, all his, ah, degrees from the various colleges had disappeared. There was absolutely no way to prove who he was.

And, ah, so it was a little bit hard to prove that, ah, you know, who he was and what he had done (!)"

* * *

AB: "I wanta ask, ah, my audience something, John.

Ah, I'd like to give some of the people you talked about at the beginning of the program, who have seen these craft – including Bob Lazar (!) – an opportunity to call in, so I'm asking everybody on the first-time caller line to, ah … ah, to please, ah, hold your calls. Please hold your calls and if, ah, Bob Lazar or any of the other people that John spoke about are out there, ah, please try to call us at Area Code (702) 385-7213 … seventy-two thirteen.

Ah, how does that sound, John?"

JL: "That sounds great!

You know, Bob has taken so much flak from the, ah, the public , that, ah, you know, he's just … he's real gun-shy, so I'm not sure whether he'll call in. But it would be nice …"

AB: "Well, perhaps not! But, ah, it's a legitimate discussion we're having, and , ah, I hope he would decide to do so."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB: “Ah, Good Morning! You’re on the first-time caller line Coast to Coast AM with, ah, Art Bell and John Lear.

BL: “Hi, this is Bob Lazar.”

AB: “Oh, Bob Lazar! Hi!

Bob Lazar! Son of a gun, am I glad that you called!

Ah, and you called at an appropriate time too.

Time Machine, Bob?”

BL: “It’s possible.

John and I are building one? No, not at all!

I would ... at one time John asked me if this was possible and, ah, certainly it is!

Ah, Time, Space, and Gravity are all essentially intertwined. That’s why ah, you know, an ... an area of extreme, ah, an extreme gravity flux- for instance, around a black hole – Time moves very slowly. Ah ...”

AB: “Bob, let’s pause for a second.

I’ve never had ya on the air before and now that I do, I guess the audience should be introduced to you. So I’ll let you do that.

Who are you, Bob? (!) And, ah, I’ve heard ... you are a physicist, is that correct?”

BL: “Yeah, that’s correct. But I didn’t wanta get into a whole big thing. I just kinda wanted to correct (BL grins) the, ah, ... the ...”

AB: “I know, but it’s my job to try and get ’cha into a whole big thing.”

BL: “Ah!”

AB: (laughs broadly) So just a couple ... just a couple ... tells us a little bit about you.”

BL: “I am a physicist.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I worked at Area S-4, um, here in Nevada.

Um, I was exposed to some of the alien technology.

Ah, essentially I think what John even mentioned before was, ah, my job was essentially to assist in the back-engineering of the recovered craft. I only worked on one (1) of them, and my knowledge is only limited to the power source – more specifically the anti-matter reactor and the propulsion unit ... more specifically, the gravity amplifier."

AB: "How many of these disks did you actually see with your own eyes?"

BL: "Nine (9)."

AB: "Nine (9)."

BL: "The only one I had physical contact with was one (1)."

AB: "Was one (1).

Ah, how long were you involved in trying to back-engineer that technology?"

BL: "A few months. Not ... not a very long time.

Things didn't work out very well. (BL grins). For a whole bunch of different reasons."

AB: "You ended up leaving. They ended up erasing you is the short story."

BL: "That's correct."

AB: "Ah, I would ask you what I asked John earlier.

Are you aware of any practical application of knowledge gained with that technology that you could point to today?"

BL: "Actually, none at all ... no."

AB: "So in other words, it's all being kept under wraps?"

BL: "Well, really a whole lot hasn't been learned! The technology has been in our hands at least some of the crash recoveries for as long as forty (40) years. But, ah, not a whole lot has been gleaned from that.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, we know how certain things operate, but in duplicating ... duplicating the manufacturing process really doesn't seem to be possible at this time. So there's, ah, there's very little if anything ..."

AB: "Must be ... must be very, very, very frustrating for them.

I'm going to ask you both to hold on just a moment – I'll come right back to ya. I've got a very quick break to do. Stay right there!

John Lear *and* Bob Lazar! Back in a moment!"

* * *

AB: "And Good Morning from the home of S-4 and Area 51 – the State of Nevada. (AB laughs).

This is Coast to Coast AM live talk radio through the nighttime – Monday Night/Tuesday Morning thru Friday Night/Saturday Morning ... I'm Art Bell.

I've got John Lear *and* Bob Lazar on the phone.

We're goin' back to both of 'em right now.

Gentlemen, Good Morning, again."

JL: "Morning."

BL: "Morning."

AB: "Um, gee, Bob, ah, back to the Time thing for a second, if we might.

Ah, you're saying: A) it would be possible?"

BL: "Well, it's ... it's [not] only possible ... it happens quite often.

I mean, this ... this sounds really far out, but, ah, it's [a] known scientific fact that the closer you are to a strong gravity force, the slower Time moves. Time, Gravity, and Space are all intertwined like that.

In fact, there was a famous experiment that was done to synchronize atomic clocks. [They] were placed side-by-side, they were at the same time – one (1) was put at sea level ... the other was put up in, ah, either in a plane or a high mountaintop (I don't recall which). And when they were brought back together, they both read different times."

AB: "Hmpf."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "That was because of the change in gravity. One was farther away from the source of gravity. Being nearer, now if you can artificially create a tremendous gravitational field, you can slow the effects of Time down for the person that's in that distorted field.

Now the practical implications would be very difficult. First of all, all that would do would be [to] slow down Time for you. Everyone else essentially continues along the normal pace, so it *appears* you move forward in Time.

As far as moving back, I haven't the slightest idea how you would do that, but it's ... it's certainly possible (!)"

AB: "Ah ..."

BL: "Or [unintelligible] in fact, the shuttle astronauts or the astronauts that went to the Moon came back I believe thirty-four (34) seconds younger than their counterparts, just because of the gravity changes that they went through."

AB: "Wow!

Ah, is this not ... isn't there a similar phenomenon associated, ah, theoretically with black holes or the edge ... the event horizon of black holes, Bob?"

BL: "Just ... just because that's, you know, a tremendous gravitational field and in fact, at the very event horizon of a black hole, Time doesn't increment at all!

For instance, if you walked over that area near the event horizon or somehow [were] able to survive it, spent a second there, you could come back to Earth, *and a billion years could have elapsed!*"

AB: "Oh!"

BL: "You know, the ... the Time reference has completely changed!

So the whole key is distorting gravity – creating a strong gravitational field which in fact is how the craft ... these craft they have at S-4 are powered. And um ..."

AB: "They bend, ah, or jump through bends in space or create bends in space – how would you explain that, Bob?"

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, they ... they essentially create them. They're using, ah, a device to artificially create gravity. This device in turn – part of it's nature, gravity distorts Time and Space. It bends Space. It bends Time. And this is how they ... this is how they travel.

Ah, the discussion I got into [with] John was: 'Well, gee, you know, is it possible to build something like that?'

Well, if you did have an anti-matter reactor, a gravity amplifier, and somehow could contain the field so it wouldn't crush the occupant, and, ah ..."

AB: "Gee, I guess I know where there's a gravity amplifier just not too many miles from here, huh?"

BL: "Right! Getting it's the problem."

AB: "Ha-ha!

Um, so if you could put your hands on something like that, that might be then one practical application of the alien technology?"

BL: "Well, is it that practical though? (BL grins). You ..."

AB: "Well, that's a good question."

BL: "... did something like that. And you could turn it on, sit in a chair, and, ah, there's really ... I don't see any way of going back, but theoretically there should be."

AB: "Uh-huh. I ... I did ask John this, and let me try it on you. (He couldn't answer it – said I oughta ask you):

If you could ... ah, first of all, could a biological entity pass through a black hole, ah, without being disrupted into something? And if so, what would be on the other side, Bob?"

BL: "I don't know and I don't ... I don't believe anyone does know. Um, there just isn't ... isn't enough information about black holes to ... to come up with that answer.

As a guess, you know, ah, you look at it from a physical standpoint, ah, gravitational tidal forces entering the black hole should absolutely obliterate anything that even comes near it. But, you know, stranger things have happened ... and maybe not (!) So really, who knows?"

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “How much technology are you missing – aside from the gravity amplifier – ah, the ability to ... to make a Time Machine or in fact something that would cause you to travel through Time?

Ah, are we missing a lot of other technology? Or given the gravity amp, could you go from there?”

BL: “Well, you don’t even ... you really don’t even have to do that. Another way is, ah, you know, just accelerating close to the speed of light slows Time also.

Ah, that doesn’t take any technology, so it’s probably not the safest thing to do.

Um ...”

AB: “What would theoretically occur to somebody who either came ... came to ... is it possible, Bob, to exceed, ah ... ah, the speed of light in the physical Universe without bending, ah ... ah, warping Space to do it?”

BL: “No, it’s not.”

AB: “No, it’s not. As you got near the speed of light, what would occur in all likelihood to a biological entity?”

BL: “All kinds of things!

First of all, it’s not ... it would ... well, if it goes, there are several things that occur – one of them being is ‘mass increase.’ As you approach the speed of light, you begin to increase in mass, and therefore it requires more energy to propel you further, or faster rather. Ah, you kinda get stuck in a little loop there.

Um ...”

AB: “So then great distances really are never gonna be traveled that way?”

BL: “No, they can’t be. That, ah, that just isn’t practical.

On top of that, ah, yeah (BL grins), you can go on for a long time about that. *It’s not practical!* It really isn’t.”

AB: “Okay.”

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB: "Um, I guess you left the project with the disks at one point.

Ah, you'd do our audience a great favor by describing in as much detail as you're able to what it is you saw and worked on, Bob."

BL: "I worked on one particular craft, um, that I called the 'sport model,' because of its very sleek appearance.

Um, specifically like I mentioned before there was a small reactor that was removed from the craft, and we essentially back-engineered it. What we needed to do was find out not only how it worked, but, ah, also very important to the project was to see if the technology could be duplicated. One of the main problems in, ah, any kind of aircraft, um, **is power!**

And with a tremendous amount of power you can basically do anything!

And here's a reactor that operates, you know, many times more efficiently than a … a fission reactor or more efficiently than a … a fusion reactor, which we haven't developed yet, um, you know ever could. And it supplies a tremendous amount of power, and this is essentially where we decided to start from … was to work from here and then … then go on.

But, ah, you know, all the time that they had this and the time I spent there – the short time that I spent there – really there's … there's just not a lot you could do! We just don't have the materials to duplicate it."

AB: "Any ideas what this craft was made of? What kind of metal or substance it was?"

BL: "Ah, I … I say it's 'metal' just because I felt it; it felt cold; it had the appearance of metal. Um, the grain structure appeared to be, ah, metal, but I don't know.

I, you know, like I'm sure John has mentioned *the information was very compartmentalized (!)*

And …"

AB: "Could you describe the interior of the craft – were you inside?"

BL: "The interior was very bare. There had been some equipment removed from it.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, there was a reactor. There were two (2) seats. There were two (2) consoles left: One large console (I call 'em a console) – there's nothing on top. Ah, one of 'em was removed.

Ah, I believe they're part of the gravity amplifiers that are connected directly underneath. Ah, they're in a triad formation."

AB: "Do … these … these are gonna be some silly questions, ah, Bob, but were there windows? I mean, by what manner could you see or understand any of the technology that was in front of you? Normal buttons, switches, gauges, or …"

BL: "Really … really wasn't anything like that, ah, buttons and switches. There wasn't … there really wasn't even any wiring (!)

Um, I … I know that sounds really bizarre, but it … it really isn't that … that strange (!)

A lot of the, ah … a lot of the equipment … it almost appeared to be something similar to a Tesla coil – the way, ah … (BL grins). See every time I hit on a topic I have to regress and …"

AB: "Sure, I understand."

BL: "… I'm talking a lot.

But it almost seemed like every piece of equipment was tuned to whatever it was supposed to be receiving signals from. And, ah … ah, it was essentially electrical power transmission *without wires (!)*, which is not something far out. There was something a … a man named Tesla accomplished in the thirties (1930s), um, however this seemed to be along the same lines, but much more advanced!"

AB: "Well, while we're on the subject, do you think Mankind will ever manage to bring power from Space to Earth, ah, through some method or another? Is … it's the same sort of technology I presume?"

BL: "Ahh, I don't know. (BL laughs). That's about the best I can say about that."

AB: "Okay.

Um, well anyway, ah, back … back to these … what was it like when you went on the room [sic]?

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I can only imagine they would lead you in … these guys with their little badges and so forth would lead you into the area you were going to be working on these things. And you must have looked and said: 'You've gotta be kidding!'"

BL: "What it was, I only got to physically view the craft twice. Once was when I went inside to see the placement of the parts, you know, as to be concentrating on. The other one was on a short flight test (!)

Um …"

AB: "Ah! Ah! A flight test."

BL: "*I wasn't inside!*

I saw it from inside the hangar."

AB: "And what did you see?"

BL: "Just lifted off the ground; almost silently – it had a slight hissing sound to it. Um, and drifted.

It was quite amazing!

I mean, I speak of it nonchalantly right now, but, ah, it's … you know, there again this was several years ago."

AB: "Wow!

Ah, you know, again back for a second, magnetism, ah, large magnetic fields have indeed done strange things.

Do … do you, ah, recall anything of the story, *The Philadelphia Experiment*?"

BL: "I've heard a lot about it."

AB: "And, ah, I wanta run things … this is an unusual opportunity, Bob, so I wanta run somethin' by you.

Ah, I had a friend – somebody regarded as truly honest and extremely credible – and he told me about an experiment, ah, that he saw … participated in in Arizona, in which a very extremely large electromagnetic, ah, field was created. And he claims that, ah, that he saw something

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

disappear … flat, completely, poof – *disappear (!)* … when exposed to this field.

Is such a thing possible?"

BL: "Ah, well, that's kind of a loaded question.

Is it possible for something to disappear when exposed to a large electromagnetic field? Yes.

Do I think it … that happened during the Philadelphia Experiment? No.

Do I think that Mankind right now is capable of doing that? No, there isn't sufficient power generated in the entire output of the planet at this time to create a field of that distortion."

AB: "Wow.

Ah, would the power plants inside these disks be capable of that kind of generation?"

BL: "Yes."

AB: "Yes.

What, ah … what, ah, what … what was the fuel of these, ah, craft, Bob? Ah, they had these some sort of energy burned, expended, used, right?"

BL: "Yeah, the, ah, fuel was … well, let me digress for a moment here.

There are three (3) types of nuclear reactions.

One's the fission reaction, which everyone's familiar with. It's, ah, essentially how atomic bombs work – the splitting of atoms and, ah, causing a chain reaction. It releases X amount of energy.

Another, more efficient reaction is a fusion reaction, which releases a little more energy.

Both of these, for instance, when put in bombs – whether they're thermonuclear, the hydrogen bomb, or the fission bomb … an atomic bomb – they use about nine-tenths of one percent (.9%) of that fuel gets converted into the actual explosive energy.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Now if you really think about that when you're dealing with, um, a plutonium bomb, for instance, you're dealing with, oh, somewhere on the order of around eight pounds (8 lbs.) of plutonium – about the size … a little bigger than a golf ball (!)

Now eight-tenths of one percent (.08%) of that makes that giant explosion that you see. All the other material is wasted – that's how efficient that explosion is."

AB: "Umm-hmm."

BL: "Now an annihilation reaction, which is a conversion – a … the direct conversion of matter to energy, is a hundred percent (100%) efficient all the time (!) And you can see if, um, if that were put into a bomb.

I made a tape explaining this, so I didn't have to …" (BL grins).

AB: "So you didn't have to explain it all the time to people like me?"

BL: "Right."

AB: "I un- … you know …"

BL: *"So I didn't get stuck on the radio (!)"*

AB: "All right."

* * *

AB: "As long as we're in the categories of fusion I … I wanna ask one more, ah, question in that category and it has to do with cold fusion.

Ah, a number of people – even some very recent claims of the creation of cold fusion, ah, is it going to be possible, ah, Bob, do you think eventually to have a cold fusion process?"

BL: **"Absolutely not!"**

AB: "No? (!)"

BL: "Absolutely not. I'll … I'll make a bet on it right now." (BL grins).

AB: "Ah …"

BL: "Absolutely not."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "So what was it that these …"

BL: "It had a lotta power source!"

AB: "Yeah. What was it that these scientists came up with that caused the bubbling and the heating, and the, you know, the … that apparent, ah, creation of energy? Any idea what it was?"

BL: "I … I'm sticking with Los Alamos' explanation, which was essentially an electro-chemical, ah, reaction that took place.

Ah, did fusion occur? No.

There was far, far too many experiments done that – ah, supposedly *duplicate experiments* – and, ah, **I mean, these yielded no results at all."**

AB: "Umm-hmm."

BL: "Ah, and the physics behind it don't [sic] make any sense either."

AB: "All right."

* * *

AB: "The, ah … again going back to the disks, the … the fuel they use is apparently Element something-or-another, ah, that goes beyond our Table of Elements, is that correct?"

BL: "Yeah, it's Element One-Fifteen (115). Not an absolute definite, but that's what it appears to be."

AB: "Element 115?"

BL: "One-Fourteen (114) … chances are it's One-Fifteen (115). And, um, interestingly enough it's a stable element, and I was familiar with the way the Periodic Table works and the way elements go. Ah, as they get higher and higher on the Periodic chart, they become less and less stable and begin to decay.

But, ah, this is a stable element. And again, this isn't something that's a total surprise! I mean, we've known all the way since the Fifties (1950s) and Six- … well, probably the Sixties (1960s), ah, that somewhere there's a magic combination of protons and neutrons that again somewhere in the higher elements will make a stable element. And apparently that does happen up at that level."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Have you had your hands on any 115, Bob?"

BL: "I've had my hands very close to it."

AB: "Is there any 115 that exists outside of S-4 now?

You don't have to answer all of these, Bob."

BL: (laughs). "Who knows?"

AB: (laughs). "That's a good answer!"

* * *

AB: "Um, let me ... since I've got the two (2) of you on the line: Ah, what would you say is your greatest area of agreement ... the two (2) of you?"

BL: "That we live in Las Vegas."

AB: (laughs). "Well that makes the next one then very easy."

JL: "He's gonna say that I'm nuts."

BL: "No, no, I'm ... I'm just kidding around.

Ah, John has, ah ... I essentially have cut off whatever I haven't had contact with. So there can be talks of Reptilian-like aliens or abductions, and things like that. And I know there's lots of evidence that ... that people were abducted and I did see the thing on Fox [TV channel] the other day with the guy that got burns on him. And that's ... that's all interesting but ..."

AB: "Right."

BL: "... it's ... it's something strange that happens to you once you've been actually involved with something. You kind of put blinders onto the rest (BL grins) of the world. Now you only wanta deal with something that you physically had hands-on experience with."

AB: "Oh, very much like I said earlier! *And you've had hands-on one of these disks (!)*

Ah, have you ever seen ..."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Now ... now I'm kind of taking the attitude some people take towards me, but I'm not doing it on purpose. I say: 'Well you know, if I actually get abducted, then I'll start believing that. And that's ..."

AB: "But ... but ... but ..."

BL: "... you know, that's ... that's just the way I think (!)"

AB: "Well, yeah, but Bob, why having had your hands on a disk are you not easily, ah, able to make the leap to the ... the Greys or the Blacks or any of the other eighty (80), ah, eighty (80) supposed, ah ... ah, varieties of aliens in terms of accepting their existence?"

BL: "Well, they ... I'm sure there are other civilizations all over the place. I just ... I don't know ... I don't ... I haven't seen evidence of their civilizations, I guess."

AB: *"Are you absolutely convinced that those disks and that technology, ah, did not come from or originate here on Earth?"*

BL: **"Oh, beyond a shadow of a doubt!"**

AB: "Well, unless they were robots!

Somebody brought 'em here then!"

BL: "Oh, certainly!

You know, some form of other creature had to 've brought them here. There's no doubt about that.

Um, I just don't know if there are a hundred (100) different civilizations visiting Earth. *I don't know if a hundred (100) other civilizations could find it!"*

(AB and BL grin).

AB: "Ah, this ... this ..."

BL: "I'm ... It's possible. I just ... I just shy away from that."

AB: "All right.

This sounds then like an area of disagreement between the two (2) of you.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah ..."

BL: "I really can't take a stance on it, because I don't know – this is just a personal feeling."

AB: "You ... you sort of are cautious though in ... in commenting in that area?"

BL: "Sure."

AB: "Ah, what would you two say is the biggest disagreement you have regarding all of this? Would that be it ... or some other area?"

BL: "I ... I don't know. You'd have to ask, John."

AB: "How about it, John?"

JL: "I don't think we have ... I can't think of a real disagreement."

AB: "So no real disagreements.

All right."

* * *

AB: "Gentlemen, um, I would ... ah, I'm going to do my best to hold onto you here for awhile if I can, Bob. Ah, and maybe even take a few calls.

You up for that kind of thing?

Are you up or are you ready to go to sleep? (!)" (AB laughs).

BL: (grins) "Sleep is kinda on my priority list here."

AB: "Is it? Can ya give me a few more minutes?"

BL: "Sure."

AB: "All right. Very good then.

Ah, both of you stand by.

What a ... what a distinct pleasure! Ah, Bob Lazar and, ah, and John Lear. Ah, both here. Both, ah, together ... again – I guess they are frequently. And, ah, we'll get them back on the air together here in a moment! On the CBC and BRN radio network.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I'm Art Bell.

And I will tell you later how to get copies, ah, tape copies of this program because I know there's a lot of people having conniption fits now wanting one. We'll be back in a moment."

* * *

AB: "Good Morning again from the Great American Southwest. I'm Art Bell. And Bob Lazar and John Lear are both with me at the moment.

Back to them we go!

Ahh, Gentlemen, you're on the air once again."

JL: "How you doin', Art?"

AB: "Ah, Good Morning.

Ah Bob, while we've still got you, ah, you know after you've gone through all this ... this disaster, ah, that's been what? How long has this been goin' on now, Bob? Ah, for a couple (2) years now?"

BL: "Yep. Umm-hmm."

AB: "Um, is there anything you wanta say to everybody about having gone through all this ... this disaster, ah, that's been what? How long has this been goin' on now, Bob? Ah, for a couple (2) years now?"

BL: "Yep. Umm-hmm."

AB: "Um, is there anything you wanta say to everybody about having gone through all this? I mean, would you do it again? Would you go public again or would you say: 'Boy, I'd no more open my mouth than the Man in the Moon?"

BL: "I don't know. It's a tough call. It's something that has to be decided on, you know, as ... as things are happening.

But at the ... given the same set of circumstances I probably would have done the same thing. Perhaps a little different."

AB: "Ah, a lot of magazines are writing a lot of things about both of you. Ah, do you find they generally get it right or is it exaggerated, ah, baloney that most of them print."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, most of the people don't have access to the information ... and I'm part of the problem. I don't do interviews. I don't do talk shows. I don't do ... I don't go around and give lectures. I just don't do anything.

Um, and I'm constantly being hounded for information. Ahh ..."

AB: "So without the information, they tend to make some of it up, probably?"

BL: "Well, some of the information has come out – especially in George Knapp's **special**. I ... I ... you know, that's where essentially, *'I spilled my guts.'* Said everything that happened to me and kinda wanta or wanted to really leave it at that.

There's a technical information: I made a **tape** about for the people that really wanted to know the nitty-gritty. And left it at that ... and that was it!

And, you know, people would look through those two (2) things, you know, everything essentially I experienced and happened was contained within those two (2) things (!)

Um, but you know inevitably things get screwed up and, ah, a lot of hearsay and there's an awful – 99.9% of 'the UFO community' (BL grins) – is, ah, ... are *crazy*. *These ... these people are just absolutely out of their mind (!)* And I really wanta have nothing to do with them.

And, ah, they're ... they're tied in with, I mean, all kinds of strange factions of groups. And, ah ... yeah, it's really impossible to weed out any real information coming from most of these sources, these magazines, and even the larger groups, who I really have to stay away from it. And that gets people upset, and think I'm trying to, you know, hide things from 'em. And I'm called 'government agents' and stuff like that. And, ah, it's ... you know, the ... the list is never ending."

AB: "Um, ninety-nine and nine-tenths percent (99.9%), Bob?"

BL: "Perhaps more." (Both BL and AB grin).

AB: "Um ... ah, with ... with your continued association then with John Lear, I take it you view him in one of the, ah, top or very small percentage points of those who may be onto something."

BL: (laughs). "No, I don't."

AB: (laughs).

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "I don't really associate with what ... John Lear does his own thing. And I, you know, I ... I don't."

AB: "John, ah, comments?"

JL: "Yeah, we ... we have, ah ... *some of my ideas are far out (!)*, because I'm not a scientist. Bob is a scientist. He dealt with things that ... that he saw with, worked with, were proven to him.

Ah, to me it's, you know, all I'm dealing with ... with is speculation ..."

AB: "Well to the casual ..."

JL: "... with what I've heard and, ah, and that's what I deal with."

AB: "Well, exactly!

But to the casual observer – somebody like me – everything you've told me, John, about, ah, how they travel, ah, the means of propulsion, ah, the kind of creatures they are ... all the rest of this sort of thing – ah, is ... is underwritten or strengthened by what Bob Lazar says.

Ah, I mean, don't you realize that, Bob?

You're saying: 'I saw the disks. Yes, they exist ...'"

BL: "Oh yeah! The ... the information ... like I said, the only information I know are the technical aspects of the craft. And that information John has – we've talked about that and he understands it. And the information that he relays like that is absolutely correct and I ... I'll verify that. I ... I actually got to work with that stuff.

Um, I don't know, you know, I ... aliens didn't take me to their planet. I don't have proof where they came from. I don't know how any deal was cut. I don't know about abductions. I don't know about *all* that other stuff ..."

AB: "Right. Right. Listen to me! We've gotta stop here!

I've got a newscast I've gotta do!

Please stay around just for a little while longer, will you Bob?"

BL: "Sure."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right.

Stay, ah, right there."

* * *

AB: "And now back to John Lear and Bob Lazar. You're both back on the air again."

JL: "Okay."

AB: "Well, ah, this is all flooring me a bit, but it's fun." (AB laughs).

JL: "I'd just like to say it's really a privilege to be on with Bob. I, you know, he is my friend, but he just never goes on any of these interviews. And, ah, it's ... it's really nice to ... to have him on for once to ... .

He doesn't back me up on everything, but he does back me up on the stuff that he saw."

AB: "Well, let's try a question on you here. That's a very nice compliment for Bob.

If Bob Lazar did get the ... the equipment or the technology and ever did build a Time Machine, would you sit in it while he pulled the switch?"

JL: "Sure."

AB: "You would? (!)"

JL: (laughs).

AB: (laughs). "I think he would Bob!"

BL: "You know what? It's ... it's strange. I've ... I get a lot of letters from people and, ah, there have been, ah, quite a few people that really think that I have a Time Machine. And I ... I would really like to know how this got started? (BL laughs).

I mean, there are people with honest requests wanting to know how much that I would charge if they need to go back to the Fifties (1950s) to rescue their ... their brother from being killed or something like that. (!)

You know, I really have to make it clear: **I really don't have a Time Machine and I don't possess the technology to make one either."**

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Right."

BL: "So please don't ... don't write to me asking that."

AB: "Well, there is this though, Bob.

If you had, ah, built a Time Machine using some of that technology, um, would you be likely to admit it?"

BL: "Hmm?"

AB: (laughs). "That may give you some clue as to why people think that you may have it even though you say you don't."

BL: "Yeah ... well ..."

AB: (laughs more). "I'd ... I'd like to do ..."

BL: "Point well taken, I guess."

AB: (laughs). "I would like to, ah, take just a couple of calls just for the fun of it. Ah, and let's see if, ah, anyone has any questions."

JL: "Listen, Art, before we do, can I just tell the folks how to get ahold of this tape that Bob put out, 'cause he won't advertize it himself? But ..."

AB: "Yeah!"

JL: "... I really think it's important.

But if you do want to know, ah, about this technology and what Bob saw up at the test site, he does have a videotape available, and you can write to: Tri-Dot Corporation; 1324 Southeastern; Las Vegas, NV 89104. And the price is $29.95 plus $3.00 shipping and handling.

And, ah, if you wanta know about this stuff, you just can't make a better investment. I know Bob doesn't advertize this very much, but I think it's really important."

AB: "Yeah, and there's gonna be another one too, isn't there, Bob?"

BL: "Ah, it's kind of in the works and ... but that, ah, tape was a lot of people that viewed the first tape. It was ... it's a technical tape, but it's made for the layman to understand all the technology and how ... how it works.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And, ah, there's just been a request for a tape that goes heavy into the physics. Ah, a lot of technical people, scientists, and that sort of thing want all the specifics exactly – formulas and things along those lines. And that's what the second tape will probably cover. Ah, I'm not really sure about that yet. Nothing's been done with it. And, ah ... you know?"

AB: "What kind of technology would that give away?"

BL: "Well, really we're just talking about the, ah ... how specifically the amplifiers work. Ah, things ... things along those lines."

AB: "With ... with the knowledge, ah, Bob, of roughly how they work, would it be possible for somebody on this Earth, ah, to ... to eventually do you feel build or duplicate that technology and build something that would do what that power plant does?"

BL: "Well, it's just a matter of having access to certain materials, um, with some super-heavy elements, such as Element 115. Um, with the proper materials, *we could build it!*

The technology is not billions of years ahead of us. Ah, you're looking at technology that's maybe hundreds and hundreds of years ahead of us – it's not that phenomenal! It really isn't.

Ah, a lot of people, you know, talk about it being even billions of years and it ... it really isn't. This technology is not that far-fetched once you get your hands around it. So it is quite feasible that we could eventually duplicate these systems, but not with materials that we have readily available right now."

AB: "Umm-hmm."

BL: "There'd have to be another source for these materials."

AB: "Coming in, I asked this of ... of John earlier, and it's another one he couldn't quite answer, but came up with a good answer nevertheless.

Ah, I heard an astrologer, ah, who said that the Sun, ah, over the last two (2) months, Bob, has lost roughly one-tenth of one percent (.1%) of its output. Now while I guess the output of the Sun, which is a nuclear dynamo, is ... does vacillate a little bit, this seemed to that person somewhat worrisome. Ah, any comments on that?"

BL: "I wouldn't be really concerned. I mean, the Sun has a tremendous hydrogen supply which is being, you know, fusion reaction is being

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

converted to helium and, ah, you don't really have to be concerned about anything running out for probably about five billion (5,000,000,000) years. And then at that point there'd be some pretty dramatic changes (!)"

AB: "There's no real problem that could develop in it, causing enough of a ... a drop to affect us ecologically?"

BL: "Well, as a matter of fact, when the Sun begins to run out of fuel, it's going to *swell! So it's not gonna burn out, ah, like a candle.*"

AB: "All right."

* * *

Aud: "What I wanted to, ah, ask about the saucers and the alien technology was, ah, they must operate off from some type of, ah, communication frequency. Is it [*i.e.,* there] any, ah, way possible to put together some sort of a transmitter so that, ah, one could, ah, start putting out a, ah, a signal to them ... ?"

AB: "All right. It's a good question.

Ah, Bob, any insights, ah, into whatever communications capabilities they had [sic]?"

BL: "Well, what bothers me with the communication – and of course *there must be some* in the craft [?] – is that because of the gravitational field, everything is going to be distorted around the craft.

Whether it's radio waves, whether it's light waves ... and in fact, someone had asked earlier, ah, how crafts ... I think they asked how crafts seemingly disappears or underneath it. Well, this again is characteristic of the gravity amplifier that it actually pulls light around it. For instance, I even mention in my tape that, ah, there are stars that are *behind the Sun* – **where the Sun actually blocks our view (!)** – and we can see those stars! The reason why is the Sun has a tremendous amount of gravity, pulls the light from the stars up and around the Sun so we can see it!"

AB: "Hmm."

BL: "And these disks, when they're operating, if they're in something called an 'omnichron configuration' – if you're standing underneath the disk, you can't see it! You can only see the sky above it by the way light is bent around the craft.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Now the way I understand this to envelop the craft, I can't see how radio waves can get into the craft. And that's ... that's something that's puzzled me for a while, so there must be some other form of communication." [Telepathic thought? – JS]

AB: "Would ... would the, ah ... would the gravity amplifiers, ah, themselves possibly provide the key, ah, to the kind of communication they used?

In other words, something, ah, propelled or moved through Time or Space, or both, ah, with the same technology? In other words, each new technology ... lasers for example can be modulated, and, ah, and you can use light to, ah ... ah, to pass voice!

And so I wonder if their technology might have in it a key, ah, to their communications?"

BL: "It's quite possible! Quite possible there is something called ... along the lines of a *gravity phone (!)*"

AB: "Yeah!"

BL: "Something that John and I have spoke about in ... in depth. Um, that it essentially is a gravity amplifier with a modulated output. And it is received.

Um, again, you know, this is just an ... an educated guess, but, ah, it's certainly possible.

But as far as there being a frequency you can tune in or transmit, I ... I don't ... I haven't seen anything along those lines that, ah, the crafts would receive."

AB: "So, then their communications might be as good as, ah, advanced, or different, ah, would be a better way to put it than anything we're familiar with ... traditional RF frequency and so forth?"

BL: "Probably, because they're traveling such tremendous distances.

Ah, the craft would get there years before their transmissions did. So they can't use regular radio transmission. They *have* to use something that actually bends Time and Space."

AB: "One ... yeah, one would think that, ah, any insight into that at all might give one the ability eventually then to communicate if not travel to these creatures but communicate with their ... their point of origin."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right. I agree."

AB: "Uh-huh."

* * *

Aud: "Ah, the first question is – this is directed to John Lear – do the aliens have a philosophy about their own Creator or Creation?

Ah, number two (2), the supercollider that is to be built in Texas – is that going to give any clue to ..."

AB: "Hmm."

Aud: "... their, ah, technological ... technological advances?"

AB: "All right. Well, there's a question for each one of the ... these two (2), really."

JL: "I don't know what the philosophy ... and I'd like to hear Bob's answer to the supercollider.

I've heard *many* people say: 'Oh, they're ... they're buildin' that to make 115', and I ... I never asked Bob about it."

AB: "Element 115.

Bob, ah, what about ... what can you tell us about the supercollider?"

BL: "Well, I ... to be honest with you, I don't know a whole lot about the supercollider. I do know the basic plan and, ah, you know, what they're ... what they're attempting to do.

Um, is it going to be used to make 115? No.

Did ... you know, again this if you're going to assemble an incredibly heavy element like that, ah, other elements that we've synthesized up to 109 – ah, and that hasn't been really documented. Ah, but these have been put in accelerators for an *incredibly* long time and at ... at ... at a *tremendous cost of electrical power (!)* And you know, we essentially have a yield of one (1) or two (2) atoms of the substance. If you're talking about something much higher than like that Element 115, it ... it's just inconceivable! *You have this tremendous thing running at full power for* ***decades (!)*** (BL laughs) to ... *to wind up with ... with several atoms, ah, of a substance (!) ... if ... if it can be done?*

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And that's why I've always contended that Element 115 has got to ... or it ... it ... it must have been *naturally created*."

AB: "All right."

* * *

AB: "Um, I'm right on top of another break, and gee whiz, there's just not enough time to say good-bye, so I guess you'll have to stay there for a minute. Stand by (AB laughs) both of you.

Ah, that's known as the, ah, one of the tricks of the trade.

You're listening to the CBC-BRN Network.

Right back."

* * *

AB: "Good Morning again from the home of S-4/Area 51 and Bob Lazar and John Lear. They're my guests. I'm Art Bell.

We're going back now to the phones, and, ah, you're both back on the air again."

JL: "Yeah, Art, I don't know how ya did it. Again, it's an honor for me to be on the same program with Bob. I, ah, I know the Pope couldn't get an interview with him – I don't know how you did."

AB: (laughs).

JL: "It really is."

AB: "Ah, well, it is indeed an honor to have you here, Bob."

BL: "Thank you."

AB: "It really is.

Ah, if I might, let's expose you both to some more of the people."

* * *

AB: "Bob, a question for you [note: uncertain if from Art or Aud]:

Has anybody, ah, who's heard these stories or any of the publications or any official government agency subjected you to any sort of a … a … a

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

truth-telling, ah, trauma, ah, injections, ah, machines to hook up to you … anything to try and verify what you've said?"

BL: "Ah, well, when I first mentioned it to the, ah, you know, television network up here, ah, I voluntarily took [a] lie detector test, but I never took any truth serum and no one else has, ah, come after me or forced me to do anything."

AB: "Our local news anchor, um, on Channel Eight (8), ah, I guess went with you … went along with you and looked at and investigated.

Ah, what was his, ah, personal determination, ah, after he finished looking ... finished looking into this and *did his show? (!)* Do you know?"

BL: "George Knapp, you mean?"

AB: "That's right."

BL: "Ah ..."

JL: "I liked to answer that question. Ah, he went so ... such a firm believer that he, ah, he nearly discredited himself on a news show by once one of the girls said: 'Well, George, whaddya think?

And instead of the stock newsman's answer of saying, ah: 'Well, I think this deserves more investigation' ... he said: *'I believe it (!)'*

And he was, ah, called to task by his boss for saying that, so ..."

AB: "Did he see anything that we didn't see?"

BL: "Ah, may have ... may have had access to some information. Ah, but now George wasn't that ardent of a believer ... in the beginning. (And I wasn't either before I got involved with the project).

But, ah, George did go to great lengths, ah, traveling with me to Los Alamos and, ah, I mean, going all over the place tracing [sic] down leads and, ah, things added up quickly to someone that put ... that put in that much effort. And he, ah, essentially put everything together, and, you know ..."

AB: "Yes, I have that show on tape – it was really something! Really something!

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

All right. Ah, one more ... just one more very quick interruption, gentlemen. I'll be right back to you. Stay right there!

Ah, my guests are John Lear and Bob Lazar, and if you've been with us, then you well understand the nature of the discussion. If not, then stay tuned."

* * *

AB: "Good Morning again from Las Vegas – I'm Art Bell on the CBC and BRN Radio Networks. Let me take care of somethin' real quick here and we'll plow back in with clear smiling." [Go to an ad].

* * *

AB: "And, ah, John Lear and Bob Lazar: 'Welcome back!'"

JL: "Thanks."

BL: "Thanks."

AB: "I, ah, is there anything that since you don't make public appearances and you don't go on talk shows ... is there anything that you've been wanting to say to the public and haven't had a chance to for a while now?"

BL: "Ah, no, not ... nothing that comes to mind at the spur of the moment."

AB: "All right."

* * *

Aud: "Yeah, I'd like to direct my question to John Lear: Ah, what any of this has to do with English wheat fields where they make those designs? And, ah, which aliens change those sixty-four (64) different modifications?

Was it the Greys?"

AB: "All right, thank you, sir.

The crop circles first."

JL: "[Unintelligible] obviously it had something to do with the, ah, the crop circles, but I don't know what. And I don't interest myself much with that ... that phenomenon. It's pretty weird.

I read the magazines and stuff, and look at it, but I don't know anything about it."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Well, I'm ... I'm interested in directing a little of that to Bob.

Ah, since you're a physicist, these damn crop circles ... they really are all over the world! They're in Australia! They're in too many places for two (2) guys and a board and a chain, you know?

Ah, what could they ..."

BL: "[Unintelligible – They sure have (?)]"

AB: "... what could they be?"

BL: "I don't know. Certainly, um, it can be ... I mean, it's possible. I'm sure there are other explanations. It could certainly be the footprint of one of the crafts.

The crafts can certainly be at altitude and compress, ah, a wheat field down like that. That's ... that's not a problem.

Ah, as for what else it could possibly be, some other prosaic explanation I really ... I really don't know!"

AB: "And John, I think there was more of a question for you."

JL: "Yeah, um, he said what ... what ... what group was it that, ah, that did the genetic alternatives? I'd like Bob to answer that because he's the one that read the document, and I just quote from what he said."

AB: "All right."

BL: "That was supposedly the ... what people call the 'Greys' ... the 'Greys' from Zeta Reticuli."

AB: "Um ... (AB grins) ... so, okay, lets' just keep moving here.'"

* * *

Aud: "Yes, ah, this question's for Bob Lazar.

Ah, I was reading an article in the Los Angeles Times for [from] November and it was regarding a, ah, experiment going on, ah, approximately two (2) miles inside, ah, Mount Andyrchi [sic] in, ah, southern Russia with, ah, Vladimir Gavrin, ah, regarding the *neutrino* [sic]? Are you familiar with that at all?"

BL: "I'm familiar with the neutrino, but not the experiment they're conducting."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "Oh! Really? Well, ah, I suggest that you get that article. It is in the Los Angeles Times and, ah, very enlightening.

I was, ah ... ah, curious if you, ah, were able to make any, ah, connection between the ... the, ah, neutrino and the, ah, Gilean ... Gilliam Experiment, but done ... being done by ... it's called SAGE ... S-A-G-E [Soviet-American Gallium Experiment]?"

BL: "Well, what ... what specifically were the Russians doing?"

Aud: "Well, it's a, ah, combination, ah ... ah, Soviet and, ah ... ah, U.S. experiment, ah ...ah, with their, ah ... ah ... I was hopin' you could answer the question ..."

BL: (grins).

Aud: "... but, um ... ah, they're, ah, particularly looking for sub-atomic matter."

AB: "All right, ah ..."

BL: "You mean like quarks and things of that sort?"

Aud: "Yes."

AB: "Ah! All right ... thank you.

Is ... is that the purpose of, ah, one of the purposes of the accelerator in Texas they're building?"

BL: "Well, that's certainly one of 'em.

Ah, it's ... it's kind of a useful tool. There are a lot of things you can do with an accelerator on the sub-atomic level.

But certainly one of 'em is, ah, the building blocks. What actually compromises protons and neutrons, and, ah, looking at the different 'flavors', as they say, of quarks and, ah, other sub-atomic particles that only exist in ... in areas of extreme energy and only come into exist- ... or only were in existence at the very creation of the Universe. So, in exploring the sub-atomic world you're kind of looking back in Time."

AB: "Bob, again, I'm not a, ah, I'm ... I'm ... I'm not a physicist, but I heard also from this astronomer – perhaps a question directed at him earlier (?) – that

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

we are from time to time able to detect neutrinos from the Sun here on Earth, is that correct?"

BL: "Well, first of all, our neutrino detectors aren't really worth very much. Um, but ... yeah, neutrinos ... neutrinos are not normally produced [?] by the Sun [?], but we can detect them. Neutrinos will go clear through the Earth. In fact, it's theorized that, ah, a light year of lead ... I mean, somewhere on the order of six trillion [6,000,000,000,000] miles of lead would not stop a neutrino (!)

Um ..."

AB: "Huh (!)"

BL: "That's why I was interested to see what ... what experiments the Russians were ... were doing with neutrinos, since it would be very hard to interact them with any matter."

AB: "Well, the further comment was there was worry, ah, that they have not been detecting as many neutrinos as they once did, and this was some sort of source of worry."

BL: "Well, neutrinos really don't do any ... it's ... it's ... I would find it difficult for it to be a source of worry."

AB: "Would you think there would be something, ah, approximating *miniature* black holes? Would such a thing exist, Bob?"

BL: "Oh, I would think that certainly possible. You know, remnants of a collapsed star like any black hole is theorized to come from. Ah, certainly there could be a small one (!)

In fact, one of the, ah, explanations for what happened in the ... in ... where was that? Russia? In Tunguska ..."

JL: "Yeah."

BL: "... I think it's pronounced."

AB: "Oh, yes ... yes!"

BL: "Ah, that was one of the theories that a small black hole collided there. A piece of anti-matter landed there. All ... all kinds of, um, explanations for that."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Would the damage done there fit what would probably occur were ... were we to ever collide with ... a black hole? ... collide with us would be more like it."

BL: "It would have to be very small. Ah, and who knows what happens when you collide with a black hole – that's ... that's the only problem.

As far as the anti-matter explanation, ahh, I ... I think they've almost ruled that out, because there would be some residual, ah, by-products of that reaction that ... that could probably still be detected today.

But, ah, there again, it's an after-the-fact. It was along time ago. I think it was in, ah, 1918, maybe 1930 ... boy, that date just slips my mind."

AB: "Hmpf."

BL: "Ah, but, um ..."

AB: "Fas ... fascinating."

* * *

Aud: "Ah, yeah, ah, my question is directed to Mr. Lear, and it has to do with the way the aliens communicate.

I had an experience many years ago where, um, I ... I received a message. It was a *wordless knowing (!)*

Ah, you had Roy Masters as a guest, and I heard him speak of that. Ah ... ah, it's, ah, the only way I can describe it is a 'wordless knowing'."

AB: "A 'wordless knowing', might be described, ah, as *intuition*."

Aud: "Well, ah, I always thought it was a message from, ah, either the Creator or the Savior, or a Guardian Angel. Ah, however, ah, just listening to this program tonight, I think possibly it could be an alien, because they communicate telepathically (!), and that's I think what this was.

And it, by the way, it was a kind and helpful, ah ... ah, knowledge. I was following a wrong lifestyle and after I got that 'wordless knowing' ... that message – I changed that lifestyle!"

AB: "All right. Thank you very much for the call.

John, ah, John, is that their manner of communication ... [unintelligible]?"

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

JL: “It is my understanding that it is mental telepathy as ... as difficult as that is to believe that ... that’s the way it works.”

AB: “Mental telepathy.

Ah, any basis for, ah, scientific belief in mental telepathy or ... or the possibility of it, ah, Bob?”

BL: “Ah, I imagine it’s possible, but, ah, that’s ... that’s about all, (BL grins), that I’m gonna say about that.”

AB: “Well, okay, but you’re a physicist and if mental telepathy were possible what, ah, would be the form of energy that it might utilize or could even possibly utilize?”

BL: “I don’t know. That’s why I, you know, really didn’t comment much further on it. Ah, there really ...”

AB: “... is no apparent ...”

BL: “They’re really obvi- ... there have been people that have claimed – it’s strange ’cause I just had this discussion today with somebody, ah, about, (AB grins), remote viewing, people with telekinesis ...”

AB: “Yes!”

BL: “... things of that sort.

Um, as far as telekinesis, there have been several people that have claimed they can do it. No one has ever been proven to be telekinetic.”

AB: “There ... then there is no truth to the rumor that there were Russian experiments in that area and videotape of it.”

BL: “Videotapes were proven false.”

AB: “Oh! Oh, oh, they were? (!)”

BL: “Yeah.

Um, as far as other ... I personally believe that remote viewing exists, because I ... I saw an experiment done.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, taken that as being whatever form of energy would be used for, ah, communication – that person was put in a Faraday shield, was essentially as a grounded screen ..."

AB: "Umm-hmm."

BL: "... ah, and was shielded in several other ways. And there was also electromagnetic noise induced to kind of scramble any possible signal. The bottomline was: However they could see in another area – nothing affected it (!)

So it's obviously there again something we know very little about and you can really can't comment on it till our knowledge-base increases about that."

AB: "All right."

* * *

Aud: "Ah, I wanta direct one question to John, and Bob, by the way, thanks for stayin' on!

[BL acknowledges his thanks].

Ah, John, last August, ah, you were talkin' about, ah, the military building some tunnels, ah, kinda criss-crossing the country from White Sands to NORAD, and so on and so forth.

Um, I believe the technology and everything is there, you know, but just give me in your wild imagination what do you think they did with the debris? How did they hide that?"

AB: "All right, thank you. It's a good question. If you dig tunnels, you end up with a lot of dirt!"

JL: "They, ah ... that's been asked several times, and, ah, when they ... when they dug the supposed base at Dulce, I heard that they took the dirt and, ah, and put it eighty (80) miles away so that there wouldn't be any debris that there would let you see that there was something built there.

Apparently, according to this article that I said on the last program in OMNI Magazine 1983 – and I forget what date the month was – ah, apparently that tunnel digger either, ah, compacts it or ... or destroys it, ah, or turns it into some other form where they don't have to, ah ... ah, dump it somewhere else."

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “All right.

Um, when I was a youngster, ah, the man who trained me, ah, in amateur radio ... got me introduced, ah, to amateur radio, was himself a physicist. Ah, he was, ah ... ah, Polish ... of Polish extraction.

And he was working on obtaining a nuclear, ah, reaction or a reaction, ah, of some sort from materials other than uranium. Would this ... would this be possible, Bob?”

BL: “A nuclear reaction?”

AB: “Well, a ... a reaction. In other words, ah ... ah, trying to release the energy from materials other than uranium in the ... in the same fashion that uranium releases, ah, energy.”

BL: “Well then, that’s ... that’s a nuclear reaction.”

AB: “Yep ... yes.”

BL: “Ah, it’s ... well, you can take any element for that matter and, ah, in- ... involve it in a nuclear reaction. And you look at the, ah, look at the Sun. Ah, it’s a fusion reaction – it’s not a fission reaction – but that’s taking hydrogen and just squeezing it together ... essentially. And, ah, producing tremendous amounts of nuclear power and ... and helium as its exhaust.

Ah, this is the technology that we’re striving to manufacture. Ah, this would be a perfect energy source. We can get hydrogen out of the water in the ocean and essentially the only exhaust would be helium. It wouldn’t be radioactive debris or anything along those lines.

Ah, there are some stars that use a carbon-nitrogen cycle that, ah, involve carbon and nitrogen and helium in another form of nuclear reaction. But these things take tremendous amounts of power to initiate. Even the easiest one to start I believe you have to hold at ten million degrees Celsius for several seconds just to initiate it, and we’ve been tryin’ to do that for about seventy (70) years now and, you know, we just can’t ... we can’t produce that much temperature and ... and contain it in a small area.”

AB: “And sustain it!

I think they ... they’ve produced some pretty high temperatures instantaneously, haven’t they?”

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, they ... they have. They've had ..."

AB: "Some recent English experiments?"

BL: "... [unintelligible – records (?)] from there and different technologies. Laser or ... trying laser fusion in [unintelligible] reactors, but no one's been able to hold it long enough, because if you do hold it long enough the reaction becomes self-sustaining as long as it's fed hydrogen."

AB: "Uh-huh.

Ah, have you not experimented with a hydrogen-powered automobile? In fact, you had one, didn't you, Bob?"

BL: "Yeah, I built one several years ago. I had a 1978 [Pontiac] TransAm and converted that to run on hydrogen, and entered an alternate fuel contest – and I won!

I drove from, ah, Woodland Hills, California to Kit Peak, Arizona, the observatory there on a single tank."

AB: "Well, then why aren't you up hobnobbing it with the Big Three [General Motors, Ford & Chrysler] being wined and dined?

In other words, why didn't they grab it and produce it?"

BL: "Well again, this is no phenomenal technology. Ah, the conversion is very similar to that of converting a car to run on propane. Hydrogen's a flammable gas ..."

AB: "Umm-hmm."

BL: "... a car will run on any flammable gas. The only problems were some corrections in the timing. Ah, actually there's a few other, because hydrogen burns much faster and would tend to detonate.

Ah, the ... the tricky part is storing it. Ah, most hydrogen cars have stored it in the liquid form, which is very dangerous, explosive and it's cryogenic."

AB: "Hmm."

BL: "It's very cold and it boils off. And, ah, it can only be stored at a certain density.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Other people have stored it in gas form, which is a less density – requires more stops to refill. Again, it's dangerous.

There's another way to do it and that's to chemically store it in a material called the hydride, and this is a substance that acts like a sponge. A sponge soaks up water – a hydride's a chemical that soaks up hydrogen and once it's locked into it chemically, it's virtually nonflammable. You can get ... a car carrying a tankful of gas would be more dangerous (!) And the way you get it out is you use ... use the exhaust or radiator water to warm the hydride and evolve the hydrogen. The only *problem* here was that these hydrides ... or the amount of hydride I used in one ... in my car – it's reusable ... you can fill it with hydrogen ..."

AB: "Umm-hmm."

BL: "... and so on, ran about fifteen thousand dollars ($15,000)."

AB: "Oh!"

BL: "And we didn't know what the lifetime of it was.

But, ah, there were several corporations, ah, doing research in there. One of them was a big one called Billings Energy Corporation. I don't remember where they are, but, ah ... they have several vehicles running on it. It's just not economically practical right now, but it's certainly a viable alternative."

AB: "All right.

Thanks for the story – I've always wondered about that."

* * *

Aud: "Morning, Mr. Lear and Dr. Lazar!"

JL: "How you doin'?"

BL: "Hi. I'm not a doctor by the way."

Aud: "Bob ... well, well. Degrees to me mean 'doctors' unless you have a temperature."

BL: "I see."

(Group laughs).

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "Ah, my first question is for Mr. Lear.

I'd like the, um, where I could get, ah, information on that hands-off law regarding intact UFOs, fragments, and the occupants?"

JL: "Well, I'm glad you asked that, 'cause I just pulled that out, ah, thinkin' that somebody would call. And it is 14 C.F.R. [Section] 1211. That's the Code of Federal Regulations."

Aud: "Okay."

JL: "And what it says is, ah: 'Anyone who sees and approaches a UFO and is able to touch the object maybe liable for a $5,000 fine and/or a year in prison, if he or she does not submit to detention."

AB: "Wait a minute! Have you been fined, Bob?"

BL: "Oh, no! I've never heard of this before. What are you reading this from, John?"

JL: "From the Code of Fed- ... Federal Regulations, ah, 14 C.F.R. [Section] 1211. It's, ah, has to do with touching [sic] UFOs."

BL: "And it says what if .. if you have touched a UFO?"

JL: "Yeah, anybody who sees or approaches a UFO, or touches the object, may be liable for a $5,000 fine and/or a year in prison if he or she does not submit to detention."

AB: "See Bob, just like ..."

BL: "I've submitted to detention." (BL grins).

AB: "I was gonna say just one more insult."

Aud: "I have a couple of questions for, ah, Mr. Lazar."

AB: "Very quickly."

Aud: "Ah, do you think the recent advan- ... advances in ceramic metal technology will be used in a Bussard Ramjet Project?"

And the last question is: Are, ah, biometals being developed for use in data storage and retrieval, as well as espionage?"

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right. Thank you.

Ah, can you handle that, Bob?"

BL: "Well, as far as what biometals are being used for – I ... I don't know. I know very little about 'em.

Um, what was the first question?"

AB: "Now, I ... I couldn't possibly regurgitate that. Um ..."

BL: "Should have answered that one first, because I, ah, knew the answer to that one."

AB: "Well, ya had that one ..."

BL: "Ah ..."

AB: "... oh, darn."

BL: "I'll think about it."

AB: "All right, listen ... listen, folks: Bob, I'm only going to request that I have you for about seven (7) more minutes, if I can have you that long? And then we'll do the last hour with John.

Bob, it's been such an honor. Ah, both of you stand by for a second."

* * *

AB: "And we'll, ah, we'll get it all handled and be right back.

You're listening to the CBC and BRN radio networks together in the nighttime from Las Vegas.

I'm Art Bell with John Lear and Bob Lazar."

* * *

AB: "Good Morning again from Las Vegas.

Unusually Bob Lazar and John Lear with us together this morning, and, ah, let's quickly go back to them, 'cause we don't have a whole lotta time here.

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, gentlemen, you're back on the air again and I'll give you a final moment. I just wanta get one more call in here and I'll give you a fi- ... final moment to get a plug in here for, ah, where to get that tape."

* * *

AB: "All right, this is the first time that Bob's ever been on the air with me – that I'm aware of anyway. Um, but indeed, ah, John [Lear] was here and talked, ah, about Bob some."

* * *

© 1992, 1997, 1998, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

1993 09 19 Sunday George Knapp Bob Lazar
(Area 2000) Stanton Friedman Bob Lazar

GEORGE KNAPP

GK: "Ah, your guest [Stanton Friedman] tonight is a really interesting man. He and I, as you may have guessed, Art, have had some very distinct disagreements about a lot of issues, but it's generally been kind of a healthy disagreement, which is the way it should be as long as both sides are doing some honest research."

AB: "Well, give me a couple of healthy directions to look then, George. Where, if I might, where are your disagreements?"

GK: "Bob Lazar, basically."

AB: "Bob Lazar?"

GK: "Ah, Stan, ah, Stan has had, ah, has had, ah, significant doubts about Lazar all the way along. He has done, I think in fairness to him, he has done a lot more research than just about any of the other people, who have, ah, who've been down on Lazar and the Area 51 story. In fact, I'm certain that he's done more.

A lot of people have taken shots at this Area, ah, but based it on nothing more than gut hunches or, ah, scuttlebutt, or whatever. Stan has actually tried to do some work."

* * *

STANTON FRIEDMAN

AB: "Ah, Mr. Friedman ... [unintelligible]. Of course, as you know ... [unintelligible] ... Area 51, and there was a big deal with Bob Lazar – I'm sure you well know the story.

And, ah, George indicated, ah, the two of you have some disagreement on the credibility of the Lazar story. Ah, what are your comments?"

SF: "I think you have to separate the story into two (2) parts.

One is: 'Is Bob Lazar telling the truth about himself?'

And the other is: 'Are there underground bases with, ah, alien vehicles, ah, there? Or bases at least where vehicles are being researched?'"

AB: "Right."

© 1993 Robert Bigelow Foundation

SF: "And my focus, ah, has been on Lazar right from the ... the word 'go', ah, mainly because he was ... people were referring to him as a nuclear physicist. Since I am one, I constantly get asked, you know: 'What do you think about Lazar?'

Now I don't like to express an opinion until I have done some research and as I had told, ah, George, ah, back four years ago in 1989 – when I first, ah, found out about Lazar and, ah, had agreed to meet with him, although he didn't show up when I came to, ah, Las Vegas for a Mutual UFO Network [MUFON] Symposium in the summer of, ah, '89.

As I told him then, I've had enough cases where people have misrepresented their credentials, that if they're gonna make extraordinary claims, we'd better check on the people. Ah, and that's what I did once I heard about Lazar and saw him on television – he certainly comes across very well."

AB: "He does and he seems ... (I am not the nuclear physicist) ... but to the layman he seems very conversant with physics."

SF: "Yeah, and so, ah, there wasn't anything that he said that obviously said: 'Oh, this guy is ... is sellin' baloney here.'

So what I did was what I'd done with a number of other, ah, people – just try to check their credentials. Ah, scientists leave trails (!)

Let us agree they belong to professional groups; they publish papers; they have, ah, resumes – ah, there's a whole long list of things. And, ah, this is the kind of checking I've done.

It has been claimed that Bob has, ah, Masters degrees from MIT [Massachusetts Institute of Technology] in physics and from Cal Tech [California Institute of Technology] in electronics."

AB: "Umm-hmm."

SF: "Ah, that he worked as a ***scientist*** for Los Alamos National Laboratory.

Ah, okay, that's three (3) good places to start.

Now, two (2) other institutions of higher learning have been mentioned. He told me in the one (1) phone conversation we had – where he promised to send me a resume but, ah, incidentally, never did (!) Resumes are useful because they tell you: Where? Who did he work for?

© 1993 Robert Bigelow Foundation

You know, you can check that way. What groups does he belong to? All that sort of thing."

AB: "Sure."

SF: "Anyway, he mentioned California Sate University, Northridge, where ironically I will be speaking a few days after I'm in Vegas, ah, and also Pierce Junior College, which is a junior college out in the San Fernando Valley, ah, just northwest of Los Angeles.

And so I checked all four (4) schools. MIT: I checked both the alumni and the, ah, registrar's office – people who keep track of your college records. But the alumni office would only matter if you got a degree – otherwise, you're not an alumnus. But the registrar's office keeps track of everybody who ever went there at anytime for any length of time. **Neither one ever heard of him (!)**

Ah, Cal Tech ... they never heard of him (!)

And both schools incidentally, I asked them: 'Well, do you get calls about people claiming to have attended and who never did?' They said at least once a week (!) It's not an uncommon phenomena."

AB: "Well yeah, the aspect of this though that I'd like to bring up now is that, ah, he claims that all of his records of this sort – the ones you're mentioning – somehow have been erased along with, ah, most of the records of his work at some of the facilities he claims he was at."

SF: "There's no question that the government can refuse to speak about what you did when you worked for *them!* But people have actually checked yearbooks from these institutions (!)

Incidentally, *I did find a record for him!* Not at either one of those places or at Cal State Northridge. I found that he had indeed taken courses at Pierce Junior College.

Now, ah, the chance of winding up at MIT starting at Pierce Junior College are essentially nil. But I've gone a step farther than that. I've checked with the high school that he attended. Ah, he took one science course – chemistry. He ranked in the bottom third of his high school class. Again, you don't go to MIT with that background."

AB: "Umm-hmm."

SF: "When he was up at the A'le'Inn – I don't know how Las Vegans, ah, pronounce that?"

© 1993 Robert Bigelow Foundation

AB: "No, you did, ah, just right. The Little A'le'Inn I think they call it."

SF: "Okay. Ah, when he was up there ... two (2) significant things, and I've got a tape of, ah, his, ah, presentation or really he was responding to questions.

When he was asked what year he got his degree, he hesitated and said: 'Well, um, 1982, I think.'

Well, nobody who's gotten a Masters degree from MIT, ah, is gonna hesitate about what year he got it in (!)

Second, somebody asked him – and this is a question ... the kind of question that I've asked of his, ah, supporters there in Vegas – not only for a resume, but I'm more than twenty (20) years older than Bob and I can tell you who a lot of my professors were and what my textbooks were, and ..."

AB: "Sure."

SF: "... their classmates.

Um, he gave the name of a professor of physics from Cal Tech, who he was sure would remember him. Well, I tracked down that professor – *he never taught at Cal Tech (!)*

He did teach at Pierce [Junior College], and Bob apparently took some courses under him. *But at the same time when he was supposedly at MIT (!)*

Now I also ... so there's no evidence that he went to any of those places except Pierce!

Now beyond that, I checked with Los Alamos. I talked to the personnel office."

AB: "Umm-hmm."

SF: "Ah, I gave them two (2) names – one I knew of a guy who worked there.

I had professional dealings with Los Alamos and the nuclear rocket program. And, ah, they found my guy – they couldn't find Bob!

But as I think George [Knapp] would agree, ah, the phonebook listing, which is put forth as proving that he worked there, it ... does just the

© 1993 Robert Bigelow Foundation

reverse (!) It proves he works for Kurt Mayer, which is, ah, a consulting outfit, a sort of a job shop outfit – you work for them and you get 'seconded' – as we say here in Canada – to, ah, the Lab.

It says 'K/M' [Kurt Mayer] next to his name!

Ah, we found two (2) people in Los Alamos who say that he was a 'technician' out there (!) And I can buy that! The newspaper article about him and the jet-car – ah, and I don't doubt that he drove a jet-car; I've talked to people, who verified that as well as the newspaper article.

But the newspaper article said he worked out of the Clinton P. Anderson, who's probably a longer name than this Meson research facility ... it might be different from that.

I checked out there – they didn't remember him, but that's not too surprising (!) It's a user facility, at least for often [sic?] – a thousand (1,000) people a year go through there. Groups from all over the world come to use their rather special accelerator."

AB: "Umm-hmm."

SF: "You set up equipment and eventually you get time on the machine.

Ah, that would certainly put your name in the phonebook, if you were there long enough.

So, ah, he doesn't belong to any professional groups as far as we can tell, and I've checked the American Physical Society, the American Nuclear Society, the American Association for the Advancement of Science, and, ah, there were a couple of others. But anyway, so there's no evidence at all from anybody that Bob ever attended MIT or Cal Tech or Cal State-Northridge.

Ah, the government wiping out his records: Well, again, they don't go running and pick up all the yearbooks.

Where are his copies of his diplomas?

Where's the resume?

Ah, you know, **there's just no indication that he is a scientist (!)"**

AB: "What I find intriguing, ah, Mr. Friedman, is that you, as obviously a very thorough researcher – you just documented that – and George Knapp,

© 1993 Robert Bigelow Foundation

also a very thorough researcher, um, both come to separate conclusions on this – it's quite remarkable!"

SF: "Well, the ... the 'kicker' here is, ah, it's like I'm more accustomed I guess to dealing with people who misrepresent themselves than George is (!) (grins) ... to some extent, ah, because I go back, ah, a dozen (12) years at finding *fraudulent people, whose claims included some truth (!)*

There was a guy, who claimed to be an aerospace engineer and suddenly shows up with a degree in physics. And I checked his employer; I checked the school that he supposedly got it from; and, ah ..."

AB: "Umm-hmm."

SF: "... to make a long story short, I found that he wasn't tellin' the truth."

AB: "But you at least have to hold out the possibility I suppose that his claim, ah, would be ... would be accurate and somehow was erased ..."

SF: "Right."

AB: "... virtually erased."

SF: *"I don't see how they could erase **him (!)** outside of the government enclave."*

That they would lie ... that government can keep secrets about what he might have done for them anywhere at any time ... sure!"

* * *

AB: My point was, ah, with your belief that the government is covering up all of this with regard to UFOs, that in itself is so incredible that they could keep successfully such a secret, that I just wonder why you're, ah, so hesitant to believe that a more minor matter like Bob Lazar couldn't be taken care of?"

SF: "Well, ah, the 'kicker' is again, I have ... nothing I've said means that there aren't any saucers being held at Area 51 – *that's not what I'm saying!*

What I'm saying is if Bob isn't telling the truth about himself ... and you know, he's a very convincing kind of guy."

AB: "He is ... yes."

© 1993 Robert Bigelow Foundation

SF: "He comes across well, but let's face it, ah, he went into a major bankruptcy – like three hundred thousand ($300,000) dollars that other people loaned him ... that's how convincing he is!"

AB: "Yeah, but that ... that too ... ah ..."

SF: "That was back in nineteen eighty-ah-six (1986) I guess. And he talked a lot of people out of a lot of money.

Ah, **every con-man [confidence man] is sincere (!)** Comes across well ... that's the stock in trade. *That isn't enough!"*

AB: "All right. But that ... ah, the fact that you had a bankruptcy doesn't necessarily mean that it was through some sort of fraud or that it was the result of some sort of con, or anything else."

[Note: AB is arguing generalities here; SF is arguing Bob Lazar in particular].

* * *

SF: "So to get back to Bob Lazar for a moment, ah, the question isn't: 'Can the government keep secret all kinds of strange activities, ah, at Area 51?'

I don't have any qualms at all – *I know that they can (!)*

That doesn't make his story legitimate."

AB: "Well, I was told ... I've been told by a number of people that, ah, they pick a certain type of person, ah, to work on these things. Ah, that if there ever is a problem, they can in effect either make them disappear or, ah, give out information about them that would be, ah, that ... that ... that would be damaging, ah, damaging to them and damage therefore the rest of whatever they might have to say."

SF: "Let me give you a parallel for Bob's story that the government wiped his records clean."

AB: "All right."

SF: "One of the things that concerns me ... over the last years, I've seen more 'phony baloney stuff' – and I'm even exclud[ing] Bob – ah, go out and around than I have in many years. One of the perpetrators, if you will, of some of the 'phony baloney stuff' is a guy, who has gone by at least four (4) different names (!) – the one he was on the movie with was 'Guy Kirkwood', supposedly – and he's a handsome-lookin' ... looks like a fighter pilot. Ah, he's close onto [age] sixty (60) now I guess.

© 1993 Robert Bigelow Foundation

And, ah, Guy supposedly was an Air Force Captain, flying jets (F-86's), chasing UFOs, taking pictures of them in the early 1950s – *that was his 'job' (!)*

And he comes across ... he goes to conferences, and he's been at this since the Sixties (1960s) tellin' this story. Ah, and he was on the FOX network, first show of the season – ah, George and I were both on the same show.

Ah, Kirkwood was never an Air Force pilot – he admitted that in the late Sixties when confronted. We got a recent letter from the Air Force. Ah, his story was total baloney. He was not a Captain in the Air Force and he wasn't a pilot in the Air Force. And he elaborated – ah, Linda Howe was with me at the time with eight (8) other people – that he flew DC-8's for United and, ah, he'd get us a copy of his DD-214 ... discharge paper that is."

AB: "Right."

SF: "And, ah, he also would get us a copy of his airline pilot association, ah, certificate.

Well okay, ah, he couldn't provide the DD-214, because it ... it was in a box of papers which fell off the truck when they moved (!) As any veteran will tell ya, that's a crucial paper and you can always get a copy."

AB: "Absolutely."

SF: "No. So ... that was a phony baloney story.

But I checked a lot farther. I checked with the Airline Pilots Association. They have a United office – it's a union airline. You gotta belong to the union to fly for them. Under all four (4) names, they found no record of him.

Ah, we have a tape of a show that he did in the late Sixties (1960s) when he was supposedly flying DC-8, ah, for United when he says he was only rated for single engine aircraft.

We checked his FAA [Federal Aviation Administration] license. They have different levels of medical examination if you're a commercial pilot ...

AB: "Umm-hmm."

© 1993 Robert Bigelow Foundation

SF: "... versus a private pilot. He didn't have the right one ... you know, where you get tested every six (6) months or whatever it is instead of every year?"

AB: "Sure."

SF: "Ah, the airports didn't have any people with no college background – he admitted publicly he hadn't been to college at all – who became Captain. They had some Warrant Officer pilots. He could get by with two (2) years maybe.

He said he attended ... he graduated from some rather prestigious Academy back east – he attended there for three (3) months.

Ah, and it goes on and on.

But he's still takin' people for rides! That is ..."

AB: "Well, you know that ... that brings up I guess then the whole subject of the, ah, the terrible fights that are going on in ... in the UFO community."

SF: "Yeah, you're right!"

AB: "Ah, and researchers ripping at each other. And ripping at each other. And if the central goal is to flush out the real information, it seems awfully damaging (!)"

SF: "Oh I agree with you wholeheartedly! But you see there are no qualifications to be a 'UFO researcher' – you read two (2) books, carry your briefcase, and it makes you an instant 'expert' (!)

That's why ... at least George and my disagreement ... we've had letters back and forth – *I think we're both in it to find the truth!* We share our information ..."

AB: "Right! That's why I found your, ah, disagreement a- ... again on, ah, Bob Lazar to be so remarkable (!), because you're both very thorough, careful researchers.

All right."

* * *

GEORGE KNAPP and STANTON FRIEDMAN

AB: "While we're on the subject of George, I have him on the line, Mr. Friedman. Ah George, you're on the line with Stan Friedman."

© 1993 Robert Bigelow Foundation

GK: "Okay."

SF: "Hi, George!"

AB: "Ah, George, turn your radio off!"

GK: "Got'cha."

AB: "If you would and go ahead – you're on the line."

GK: "Stan, ah, some of the differences we have ... Art, for the benefit of your listeners, Stan had, ah, regaled us with how much he had checked into Bob Lazar's background. What he did not tell you is that, ah ... ah, basically he had followed up research that we had already done.

The fact that there were no records at ... at, ah, MIT or Cal Tech, or Los Alamos, ah, regarding Bob was the starting point of this mystery.

I mean, I had already checked that stuff out. Basically when Stan got involved, Stan has had a very definite opinion about Bob basically from the beginning.

I think he ... he, ah, expressed it fairly well to your listeners earlier when he said: 'Bob is not a nuclear physicist,' which, ah, the central question to me is *not* whether Bob has been in a professional organization of, ah, physicists or, um ... ah, national academic, ah, organizations or whatever; the central question to me is always:

'Did Bob work on flying saucers or not?'"

AB: "Umm-hmm."

GK: "Ah, the question for me boiled down to: 'Did he work on *classified projects* at Los Alamos?'

Because if that were true, it's at least conceivable he could have been brought into classified projects elsewhere (!)

Um, concerning the Lab, ah, the Los Alamos National Lab, Stan – and I have it in writing from him – has said: 'Well, Bob may have worked at the Meson Facility at Los Alamos, and there are no classified projects that have ever been conducted at Meson.' *That is simply not true!*

© 1993 Robert Bigelow Foundation

Ah, the Lab has said – *in writing* – to me that there are classified projects there! What's more, I have four (4) people who worked with Bob at the Lab, who said that he was in fact working on classified projects (!)"

SF: "As a *technician*, George?"

GF: "As a technician, ah, / [slash] physicist – ah, I ... I don't really think that the labels matter so much as the, ah, as the question of whether or not he could have been taken from those kind of programs into additional classified programs.

Now ..."

SF: "What ..."

GF: "... *if he worked there on classified projects, he had to have some sort of a security clearance.* **The plain and simple fact is there are no records of him having a classified security clearance anywhere!**

Ah, even [sic?] Stan *in writing* has said: 'If Bob were at the Lab – even working for Kirk Mayer [, Inc.] – he would have had to have a clearance (!)'

Every government agency that I have contacted – and there have been several through the years – have denied having any records on Bob (!) In fact, one person that Stan has contacted himself in regard to Bob's bankruptcy – ah, either Stan or some of the people who are working with Stan – confirmed for Stan that Bob was, in fact, working on classified projects.

Now, ah, some people showed up in Los Alamos, ah, with people, ah ... ah, asking questions of people that Lazar knew. The questions began with this: 'We're lookin' for dirt on Bob Lazar (!)'

That's sort of a pejorative for me, *and funny (!)* ..."

SF: "Not *funny* for me, George."

GF: "...investigation."

SF: "I don't know why that's connected with me? (!)

As a matter of fact, I got some feedback that indicated somebody was blaming it on me and it had nothin' to do with me (!)"

GK: "Well, let me put it this way, Stan, is that, ah, in the communications that you and I have had – especially concerning the bankruptcy – which, ah,

© 1993 Robert Bigelow Foundation

which I think, you know, sometimes you go too far – not necessarily *you* – but investigators in the sense of how much you can invade a person's privacy, as Art was, ah, alluding too earlier.

Because a person has had a bankruptcy doesn't necessarily mean ..."

SF: "But George I guess ..."

GK: "... they're a bad person.

One of the people that was contacted concerning Bob's bankruptcy – one of his major creditors that was listed on the bankruptcy – ah, was a guy who had very bad opinions about Bob (!) and who said bad things about him. But one of the things that this same person said was – even though Bob owed him money – was that: 'Yeah, I remember he worked on classified projects.' [Query: How would this creditor know this for a fact?]

My question is: Where are Bob's records concerning that security clearance? 'Cause the lab denies having them ... all these government agencies deny having them ... ?

A second point: Ah, you, ah, you ..."

SF: "Well, let me ask something that ... that ..."

GK: "Let me go on for just a second.

Concerning his high school records: You called his high school, and I thought it was very interesting the comments that they gave you, *because if they gave 'em to ya*, they were clearly violating all kinds of privacy statutes (!)

I called 'em ... *after you did (!)* **They categorically denied giving you or anyone else the information that you have claimed ..."**

SF: **"Of course not!"**

GK: *"And if they did,* **they broke the law (!)**

I've asked Bob to go ahead and request his school records."

SF: "Good!"

GK: "He has done that."

AB: "All right."

© 1993 Robert Bigelow Foundation

* * *

AB: "Good Evening, everybody! Area 2000 continuing on a Sunday evening.

I'm Art Bell. With me on the telephone: George Knapp and Stanton Friedman, and you're both back on the air again."

GK: "Um, in addition, Stan, to the high school thing, which they categorically deny telling you or anyone else ..."

SF: "Of course!"

GK: "... what you have claimed, and ... and, ah, *I'm gonna get that in writing from 'em (!)*

Ah, one of the other points that you raised: You had gone, ah, to Los Alamos, gave a lecture, and you told me in a letter that someone had come up to you out of the crowd and said that Bob Lazar was a 'con man' (!)

Well, I know who that person is, I've contacted 'em; I've talked to 'em; and the way they tell the story is: They came out of the crowd and were talking to you about Bob, sorta after your ... your lecture, and they said their version of the story is they said: 'Well, you must believe that Bob is a 'con man'?' To which you responded: 'That's a *good term (!)'*

Not *their* term ... *your* term.

But the way you indicated it to me is someone comes out of the audience and says: 'Bob is a 'con man'.' (!)

My point is ... goes back to what I said in my earlier part of this broadcast is: We have, ah, disagreements about Bob. That's fine as long as the disagreements are based on *honest research* and *honest differences of opinion (!)*"

AB: "Well, my observation for both of you is that you both conclude that nobody can find his records. Ah, *the difference seems to be in ... in your conclusion about 'why'!"*

SF: "Oh, the ... the question I have here: *If Bob has degrees from MIT and Cal Tech,* **where is there any evidence of that at all? (!)"**

GK: "My thought ..."

© 1993 Robert Bigelow Foundation

SF: "And if he doesn't, then that means he's *intentionally*, I guess is the word, misrepresenting his background."

GK: "Well, I ..."

SF: **"None of that means there aren't [flying] saucers out at Area 51 ... and I never said that there weren't [any] out there** – I don't know whether there are or not?

But why should it be up to me to prove that he has degrees from two (2) of the most prestigious universities in the country? And why would anybody accept the notion that they can go ... that the government can wipe out his, um, his yearbook pictures, his memory of what went on there ... *any indication that he was there? (!)"*

GK: "I'll put it this way again: I think the central question is not whether Bob went to a school or not.

If he is lying about his educational background – and ... and I have admitted Stan even in your presence and in public appearances that I ... I find this to be the *weakest part* of Bob's story.

I've never caught him in a ... in a *lie!* I've never caught him in an inconsistency. But I have been bothered by the lack of documentation on that.

But Bob would not be the first person who has exaggerated his educational background ..."

SF: "I grant you ..."

GK: "... ah, in whatever field. Ah, the question to me is not whether he went to Cal Tech or MIT. The question is not whether he ... what he did or what classified project he worked on at Los Alamos. *The question to me is:* **'Did he work on flying saucers?'**

And if he worked on classified projects at Los Alamos – which at least four (4) people who work there *now* have told me *is a fact (!)* – it is conceivable to me that he could have been taken into other kinds of classified projects here in Nevada!

Um, and that's the central question (!)

Not whether he's a real physicist, not whether he ... what school he went to ... **did he work on this program?**

© 1993 Robert Bigelow Foundation

The fact is that what Bob's story tells us is confirmed by many, many other witnesses, ah, who I have interviewed over the years, ah, who are still talking to me, in fact. The story is consistent. The facts are consistent. That is the central question – not whether ... what school he went to."

SF: **"But George, his credibility is the central question it seems (!)"**

GK: **"Well, it's the central question to you!"**

SF: "Well, it's a major part of the story simply because there have been over the years so many other people who mixed truth and fiction."

GK: "I know ... and you should be intimately familiar with them, Stan.

Ah, I will raise the name of Gerald Anderson ..."

SF: "Yes?"

GK: "... the primary new witness in your book, *Crash at Corona*. A person who you based a great deal of your ... your book on concerning the Roswell crash and who turns out to be basically bogus (!)"

SF: "Ah, not quite, George.

That's a long story and, ah, I don't know whether you've seen the papers I've written about, ah, in effect, the crash *without* Gerald Anderson. It wasn't the *Crash at Corona* – well, okay, that's the title of the book, but it's the other crash that he was concerned with."

GK: "I gave ya a plug there by the way."

SF: "I understood." (grins).

AB: (laughs).

SF: "I appreciate the plug. I wish only the publisher was alive and well, and selling the book (!)"

AB: "All right. To the both of you I say: 'Wouldn't it be valuable somehow to get some of the ... to get some of the scrapping, ah, out of the way between, ah, researchers for the ... the sake of the, ah, the whole subject?'"

GK: "I agree Art as well. And Stan and ... and I have gone around on this a little bit – I ... we haven't talked in a little while. I think it's generally

© 1993 Robert Bigelow Foundation

healthy. I don't think it's healthy when there is deception or, um ... ah, not really a ... a fair shake given in the research.

Now maybe Stan is not responsible for some of the things that I'm talkin' about, but I know that some of the people who are asking questions about Lazar are reporting directly to him [Stan] (!)

Ah, they've represented themselves as, ah, as Bob's friend. Um, you know, one ... one guy showed up at, ah, Bob's high school sayin': 'I'm his buddy. I'm tryin' to get his records to help him.' The high school kicked him out. This is what they should have done.

Ah, they refused to give out information about Bob's high school record to him, and I seriously doubt that they gave 'em to Stan (!)"

AB: "How about it, Stan? Have you had people out, ah, knockin' on doors for you?"

SF: "*No I have not!*

Now I will add something that I had wanted to talk to George the last two (2) weeks about ... was to get him to get Bob to write, ah, the high school for his records."

GK: "That's been done."

SF: "I'm ... I'm delighted! That's what I wanted to ask ya about two (2) weeks ago, George!" (SF laughs).

AB: "All right. Well, let's leave it there. And, ah, and thank you, George, for calling in. I wanted to get some more of that on the air."

SF: "Good, and talk to ya later."

AB: "All right. Take care, George.

"So there you go, Stan. It seems as though both of you agree that the records, ah, are missing. You simply come to different conclusions about, ah ... ah, about what it means!"

* * *

AUDIENCE QUESTIONS TO STANTON FRIEDMAN

Aud: "Um, in your capacity as a nuclear physicist and, ah, putting aside your differences as far as, ah, Bob Lazar the person has, I wonder if you could

© 1993 Robert Bigelow Foundation

tell me at all, ah, his explanation about Element 115 and its use as an energy source for producing [an] extremely strong gravity field?"

SF: "Ah, interesting theoretical construct. I have no reason for saying anybody here on this planet has ever handled any 115. We certainly never made any ... we Earthlings.

Ah, most of the story really comes out of a *Scientific American* [magazine] article back several years ago, ah, where it is talked about the existence of stable elements with various high atomic numbers. And, ah, there's been some changes and ideas about that since.

So, ah, it's one of those things that uses a lot of fancy language, but again, I've never found any physicist who says that he ... he buys the notion. In my gray basket at best, I guess I would say."

AB: "All right. Your gray basket must be very full."

SF: "Ah, it's overloaded!" (laughs).

AB: "I see.

All right."

* * *

Aud: "Ah, Bob Lazar, there is a tape out by a company here, and they want quite a bit of money for a video. It was on one of your shows, Art, last year."

AB: "Right."

Aud: "Ah, *The Bob Lazar Story*. Ah, it's quite expensive and I'm kind of a skeptic on it.

Can you elaborate on that? Is it worth getting or is it a lot of hearsay?"

SF: "Oh, boy!"

Aud: "I'll listen off the air."

AB: "All right. Ah, have you seen it, first of all?"

SF: "Yes, I have seen it."

AB: "Umm-hmm."

© 1993 Robert Bigelow Foundation

SF: "And I was actually ... I kind of enjoyed parts of it, because *Bob comes across well!* He's not 'Holier Than Thou' (!) Not a ... an elitist. He doesn't talk down to people. Ah ..."

AB: "Actually he's ... he's very ... he's very *retiring* in ... in a lot of ways. He's, ah ..."

SF: "And I appreciate that! I mean I like to communicate in terms people can understand ... not to try to sell myself as somebody who can use ten-dollar words. *So I appreciate all that.*

Ah, on the other hand I must say that I didn't find the tape – ah, from my ... putting on my physics hat as opposed to my Ufological hat – ah, I didn't find his explanation for how the thing works very convincing (!)"

AB: "The gravity amplifiers, ah, the ..."

SF: "Yeah, using Element 115."

AB: "That's right. The folding of space which is one of the same things you mentioned a little earlier (!)"

SF: "Well, and also that, ah, all ya gotta do is accelerate protons! Well, that's a Big Deal, not a little deal. And he said the things weren't connected, which I couldn't make any sense out of.

So again, it's Gray Basket! *There's no way to verify that (!)"*

AB: "Umm-hmm. All right."

* * *

AB: *"Ah, I'm curious: Would you like the opportunity to be on the air with, ah, Bob Lazar?"*

SF: **"Sure! I agreed to meet him four (4) years ago – he wasn't there!"**

AB: "Umm-hmm. Well, maybe we can get that on?"

[Note: Unfortunately Stanton Friedman and Bob Lazar never appeared together with Art Bell on the radio].

* * *

© 1993 Robert Bigelow Foundation

1997 09 26 Friday Bob Lazar Area 51/Flying Saucer Technology
Gene Huff Area 51/Flying Saucer Technology

AB: "From the high desert and the Great American Southwest, I bid you all 'Good Evening or Good Morning, as the case may be, across all these many prolific time zones, stretching from the Hawaiian and Tahitian Island chains in the west, eastward to the Caribbean and the U.S. Virgin Islands – and much more of the Caribbean – south into South America, north all the way to the Pole, and worldwide on the Internet:

This is Coast to Coast AM ... Good Morning!

You are about to experience history in the making this morning in more ways than one!

Coming up in a few moments, Bob Lazar and Gene Huff. Bob Lazar, I'll tell you all about, as well as Gene, in a moment in detail, but suffice to say, ah, Bob is probably one of the best known people in all of Ufology and has not done many interviews over the years. Has kind of shunned them over the years.

I interviewed him many years ago – four (4) or five (5) – in fact, so many that he dudn't [sic] even remember! (AB laughs). That was back when our present just about four hundred (400) radio stations were instead one (1)! So I can assure you, you have quite a treat coming up this morning!"

* * *

AB: "Anyway, coming up in a moment, Bob Lazar and Gene Huff."

* * *

AB: "All right, here we go: Bob Lazar is the ex-government scientist, who in 1989 came forward with the fact that he had been part of a team of scientists, who back-engineered extraterrestrial disks – flying saucers – in other words, in a base known as S-4, some fifteen (15) miles south of the infamous Area 51 at Groom Lake.

Bob's story is the main reason behind the state of Nevada changing the name of Nevada State Highway 375, the highway to Area 51 or S-4, to its new name: the Extraterrestrial Highway (!) Indeed.

Bob currently runs a company that manufactures and repairs alpha radiation detectors. He also creates CGI – Computer Generated [Images] – graphics and simulations for technical and legal demonstration videos for which he uses his mainframe computer, which by the way is the second-fastest computer in the state of Nevada, second only to the one at Nellis Air Force Base.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Bob also has a small photo-processing lab in his home. In his spare time Bob does pyrotechnical and rocket research and throws Desert Blast, his annual fireworks blowout at the Nevada desert.

And if memory serves, he also fools around with alternative fuels for cars. He comes this morning with Gene Huff, Bob's longtime friend and business partner, who is the writer and co-producer of *The Lazar Tape*.

Gene is a real estate appraiser and screenwriter. His screenplay *S-4: The Bob Lazar Story* has recently been optioned and was chosen over three (3) other screenplays on the Lazar story written by writers: Jim Cresson ... who wrote *The Morning After* with Jeff Bridges and Jane Fonda; Roy Carlson, who wrote *China Moon* with Ed Harris and Madeleine Stowe; and David, ah, Rabe ... who wrote *Casualties of War* with Sean Penn and Michael J. Fox and co-wrote *The Firm* with Tom Cruise and Gene Hackman. So, this is quite a coup obviously for an entry-level screenwriter (!) But then again, Gene has had the inside track (heh-heh).

Ah, Good Morning, Bob, are you there?"

BL: "I am here."

AB: "And, ah, Gene, are you there?"

GH: "Yes sir, Art."

AB: "Ah, welcome to you both!"

GH: "Thank you."

AB: "Bob, is it really true? Ah, it had to have been four (4), oh, maybe five (5) years ago that I interviewed you, ah, in concert with, ah, John Lear."

BL: "Yeah, I honestly don't remember that. Ah ..."

AB: (laughs).

BL: "... my friends tell me I have about the worst memory that can be had! But, ah, from what I recall, years ago I remember John Lear apparently booking me on your show and never telling me about it (!)"

AB: "Ah, yeah, I remember that."

BL: "But I don't ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “And then there was ...”

BL: “ ... I really don’t remember ever doing the show (!)”

AB: “No, there was a time – maybe even a couple of years before that – when we had you on for a short while.”

GH: “Art, I think he called in, ah ...”

AB: “That was it! That was it!”

GH: “ ... yeah, he called in when Lear was on the show already.”

AB: “That’s what it was! Yes! Yes! Yes!”

BL: “So I don’t even remember that, but I’ll take everyone’s word for it.”

AB: “All right.

Well, in fact, we now have such a gigantic audience out there that hardly anybody knows who you are, ah, Bob, except for of course, you know, Ufologists and so forth, who would be very familiar with your story.

So the great majority of the audience – ninety-nine percent (99%) – have no idea who Bob Lazar is.

Now I guess that means we have to begin at the beginning, ah, with regard to how you ... well, first of all, Bob, you’re a physicist, correct?”

BL: “Umm-hmpf ... or was at the time.”

AB: (grins) “Was at the time, yeah.

Ah, how did you become involved with or begin to get involved with whatever it is out there at Area 51 or specifically S-4?”

BL: “Well, lemme [sic] try and give you the Reader’s Digest [shortened] version.”

AB: “Hmpf.”

BL: “Um, some years ago I was working at Los Alamos National Labs, ah, in New Mexico. Um, one particular day I was going down to the lecture hall to hear Edward Teller speak ...”

AB: “Umm-hmm.”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... who as most people know is the father of the Hydrogen Bomb."

AB: "Yes!"

BL: "I got down there a little early because I wanted to get in, ah, assuming there was going to be a crowd of people, and actually to my surprise there was hardly anyone there!

Um, coincidentally that day the local newspaper in town – the [Los Alamos] Monitor – had printed a front page article on me. And right outside the lecture hall was Dr. Teller reading the front page of the paper (!) I thought that was the perfect opportunity to introduce myself and just say: 'Hi'."

AB: "Absolutely!"

BL: "Um, so just a casual meeting and, um, the only reason I bring it up is years later I had moved out of Los Alamos after I quit working for the Lab. I opened up my own business that did some contract work for the Lab. And, um, also started a ... a one-hour photo shop for my wife, ah, that she ran there.

Ah, we later moved outta Los Alamos to Las Vegas, and, ah, again some time later I decided, you know, I had missed working in the scientific community, so I decided to get back in it and send out resumes.

Ah, I sent 'em out really all over the place to, ah, the places where I'd ... essentially I'd like to live. Ah, Livermore. Um, I really don't remember where else, but one of the other resumes I sent was to Dr. Teller's attention."

AB: "Okay."

BL: "And I had referenced our meeting back then.

Ah, a short time later I got a call from him, and he did remember me – to my surprise (!) – and said: 'We might have, ah, a position you're interested in.'

I said: 'Great!'"

AB: "Umm-hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, I went down and was interviewed. At that time there were a couple, ah, EG&G [Edgerton, Germeshausen and Grier, Inc.] buildings by McCarran Airport, ah, out here ..."

AB: "I recall that."

BL: "... in Las Vegas."

AB: "Yes."

BL: "Um, I really don't know what's there now – someone tells me there's still one building – but there used to be two (2) before they expanded the airport. One was Special Projects, and I don't know what the other one was. But in either case, I was told to go down there for an interview.

The interview was relatively short, and I really don't remember specifically what the job entailed, but they told me I was basically overqualified and would become bored with it in a short time.

Ah, I said: 'Fine.'

But they said: 'We might have something else in the future for you.'

I said: 'Fine ... okay,' and, ah, basically went back home."

AB: "Hmpf. Figuring they had blown you off?"

BL: "Right. Um, I really don't remember what the job was, but it didn't really even sound too exciting to me, so I ... it really didn't, you know really didn't 'ring my bell' at the point."

AB: "Do you recall anything about a technician level or something that would have been boring?"

BL: "I really don't.

Yeah, you remember this, ah, (grins) when I ... when I go through most of this stuff, people are amazed, you know: 'Boy, how come you can't remember these facts? You know, this is a, you know, fantastic point in your life!'

And yeah, but you know, *it's also a decade old now (!)*"

AB: "Sure!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And it's hard to remember specifics here and there. However, um, as it turned out they did call back and had another position. Um, the position was stated to be something that was involving, ah, a field propulsion system, which to me in my mind sounded something along the lines of, ah, some electromagnetic propulsion. Ah, something that might be used in space ... maybe? Ah, I don't know, an ion drive system using mercury vapor or something like that ..."

AB: "You ... you've always ..."

BL: "... or who knows?"

AB: "... you've always been fascinated by propulsion systems anyway."

BL: "Anything! Anything with ... you know, exerts tremendous amounts of energy from, you know, explosives to, ah, you know, high-energy weapons ... anything along those lines. Propulsion and, ah, they, um ... and coincidentally the article that Dr. Teller was reading was about a car that I had converted to run on a ... a jet engine (!)"

AB: "Now you see I remembered that (!)

And then you ... you converted another one I believe to run on hydrogen, didn't you?"

BL: "Yeah, actually I'm really surprised that you remember that. I don't remember ..."

AB: "I have a better ..."

BL: "That is one of the number one things I get asked about."

AB: "I know.

I have a *good memory*, Bob."

BL: "Hmpf."

AB: "For some ..."

BL: "I'm envious of that."

AB: "... for some things!" (laughs).

BL: "Um, but in either case I, um, after a more or less lengthy interview, I, um, accepted the job. And of course I had to go back a second time."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Can you remember any of the details of this rather lengthy interview?

I mean, was a lot of it security-or- ... ah, security-oriented?"

BL: "Well, there were certainly a lot of security-ori-, ah, security-oriented questions and so forth *later on!*

However, keep in mind that I had just come from Los Alamos just a ... a few, all right, a couple years *before!*"

AB: "That's true."

BL: "Ah, where I had 'Q Clearance' – civilian, you know, Top Secret clearance."

AB: "Umm-hmm."

BL: "Ah, so ... and yeah, they really didn't have to go and dig deep back into my past to see if I was, you know, of Russian descent ..."

AB: (laughs).

BL: "... or anything along those lines.

So, um ... ah, basically the job just seemed like a, ah, you know, typical research and development job – I was anxious to get started on it, and, ah, things went on.

All they told me was that it was in a remote area out in the desert and, um, that I would ... initially I would fly out there maybe once, possibly twice a week, ah, just to kind of get caught up on stuff. And they had to, um ... ah, reinstate my clearance which would take, you know, perhaps a couple weeks, ah, maybe a month at the latest."

AB: "Sure."

BL: "And, um, so in the meantime I was given busy ... essentially busywork to do. Or at least that's how it rang in my mind.

And this is typical too. At Los Alamos, you know, if, ah, you're initially hired there before your clearance goes through, sometimes, you know, obtaining Q Clearance can take up to thirteen (13) months (!), so they don't just have you sit at home. You'll, you know, before you go to work

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

for the lab, sit around and work on alarm systems or something like that. Doesn't ... you know, ah, something usually below your potential, but, ah ..."

AB: "No, that ..."

BL: "... they keep you busy."

AB: "... that rings true. I was in the Air Force. They did that to us *all the time."*

BL: "Yes, see it's ... it's pretty common.

So I thought: 'Well, this, you know, [is] very typical.

Um, *I had no idea what this would actually entail until I got into it.* And obviously they ... looking through their eyes, I guess it ... it made sense that they couldn't ... they couldn't of course divulge what this job had ... would actually entail before they had, ah, you know, gone through all the security, ah, and what not.

But, um, you know, that's essentially how the job came about."

AB: "All right."

* * *

AB: "One thing that I would think you would remember is your impressions of Mr. Teller?"

BL: "I do. As far as what?"

AB: "Well, what kinda guy was he?

Do you know?

Just simple questions: What kinda guy was he?"

BL: "He was, um, (grins) he seems to have two faces (!), you know, which is strange.

In talking to him, ah, one on one, he's a very polite, pleasant, intelligent man. Um, however, virtually any interview you'll see of this guy, he comes across as the most pompous, mean person you have ever run into in your life!"

AB: "How pompous do you mean?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, I don't know how else to describe him. But, um, he was not nearly as short – ah, not physically-speaking, but I mean, ah, you know, if you see him in interviews, you'll see him answer questions specifically, to the point, short and onto the next question."

AB: "Umm-hmm."

BL: "And, ah, not be very talkative. Not offer any information, you know, other than what you're immediately talking about, **and ... and in person, he was certainly not that way**.

So he was, you know, the exact opposite – very pleasant and willing to talk about anything."

AB: "Last ... last ..."

BL: "Of course he didn't ... we didn't talk about ...

AB: "... right."

BL: "... nuclear weapons or anything ... (!)"

AB: "Ah, well, that's what I was going to ask about.

Last night I interviewed, ah, Professor Michio Kaku. Ah, ..."

BL: "Never heard of him."

AB: "... a very, ah, preeminent physicist, ah, back at New York University [actually City University of New York] and he too has worked with, ah, Professor Teller.

And I asked Professor Kaku why he had not participated in the hydrogen bomb, ah, development? And he said he simply chose not to – he wanted to go into a, ah, different direction with physics. And, um, had quite a bit to say about, ah, Edward Teller.

And apparently he was consumed during the Cold War years with national security. You know, with being concerned about national security and, ah ..."

BL: "This is, ah, Dr. Teller you're talking about?"

AB: "Yes, uh-huh. And developing bombs.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And in fact, *even today*, ah, the program's going on I guess with the third generation of, ah, hydrogen bombs."

BL: "Umm-hmm."

AB: "Sort of 'designer bombs', Professor Kaku said.

Anyway, that's why I asked you about, ah, Edward Teller.

Listen, ah, everybody hold tight. We're at the bottom of the hour and we'll be right back.

Ah, Bob Lazar ... and Gene Huff are my guests. And the story you are about to hear unfold will curl your hair!

I'm Art Bell. This is Coast to Coast AM."

* * *

AB: "My guests are Bob Lazar, a long-awaited interview, along with Gene Huff and we'll get back to them in a moment."

* * *

AB: "Now back to Bob Lazar and Gene Huff.

Gentlemen, you're back on the air again.

All right, Bob, ah, so you ... you got the job. You landed the job, and they had you doing busywork. And then what?"

BL: "Well, not ... busywork hadn't started."

AB: "Oh?"

BL: "Um, that's what I thought was gonna happen.

Ah, instead, um ... where did we leave off?

Um ..."

AB: "Well, actually with busywork. They were kind of ..."

BL: "Well, that's, you know ..."

GH: "He had anticipated busywork, but now you had to go to work the first day."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, essentially. I ... I guess essentially it was to get caught up, ah, with what was going on. And really to my surprise the security was a little more than oppressive (!)

Um, you know, generally you're just assigned a badge and shown the general procedures, and ... and things of that sort. Um, this was a little different."

AB: "Are you still talking about the facility near Las Vegas or are you talking about being flown up there now?"

BL: "No, this is when finally I was flown. Um ..."

AB: "Okay. So ..."

BL: "I would go to, ah, McCarran Airport right by the EG&G building ..."

AB: "Right."

BL: "... and I'd be flown to Groom Lake.

Um, as I landed there the first time, right across from where the plane parked, um, there's a security office – or was a security office. Um, and that's ... I ... I believe I spent quite a while there, but, ah, you know, reviewing, you know, how secure things are ... so on and so forth. But, um, you know, this is not where I worked.

Where I did work was about for my estimates about ten or fifteen (10-15) miles south of there. We were taken there in a, ah, converted school bus – you know, those big Bluebird, ah, jobs – that was painted kind of a dark, navy blue."

AB: "There's a lot of people, Bob, who don't even believe that Area 51 exists (!) by the way, much less S-4.

I live out here in Pahrump, ah, Bob, ..."

BL: "Well, I think ... I mean peop- ..."

AB: "... I can tell you ..."

BL: "... people don't believe Area 51 exists?"

AB: "Well, there are a lot of people who don't.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

But I can tell you, Bob, when ... when you drive up by the VFW [Veterans of Foreign Wars] here in Pahrump at about four-thirty or five in the morning [4:30-5:00 a.m.], there's a whole bunch of buses out there ..."

BL: "Umm-hmm."

AB: "... and they've got signs right on the side of the buses – I saw it about a month ago – and it just says 'Area 51' (!)"

BL: "Oh really?"

AB: "Yeah, yeah!"

BL: " Well, they're not ..."

AB: (laughs).

BL: (grins). "... not bothering anymore to keep that secret."

AB: "I guess!

Anyway, ah, so then they take you, ah, in some ... from ... from Groom Lake – the main facility. And incidentally, Bob, up on my website I've got a picture – a pretty good one, the best one I've ever seen! – of the Groom Lake facility. And it shows what appear to be three (3), ah, large hangars with the one in the center perhaps being the largest. Is that your recollection?"

BL: "Three (3) large hangars?"

AB: "Yeah, three (3) big hangars. Ah, there are a lot of other attendant buildings ... but three (3) rather large hangars."

BL: "I don't recall there being three (3) ... you know, obviously large hangars on the ... on the approach in from Las Vegas, you know, that ... that stood out *that much* above everything else."

AB: "Okay."

BL: "Ah, I recall a huge satellite dish. But for the most part, most of the time I was going there at night and certainly didn't have ..."

AB: "Oh ..."

BL: "... run of the place!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "... oh."

BL: "All I did was get to go in. One time I got to go to the cafeteria, ah, but other than that it was merely a stop, ah ..."

AB: "Toward S-4?"

BL: "Yeah, toward S-4. But, um, you know, I don't re- ... recall there being three (3) large, ah, hangars really that stood out more than anything else did."

AB: "Did ... did you ever see anything unusual at all at Groom Lake?"

BL: "The thing I did see that was unusual was, um, some sort of advanced rocket or jet plane. Um, people have called it, *Aurora* – I don't ... I don't ... I don't know if it was *Aurora* or ... or if even ... or if it even exists. But, um, John Andrews, ah, from the Testor Corporation and a few other aviation buffs kinda interviewed me more or less about that.

It was, ah, something along the lines of an X-15-shape type of craft. Now we were driving away from this as it was taxiing, but it was a, ah, ...

AB: "Uh-huh."

BL: "... a *horrendously loud, ah, tearing sound* that the engines made. Um, and I think my original description was that it made a sound like the air was tearing (!), and that's the best description I could give to it.

Now I certainly have heard, ah, about the new generations of, ah, scramjet engines that have supersonic airflow inside that burn ..."

AB: "Right."

BL: "... liquid methane ... and so on and so forth. Whether that was these I don't know. But I did get a look up the exhaust as we were turning, and it was, ah, they were rectangular exhausts with some sort of veins inside."

AB: "Hmpf."

BL: "Um, that's all the information I can give, and what it was I don't know. But that was the strangest thing I ever saw out there."

AB: "Do you recall the general shape of the aircraft? What was ... was it close to what we would call a 'lifting body'?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "No, it ... well, even though the X-15 was a lifting body, it was not a lifting body like you'd see on an F-16 or something, or there would be a lot more ... a lot more wing incorporated into the body. It was more along the lines of a long slender body – maybe a cross between an F-104 and an X-15 for those people that are familiar with those planes.

Very short, stubby wings, um, you know, which translates to me, you know, high-speed of rotation, ah, high-flight speed, and ..."

AB: "Sure."

BL: "... things like that. But, ah, you know, again, I didn't get a very good look at it and, ah, I don't know, it could have been any- ... a scientific research vehicle or ... or anything. I'm certainly not claiming that was *Aurora*.

Ah, but sometime later some of those people were down in Rachel[, Nevada] and they heard and recorded a sound that they had interpreted as the sky tearing (!), and played it back to me. And it was in fact the identical sound (!)

So a couple years later it was still operational ..."

AB: "Umm-hmm."

BL: "... whatever that thing was. But that was the only unusual thing I ever saw there."

AB: "All right. So you landed and they generally then, ah, you'd, I guess, get off the tarmac there and get right on a bus?"

BL: "Yeah. Well, straight across from where the plane parked head-in ... straight across from there in kind of a large parking area was the security building. Um, and that's where we picked up the bus and went south.

Ah, the first time we ... I did go in and it was an *extensive*, ah, little get-together with the security people there, and signed all kinds of strange forms that, ah ..."

AB: "Were there a lot of people on the bus?"

BL: "No, not going down to S-4.

Generally the person that accompanied me all the time was Dennis Mariani, who was my supervisor at that time."

AB: "Okay."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And, ah ..."

AB: "So then they had you sign all kinds of forms – what kind of forms?"

BL: "Well, everything from signing ... virtually signing away my Constitutional rights. So should anything go *wrong* as far as me, ah, spilling my guts or ..."

AB: "Spilling your guts, yeah?"

BL: "Ah, they would, um, you know, essentially be judge, jury, and executioner!"

AB: (grins).

BL: "Um, as far as the authorization, ah, to attain the clearance there, that was an order that was signed by President Reagan, which I saw on the desk.

Um, I'm trying to remember some of the other paperwork. Beforehand, I gave permission to have my phone lines monitored.

Um ..."

AB: "Boy! And can you remember any of the wording? I mean, you said you signed something that would allow them if you blabbed, to be judge, jury, and executioner."

BL: "Well, I had signed something like that! I mean, that may be a slight exaggeration in how the wording was, but, um, certainly I signed – ah, I'm tryin' to remember what it was – like a 1010 [ten-ten] Agreement, ah, if you've heard that before? I don't remember the exact title of the document.

But, ah, you know, it says if you violate, ah, you know, national security secrets, you're ... you know, it's ten (10) years in jail and a ten thousand dollar ($10,000) fine. Does that sound familiar to you?"

AB: "It does."

BL: "Have you heard that before?"

AB: "It does."

BL: "Yeah, I've signed something like that before, but this is certainly far above and beyond that! *Which is kind of shocking actually!*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, but at the time, you know, you pretty much just blow it off and say: 'All this means is that I'm gonna be involved in something, you know, extremely interesting!' And ..."

AB: "Sure! ... sure."

BL: "... ah, you know, it's ... it's great! So what?

You know, I'm not ... I have no intention of violating any rules or, ah, you know, causing any problems, so there's no sweat."

AB: "Yeah, I understand! I mean, by that time you're ... you're being probably tantalized thinking this really ..."

BL: "Oh, really! I was, you know, it's, ah, this is pumped up about ...!"

AB: "Could be real fun!"

BL: "Exactly."

AB: "All right.

So you sign all the forms, ah, including one to ... to ... gee, to tap your phone, huh?"

BL: "Right. They did, ah, I ... I ... that was again before I went down there. That was done at EG&G, and I gave 'em permission to do that.

Um, but that was only for a limited amount of time. I don't recall how long that was for. And ..."

GH: "Bob, I ..."

BL: "To me that's kind of a silly thing to do in the first place, because if you're gonna monitor my phone – *why tell me? (!)"* (laughs).

AB: "Well ..."

BL: "It kinda defeats the purpose!"

AB: "... maybe because otherwise they have to go through some sort of legal procedure and get some sort of court, ah, something or another, so maybe it ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, but you would think in the interest of national security they could circumvent all that. But, ah ..."

AB: "Well, they probably do actually ..."

BL: "Who knows?"

AB: " ... when they need to."

BL: "I had actually doubted that they, um, were actually doing that. Ah, you know once in a while everyone hears little clicks and pops and buzzes on their phone, and, um, you know, I ... I really didn't think that was it."

AB: "Eh, my view is a good tap is one you never hear."

BL: "Well, this is my point exactly.

Sometime later I guess we'll get into that, but, ah, when things turned sour, um, actually before they did, they had come to my house thirty minutes (30 min.) after I got off the phone with Gene one day. And we were joking around on the phone – they came to my front door thirty minutes (30 min.) later with a *transcript* of our conversation (!), and outlined were ... were the questionable phrases that I had spoken.

Now this is amazing to me (!), considering the closest FBI [Federal Bureau of Investigation] building down here is on Charleston and ...

GH: "Maryland Parkway."

BL: "... Third, or Charleston and Maryland Parkway.

But I mean that's, you know, that ... that's an amazing feat! And it almost makes me think they had a little mobile set-up somewhere. Um, ..."

AB: "Well it is.

You're ... you're a computer guy, and I've heard – maybe you could confirm this for me – that the NSC [National Security Council] has the ability to have supercomputers, which virtually are monitoring perhaps even millions of conversations. Looking not at the entire conversation, *but listening for ...*

BL: "That's it exactly."

AB: *"... key ... key words.*"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "I ... well, that's how they caught, ah, that drug kingpin down in, ah, where was it Panama or Mexico?"

AB: "That's right!

BL: " And they scanned ..."

AB: "And that was cellular!"

BL: "... every single phone line ..."

AB: "Right."

BL: "... and, ah, just picked out certain words and grabbed them."

AB: "So I encourage my audience to constantly in the middle of a conversation just simply say: 'Kilo' (!) 'Kilo!'"

BL: (laughs).

GH: "Art, actually we say 'Assassination', 'President' ... things like that."

AB: "Ha-ha! Oh, oh geez!" (breaks into laughter).

All right."

* * *

AB: "Well, anyway ... so, ah, so onward to, ah ... ah, to Area S-4.

Ah, I guess is it a paved road or a bumpy little ride?"

BL: "It's, ah, quite a bumpy little ride!

It's a, ah, a dirt road down there. Follows along the base of the mountain. And, um, coming up to the facility, it's right off of, ah, Papoose Dry Lake Bed."

AB: "Umm-hmm."

BL: "And there's a small mountain range on the side. And built right into the side of the mountain is the installation itself – the S-4 installation. And it's composed of hangar doors around one side. And then I guess I believe on the east ... no, on the south-facing side, there's a, ah, is the main entrance into the facility."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Were the windows on the bus, ah, darkened or could you see out as you went there?”

BL: “No, you couldn’t. The only place you could see out was the front.

On the bus most of the times I had gone down there was the driver, a security guard, and Dennis Mariani. The security guard almost always stood, ah, right up front ...”

AB: “Hmpf.”

BL: “... ah, not sitting down, but holding that bar, you know, which is right by the door on those buses.”

AB: “Sure.”

BL: “Ah, in ... I don’t know if it was in an effort to block my view out there or just to intimidate me and stare at me (!)

But, ah, that’s how he rode the entire trip down there. So it was always difficult to see exactly where, ah, we were and, ah ...”

AB: “And what was in between?”

BL: “Right. Well, there was really nothing in-between. Pretty much, ah, desert.”

AB: “Dennis Mariani, ah, ...”

BL: “Umm-hmm.”

AB: “... who ... who was he?”

BL: “He was my supervisor. What his exact position was ... was pretty much unclear to me. Ah, he’s a stocky guy, smokes a ... a cigar, kind of, ah, looked very military-looking – short blond hair. Um, ...”

AB: “Umm-hmm.”

BL: “... that’s about the best I could describe him.

Maybe, you know, late thirties, early forties [30s-40s agewise].

Um ...”

AB: “Not gregarious – more security-like?”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yes. Um, so I ... I really don't know what his exact function was in the world. But ..."

GH: "He didn't wear a military uniform though, did he, Bob?"

BL: "No ... no, he didn't."

GH: "He wore civilian clothes."

BL: "Right, civilian."

AB: "But you can kind of tell military guys ..."

BL: "Yeah, just by the way they look (!)"

AB: "And ... and the way they comport themselves and so forth and so on."

BL: "Well you know, again, that's ... this is my guesstimation of what ..."

AB: "Sure."

BL: "... what this guy was about.

Um, was he your constant 'shadow'? Was he with you all the time?"

BL: "For the most part. For the most part, until I learned how, ah, things operated there.

Ah, my ... I guess I shouldn't jump ahead that far yet – um, well, I might as well.

For the most part, you know, for science to progress anywhere, if you're doing any sort of research whatsoever, um, one of the things that is ... that is *vital is free discussion*. **Open and free discussion amongst the people that are working on the project."**

AB: "Okay, right."

BL: "Well, obviously, you know, it's how ideas are bounced off other people and ..."

AB: "That was what ..."

BL: ... the only way things can progress."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Wasn't that one of the main, ah, contentious points during the development of the atomic bomb in the Manhattan Project?

Everything was compartmentalized and ..."

BL: "Ah, the military just loves to do that!"

AB: *"And the scientists just hate it (!)*, because they wanta bounce ideas off each other."

BL: "Exactly!"

AB: "So you're saying really in 1989 that was still going on?"

BL: "Well ... probably. Well, I don't know. How would I know how bad it was during the Atomic Age?

But, um, it ... it was very oppressive! So much so that our job was very compartmentalized – every aspect was split into groups of people. Groups of people are quite literally two (2) people (!) You work on the 'buddy system.'"

AB: "Hmpf."

BL: "In other words, the only person I can talk to ... the only person I can discuss anything with ... the only person I can relate to is the *one (1) person* who I work with. Any other aspect of the project ... any other questions are simply not to be asked.

So immediately you're interfering with your progress in that if whatever you were doing interacts with anything else anywhere, ah, you know, you've run into a block [sic – 'brick'] wall."

AB: "You don't even really know if you're the first person to come down and be assigned this task, do you?"

BL: "Exactly."

AB: "There ... there could be another?"

BL: "'Cause I got told that I wasn't."

AB: "Oh really? (!)"

BL: "Yeah. But, um, yeah, you really have no idea what's going on.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And I'm sure if you found that, well, Part A connects to Part B, which we're not allowed to see, you know, and you know, I'm sure there would be some way to gain some of that information. But, ah ..."

GH: "Bob, not only were you not the first person assigned that task, but – this might be an interesting point – to tell them why you were told you were hired (!)"

BL: "No, that's true.

I was, ah, actually one of the questions I've always had is: 'Why did they hire *me?*'"

AB: "Hmm."

BL: "Certainly for this project, um, I would not be the most intelligent, ah, the most resourceful person that they could possibly hire out of all the people at Los Alamos or anywhere else in the world for that matter (!)

So I've always wondered exactly why they would've picked me.

Ah ..."

AB: "And so why then did they?"

BL: "I ... I still don't know. I have always wondered this.

I've ran a lot of things through my mind. Um, you know, different possible scenarios and they really ... none of them make any sense (!)

Ah, was it because Edward Teller just thought I was a nice guy and essentially juiced me into the position?"

AB: "It sounds ..."

BL: "Well, that makes ..."

AB: "Yeah, it sounds that way."

BL: "Yeah, but, you know, in a project like this, why would something like that happen? Where every person counts!

You're talking in a project where they're only actually twenty-two (22) active people working on it!

Um ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yeah, but when Teller speaks, the military listens (!)"

BL: "Yeah, that's true, but I mean, I didn't know him well enough!

Um, as far as my scientific background, it was actually fairly limited (!) Ah, the most ... I mean, I was working at Los Alamos on the, ah, working with the accelerator at that point, so it really wasn't a propulsion-based, ah, job ... anything to do with, ah, you know, what I was about to have my hands on!"

AB: "Maybe they assumed you *did* have the right background – maybe they really didn't know what they had on their hands? (!)"

BL: "Well, one of the ..."

AB: "I tell ya, we're ... we're coming up on a break and we'll pick up on this point when we get back. Everybody relax, it'll be a good one.

Ah, Bob Lazar and Gene Huff are my guests. Belt in, it's gonna be a good one!"

* * *

AB: "I'm Art Bell. Bob Lazar and Gene Huff are my guests.

And the story that you're about to hear unfold is indeed an amazing, amazing story!

So, you know, turn up the volume, don't move, rivet yourself, and stand by."

* * *

AB: "Back now to Bob Lazar and Gene Huff. And the story continues.

Here we are at Area S-4, south of Groom Lake. And I guess by now you're in great anticipation, Bob, ah, wondering what you're gonna be doing?"

BL: "I was. Actually I was just about to make a point before we broke ... and I can't remember it."

AB: "Well, that's why you have Gene Huff. Gene?"

GH: (laughs).

BL: "Gene doesn't remember either. I ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Gene doesn’t remember either?”

BL: “Ah, boy, I think my short-term memory is [unintelligible].”

GH: “He was talking right before we broke about ... he had no idea why they chose him of all the people in the world (!) But, ah, that’s ... [unintelligible]”

AB: “Well, actually Gene, you had said: ‘Why don’t you tell ’em, Bob, why they chose you.’”

(grins). And Bob said: ‘I have no idea.’”

GH: “Oh!”

AB: “And we were talking about the work ...”

GH: “Right ... right”

AB: “... he did at Los Alamos.”

GH: “Yeah, he was, ah, I was implying something else. In ... in other words, I ... I was telling him, ah, reminding him of why there were vacancies ... why they needed to hire someone ... why someone wasn’t in his slot already.”

AB: “And we were talking about the fact that, ah, he was not the first one necessarily (!)”

GH: “Right, right.”

BL: “Hmm.”

AB: “Ah, and that makes sense. In other words, ah, if they had something they didn’t understand, I could imagine they would bring in ar- ... an array of people of different disciplines to take a look-see.”

BL: “Well, my ... that might have been the case, but, you know, I ... to this day I can’t figure out why. You know, if, um, certainly you look at my record and the way I approach things, and the work I had done before was a little more renegade and maybe that’s what they were doing!

Ah, was looking for someone that would approach the project from a different road. And, ah ...”

AB: “Are you able to talk about what you did at Los Alamos?”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "I ... I did several things. Um, initially I was, ah, working on the polarized proton target, ah, on the accelerator. The accelerator there at Los Alamos is a linear accelerator. It stretches about, ah, if I remember, about a half mile. And it's one of the more unique set-ups in that instead of running a single experiment on the output of the accelerator ..."

AB: "Umm-hmm."

BL: "... ah, the beam is split into different areas."

AB: "Hmm."

BL: "And all these different areas, ah, are, I don't know, really if they're leased or rented to other countries or other scientists. Ah, but several other people and other groups from all over the world essentially can conduct experiments simultaneously. Ah, at different times they'll, ah, fire different particles down the target, ah, for dif- ... different lengths of time, and, ah, you know, everyone can run their own experiments and, you know, see what's going on.

There is also some 'Star Wars', ah, development done there. Um ..."

AB: "Okay. I'm ... I'm sitting here listening, trying to imagine any application for what you were about to do. And you don't ..."

BL: "At S-4?"

AB: "Yeah."

BL: "There ... there is ... there is none! There was no ... there was no direct connection at all!

This is, you know, one of the things that, ah, has perplexed me forever!

Um ..."

GH: "But how could there be? Ah..."

BL: "But maybe this is the point that I was gonna make. In fact, it is – it just popped back in my mind.

What was strange, ah, about the interviews I had had, was, you know, certainly there was some technical questions here and there. Um, they essentially knew my background already."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm."

BL: *"But what they were most concerned was what ... was what I had done in my spare time (!)*, *which I found to be very unusual (!)*"

AB: "Now you're ... what had you done in your spare time?

You had worked with propulsion systems in your spare time, right?"

BL: "Right. I mean, they were essentially concerned with more of my, you know, for lack of a better word – 'playtime' – than they were what ... what I was or what I had currently done."

AB: "All right. Well, let's take this back to Edward Teller.

When you had a conversation with Edward Teller, did you talk about your playtime? Did you talk about ..."

BL: "Well, I ... I was talking about at that time the static ramjet engine that, ah, that was in fact on the front of the paper."

AB: "Ah-ha!"

BL: "That's what we were talking about. Ah, in fact at that time I had filed patents on it. Um, of how the device operated, ah, without the need for fuel pumps – things of that sort – because of the type of fuel it used.

Ah ..."

AB: "What is a 'static ramjet engine'?"

BL: "It was an offshoot of a pressure jet engine, which is, ah, which was invented by Eugene Gluhareff, ah, who was also coincidentally the inventor of the rocket ejection sheet – a sheet that's used on all fire aircraft."

AB: "Indeed."

BL: "Um, he developed that I believe in the Fifties (1950s) and, ah, in the Seventies (1970s) I had run into him and, ah, really as a kid back then started working in my spare time as I went to, ah ... ah, Pierce College at that time. Um, working to improve on the design.

Ah, I came up with an offshoot of the design, ah, which was a little more complicated, but produced a lot more thrust (!)

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, the basic design of the engine is it has no moving parts at all!

Um, one property of propane is that it sticks to hot metal."

AB: "Umm-hmm."

BL: "This eliminates all the needs for flame holders and things of that sort inside the engine, which makes it more complicated."

AB: "Umm-hmm."

BL: "Um, I'm trying to think of a couple other points about it.

But there were ... it was a pretty different design as far as, ah, jet engines go. And, ah, with the changes I made it was essentially a different type of engine.

And, ah, after I had gone past the development of it on a test stand, I built this slightly larger one and installed it in the back of a car (!)

And it was a convenient mobile test set-up as opposed ... well, and additionally, it was something kind of interesting to play around with in the desert!"

AB: "Sure."

BL: "Ah, which is where the whole article came from in the newspaper.

But, um ..."

AB: "All right. Well, then I think you've answered your own question."

BL: "Hmm, but still in playing around with jet engines really doesn't qualify, ah, qualify him or her to work on, ah, something of extraterrestrial origin."

AB: "No, but ... but then again, ah, who does have qualifications to go work on something ...?"

BL: "Well, there ... there's a point. There's a point."

AB: (laughs). "So, I ... I can understand and, ah, here's how I would, ah, based on what you've said, I'll bet here's what happened:

Ah, the article in the paper; the conversation with, ah, Edward Teller; and probably his suggestion – which probably amounts to more of an order –

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

that, ah, you'd be a good, ah, good person – ah, kind of a rebel – to go take a look at this stuff they had at Area S-4. Ah, that's ... that would be my ..."

BL: "Possibly."

AB: "... ah, best guess – that's a pretty good guess.

Ah, what do you think, ah, Gene?"

GH: "I agree. I think, ah, Edward Teller's word carried all the weight in the World (!) and ... and I also agree with you that, ah ... ah, who would have a background, who would be qualified to work on, ah, you know, a ... a gravity propulsion system and an anti-matter reactor, and the things Bob later ran into.

And, ah, Bob's a comprehensive problem-solver, has a background in physics and electronics, and propulsion. And I can understand why they'd hire him."

AB: "Well, yeah, if you're going to go ... if you really have extraterrestrial craft and you're trying to figure out what makes 'em go, then you're gonna go find somebody who works out of the box!

In other words, ah, is a bit of a rebel and kind of works out of the normal box, and experiments and tinkers, and is interested in propulsion. That's the kind of person you're gonna go for, because there's nobody out there with specific qualifications for that job (!)"

BL: "Obviously not."

GH: "In addition to probably other considerations – ah, the psychological profile and you know ...?"

BL: "Yeah, that they were also very concerned with."

AB: "Your psychological profile?"

BL: "Yeah, they were concerned with, ah, how I handle stress. In fact, I remember one of the, ah, one of the questions was, you know: 'Have you ever thrown tools around in the lab ..."

AB: (laughs heartily).

BL: "... or anything to that effect?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And I thought that these were very strange questions for what, ah, you know, what we were talking about.

But, ah, well, in either case I, you know, I got the job and ... and wound up there. But, ah ..."

AB: "Haven't you ever thrown tools?"

BL: "No, actually I haven't."

AB: "I have. I've kicked radios too."

BL: (grins, then laughs).

AB: "Went all the way across the room and put my foot through it. Anyway ..."

* * *

AB: "Ah, so ... so that then, ah, you seem qualified in most every way, as much as one could be qualified for that.

So here you come to S-4, and, ah, were you immediately led into this area where these craft were?"

BL: "No, absolutely not. In fact, the first day there I went in and, ah, I think my first stop was to go to the medical office there. I believe there was a nurse in there.

Um, I'm pretty sure that was my first stop. And I had to go through a ser- ... a series of what *I was told* were 'allergen tests'."

AB: "Allergen tests?"

BL: "Yeah! They took my arm and drew a little graph on it, and pricked each little area, ah, in my arm with a different ... little needles."

AB: "No kidding!"

BL: "And in fact, I wasn't permitted back to work on ... I think for two (2) weeks until there was a reaction, or if there was to be a reaction, with any of the substances they put on my skin. And they said, you know:

'We're working with some extremely exotic materials here, ah, that we're not all that familiar with and we wanta know if there's gonna be any problem with them.'

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And I said: 'Well, that's ... *again,* **odd (!)**, but acceptable.' And, ah, I was also given an injection there too, which was a, ah ..."

AB: "Oh!"

BL: "... yeah, which was a wide spectrum, hmm ... what did they call it?"

AB: "Antibiotic?"

BL: "No, it wasn't a wide spectrum antibiotic.

It was a wide spectrum something or other?

Hmpf."

AB: "It's always good to know what they're shooting you with (!)"

BL: "Yeah! (breaks into laughter). I thought ... now I mean there have been so many – I'm sure which we'll get into later – ah, you know, so many ridiculous stories ... offshoots of, ah, what actually had happened to me.

Um, you know, people said: 'Ah, well they injected you with thorazine or solon – this was the memory drug that wiped out your memory so you could only remember back and forth, and you know, so on and so forth. But, ah, anyhow I'm pretty sure that wasn't the case. This was, ah, they were mainly concerned, ah, about the, ah, well you know, here you're dealing with actual extraterrestrial materials.

And, ah, if we're gonna be crawling around on it, taking things apart, and having contact with them, you know, they imagine they wanta make sure that the people working on it are fairly safe.

Well, that in one hand weighed against the fact that, you know, don't forget the United States government sent fallout to people from time to time."

AB: "You bet!"

BL: "And, ah, you know, did other strange things to 'em, but, ah, ..."

AB: "You know ..."

BL: "... at the time ..."

AB: "... you know, when you originally ... when you originally told your story, Bob, years ago – *that wasn't known!* Hazel O'- ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right! Right ... right. This is only ..."

AB: "... O'Leary was not around yet and everybody regarded your story as absolutely incredible beyond belief!

Ah, but then when Hazel O'Leary stepped out and said the following occurred, everybody went in- ... into kind of a stupor and said: 'My God! We did that!'

So you're story isn't so outta line ..."

BL: "Well, a lot has actually changed in the past ten (10) years! If you remember, you know, ten (10) years ago too, the predominant theory about how gravity propagates, ah, in any physics test- ... textbook, you know, related to gravitons."

AB: "Umm-hmm."

BL: "And now the predominant theory is gravitational waves, which is exactly ..."

AB: "Yes."

BL: "... how some of, ah ... . And ... and some scientists and physicists of that time, ah, you know pointed out – one of the many reasons they say the ... the reason this story can't be true was that this was absolutely ridiculous, so on and so forth, and now it's spoken of, ah, as a matter of fact (!) This is how gravity propagates through space.

And it's just interesting to see how things slowly over the span of a decade quietly change!"

AB: "Hmm-hmm."

BL: "You know? And, ah, that's one thing I do keep an eye on."

AB: "Yes."

BL: "But, um ..."

AB: "And I take it your arm didn't break out inappropriately, so you passed?"

BL: "I think ... I think it did develop a small eruption somewhere, but it was not a thing, ah, nothing to be concerned about ... or so I was told.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, so we just proceeded from there."

AB: "As you know, there's a group of people suing the government over illnesses they have suffered, ah, from work they did at Area 51. And that is proceeding quietly in court – it's not gonna be so quiet when it goes to trial – but that's underway now. So indeed there are some pretty exotic materials up there."

BL: "Actually, you just reminded me of something!

When was that, Gene? When, ah, was it right after that where I collapsed from the kidney?"

AB: "Oh!"

BL: "You remember that?"

GH: "Right, right."

BL: "And you had ... was that there or after I had left the project?"

GH: "No, you were still in the project."

BL: "That was right after that!"

GH: "Right after they did these tests and gave you shots ..."

BL: (grins). "You know, it's kind of surprising I forget that ..."

GH: (laughs). "Like a strange substance and, ah ..."

BL: "All I remember is that you were at a Toyota dealer or selling at that ..."

GH: "And he was in ... he was in, ah, such pain – his kidneys hurt so bad he thought he was gonna die (!)

And, ah, to that point Bob had, ah, never had any health problems or never had any sedatives or painkillers. And, ah, the doctor gave Bob a shot of Demerol."

AB: "Demerol?"

GH: (laughs). "And ... and I called him ..."

BL: "I remember that."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "... and he was 'floating on Cloud 9' (!) He wasn't even coherent (!)"

AB: (laughs).

GH: "And I came to his house to see what was wrong, and then he was literally ... literally *high* from, ah, from a painkiller they gave him just so he could stand, ah, the pain in his kidneys.

So whatever went through his system certainly stuck there."

BL: "Yeah, so there was an adverse reaction to something."

AB: "Do you think that was ... well, of course, you have no way of knowing whether it was the, ah, allergy test they put you through or the shot they gave you?"

BL: "Or was it, you know, an amazing coincidence that, you know, ah, ... [unintelligible] ..."

GH: "But he had no ... no prior kidney problems."

BL: "... or something.

Yeah, I mean it is, you know [unintelligible]."

AB: "Well I take it you went to the doctor?"

BL: "I did, yeah."

AB: "What'd he say?"

BL: "I don't remember!

I think he said, ah ... he gave me a shot, ah, of painkiller – ah, Demerol, I believe it was – and, ah, he took a urine sample, a blood test, and, um, he asked if I had any previous problems ... anything strange.

And obviously, I said: 'No, no, no.' Certainly didn't mention anything about getting an injection ..."

AB: "Right."

BL: "... at a strange place in the middle of the desert."

AB: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um ..."

GH: "Didn't they do X-rays or a Cat-scan, or something?"

BL: "Not a cat-scan."

GH: "And find out no kidney stones?"

BL: "Yeah, they did, ah, just an X-ray to see if there was any blockage.

Ah, but ..."

GH: "There was nothing."

BL: "... a day later or I think even the next morning, *everything was fine* (!) Ah, the X-rays came back negative and I believe the blood work came back negative too, as did the urine sample.

So, and in fact, I think his conclusion was that perhaps I had passed a small stone ..."

AB: "Umm-hmm."

BL: "... and you know, wound up in my bladder and then it would probably hurt coming out again.

But, um, you know that never occurred and you know whether or not that scenario was correct, ah, you know again, is just speculation.

But, ah, I don't know. That ... ah, you just stirred that up in my memory I don't ... you know, I don't think ..."

AB: "Well, that's how little ..."

BL: " ... I've even mentioned that since it ..."

AB: "... that's right. That's how little bits and pieces come back."

Ah, how's your health now by the way? And since then? Okay?"

BL: "Oh, fine. No problem."

AB: "All right."

* * *

AB: "Um, so anyway, ah, you pass all their little tests ...?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: “Pass all that. The next thing to happen was that I was, um, led into a room with, ah, quite a number of little briefing packages, um, briefing papers, or ... ? These ranged from two pages (2 pp.) to about five pages (5 pp.). Ah, little folders with different aspects of the project, um, that I was working on.

This was, ah, I believe the ... part of the first day and the second day that I was working there. Um ...”

AB: “So they just set you down at a table and had you begin to read about ... ?”

BL: “Yeah, what these were are just basic overviews of what each group was doing. Just essentially to give you knowledge of what the other facets of the project were about.”

AB: “A general overall in other words?”

BL: “Right. Had no specifics whatsoever, but ...”

AB: “Figures.”

BL: “... if in ... ah, for instance there was a group of metallurgy, yeah, so on and so forth.”

AB: “All right.”

BL: “Um ...”

AB: “Well ...”

BL: “... it also contained some of the names of the projects.”

AB: “Oh it did? (!)”

BL: “Yeah.”

AB: “All right.

Ah, that’s a good place to break, so relax. We’ll be back shortly.

The story you’re hearing is a remarkable one and we’re beginning to hear new details, because Bob’s remembering new details.

Bob Lazar and Gene Huff are my guests.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

The subject – Area 51 and more specifically, Area S-4.

Whereas you will hear shortly *extraterrestrial craft were back-engineered!* Yes, that's what Bob did!

I'm Art Bell. And this is Coast to Coast AM."

* * *

AB: "Well, here I am. And Bob Lazar and Gene Huff are here.

It's the story of a lifetime, and we're trying to develop it slowly and get as many details as we can. But we're about to get to the, ah, very interesting part here. So hang with us!"

* * *

AB: "Now back to Bob Lazar and Gene Huff.

Now you're welcome to fax in a question. Ah, as a matter of fact, I already have many, but I'm going to hold them until the story unfolds completely. Then we'll ask some of the fax questions ... then we'll go to the phones.

So if you're dialing finger is itchy – and it is, 'cause they're all ringing – just relax, we'll get to the phones in due time.

Right now, let us unwind the story.

Back to Bob Lazar and Gene Huff

Gentlemen, you're back on the air again!"

* * *

AB: All right. Ah, so here we are ... ah, you're in a little room with a bunch of briefing papers, giving you more or less an outline, but not specifics of what ... of the work being done on ... actually at that point did they ... did they state what it was that was being worked on?"

BL: "Well, at this point, yes. This was the first time I really knew exactly what I would be doing. And this is where it was stated that the ... the project – excuse me – the project was essentially that of back-engineering an extraterrestrial craft (!)"

AB: "That must be quite a line to read?"

BL: "Well, it was ... *and it was also hard to believe.*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Certainly going into the project, I was basically a 'nuts and bolts' guy and certainly didn't believe in UFOs, and thought everyone was crazy, ah, that even considered the topic.

I certainly believed that there was life elsewhere. Certainly life can exist on other planets, other galaxies, other ... other solar systems. But, ah, I just found it very hard to believe that there was any, ah, intelligent life visiting Earth. And, ah ..."

AB: "You had never had any close encounter of the third kind?"

BL: "No, no, and I thought people were basically crackpots that thought so."

AB: "Wacked-out!"

GH: "But also, Art, he was into science and technology, *and he certai*nly *wasn't well-read (!)*

I mean, he had never heard of the, you know, Betty and Barney Hill case. Or he didn't know anything about, ah ... ah ... ah, the Roswell crash, or anything along those lines. I mean, he wasn't interested and he didn't pursue it.

And ... and if you all remember, ah, really a decade ago, I mean, some of that information was available, but certainly wasn't prevalent to the point that it is today with websites and movies and television shows."

AB: "No indeed! As a matter of fact, before we proceed, Bob, I'd be very, very interested to hear your reaction.

I have interviewed now twice – ah, very rare interviews by the way, ah, hours long interviews – with, ah, Colonel Philip Corso. And I'm kind of interested to get your reaction to Colonel Corso's, ah, revelations about the back-engineering and insertion into American industry he did of artifacts from the Roswell crash.

Ah, were you surprised to hear about that?"

BL: "This is the first I'm hearing about this."

AB: "Hah! (AB laughs). Is that right?"

BL: "What is inserted into American industry?"

AB: "All right ... all right.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, Philip ... ah, Philip J. Corso – Colonel – um ..."

BL: "I real- ... believe it or not, I really am completely uninterested in the topic UFOs and ... and never follow it at all (!)"

AB: "All right. Well, this ..."

BL: "I'm in the dark ..."

AB: "Fine."

BL: "... as far as ... as far as all this is concerned."

AB: "This is a man, who, ah, was given the job. He's now eighty-two (82) years of age, by the way. He was given the job of, ah, he was actually handed a filing cabinet, ah, by a General, and he was given a job of figuring out what some of these things were and introducing them into American industries – specifically Bell Labs and some others at the time.

And these were artifacts from Roswell. *And he is very, very credible!*

He wrote a book called *The Day After Roswell*."

BL: "What specifically? Ah, what devices?"

AB: "Um, devices that led to ... and I'm ... I'm gonna ... it's gonna be hard ... night-vision scopes, for example. Ah, fiber optics, for example. The transistor, for example.

A lot of, ah, leaps that – by the way, particularly the transistor. Ah, there's not much of a paper trail for, ah, if you ... if you look back at the development in Bell Labs of the transistor. There's not a big paper trail.

Yes, it arrived, *but there's not a big paper trail about how it arrived (!)*"

BL: "Well ... hmm. (grins). I'm so skeptical of something like that. The reason being ... well, let me tell you, certainly you've seen pictures of the first transistor. We know it was developed at Bell Labs. We know there were a couple guys working on it.

Um, ..."

AB: "Umm-hmm."

BL: "... but you know what the first transistor was? It was essentially just ... I mean it was more along the lines of a diode. Just, ah, ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "That's right."

BL: " ... a p- ... a p- and a p-junction. It's on a big slab of silicon – it really couldn't do anything. Certainly if we had been given that advanced technology at that time, um, wouldn't it have been something a little more down the road?"

AB: "Ah, a lot of it was. A lot of it, they had no idea and, ah, ..."

BL: "Well, is he saying that, ah, he worked with some of these guys or hinted ... ?"

AB: "No ..."

BL: "... to them, or ... or was this all a ... a big conspiracy and everyone was ..."

AB: " ... no, it was ..."

BL: "... in on it?"

AB: "... he was just a middleman, and his assignment was to take something that looked interesting and take it to American industry, and try and determine the function ... and whether it could be duplicated or not.

It's a long story and I don't wanta ..."

GH: "Oh, I see ... right."

AB: "... burden you with it."

GH: "But [unintelligible], he's [Corso's] ... he's highly qualified. I mean, this guy is ..."

BL: (grins). "I'm not ..."

GH: "... not some ... [unintelligible]." (laughs).

BL: "... I'm not immediately debunking him, but I, you know, ..."

AB: "Sure."

BL: " ... it's just my natural reaction to jump on that."

GH: "But Art, he was an officer in the military and held some very lofty positions, right?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Oh, absolutely.”

BL: “Well, I’d actually be interested to ... to look at that.”

GH: “Art, I actually gave him [Bob] UFO Magazine, so he could read about it, but he doesn’t read about UFOs, so ...”

AB: (laughs). “I understand.

It really is true.”

GH: (laughs).

AB: “People don’t believe this about you, ah, Bob – they think you are the ‘Guru of, ah, Ufology’.”

BL: “Oh God! Boy, ...”

AB: “And it just ...”

BL: “... have you got the wrong guy!”

AB: “Yeah, *and it just isn’t true (!)”*

BL: “No ... please!” (laughs).

AB: “Yeah, I remember the interview I did with you before. (laughs). I remember it very well.”

* * *

AB: “Anyway, ah, so here you are reading about all of this and you get sort of an overview of it all, and probably by ... what ... what are you thinking by then?

I mean, is your mouth hanging open?

Extraterrestrial ...”

BL: “It is ... it is to some extent. And another part of me is beginning to wonder whether or not this is true at all? Or if this is some ...”

AB: “Some sort of, ah ...”

BL: “ ... psychological test?”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm."

BL: "Ah, you know, everything else was so way out essentially, ah, maybe this is, you know, another game that we're playing?"

AB: "Maybe they're just trying to, ah, determine what reactions of people in science would be to extraterrestrial craft or the fact of extraterrestrial presence of any kind at all?"

BL: "Right. And ... and certainly all these thoughts had gone through my mind. Um, from there, um ... now the days have kind of blended together in my mind – I don't ... it's hard to separate what happened on each day after that.

But, um, I believe that the next time I went there, ah, was the time that I was actually let in through one of the hangar doors. Now normally we drove alongside of the installation and came in the main entrance."

AB: "Umm-hmm."

BL: "Um, this one time we drove up and one of the hangar doors was open."

AB: "Uh-huh (!)"

BL: "In the hangar doors as plain as day – or in the hangar door, ah, as plain as day – was the craft that I had later labeled the 'Sport Model.' A very sleek-looking, ah, very stereotypical flying saucer.

Ah, my immediate reaction was this is the new generation fighter that we're working on. Ah, for whatever reason, it's saucer-shaped. But, ah, immediately in my mind I said: 'This explains all the UFO sightings throughout history (!) It's just been the development of this thing.'"

AB: "Here it is – the saucer."

BL: "Right. Here it is. This makes, you know, perfect sense."

AB: "I've got a model five feet (5 ft.) away from me here – a Testor model – which I believe the Testor Corporation built, based on your description?"

BL: "Right. It looked exactly like that."

AB: "Is that what we're talking about?"

BL: "Exactly!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “The ‘Sport Model’ ... you ... you call the ‘Sport Model’?”

BL: “Yeah, very sleek, sporty looking. Ah, yeah, that’s it exactly.”

AB: “I’ll be damned!

All right.”

* * *

AB: “Ah, so you drove by this thing?”

BL: “We actually stopped in front.”

AB: “In front?”

BL: “I was led out of the bus. Ah, the security guard first, then Dennis and myself. Dennis walked on ahead of me, and, ah, the security guard told me to keep my eyes forward and just follow Dennis into the back, and at the back of the hangar there was a door that led into a hallway and the office areas.

Um, I walked right by the craft. Ah, the door was off the craft ... or hatch – whatever you wanta call it. Right alongside of it ...”

AB: “Hmpf.”

BL: “... was an American flag adhered to it. A little sticker, not ...”

AB: “Really!”

BL: “... you know, a [unintelligible – cloth?] flag.

Now all that did was cement it in my mind, saying: ‘Well, this is ... you know, obviously this is it.’

Um, I slid my hand along the side of the craft, um, which the guard didn’t appreciate, and I was told, again, keep my hands at my side ...”

AB: “What did it feel like?”

BL: “... [and] walk forward.

It’s ... I ... I say it felt like metal, and the reason I say that is because it was cool to the touch.”

AB: “Umm-hmm.”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, so ... yes."

AB: "It could be metal or ... ?"

BL: "It could have been an advanced ceramic, absolutely."

AB: "Sure."

BL: "But to me ..."

AB: "Sure."

BL: "... it felt and it appeared like metal.

Um, we continued in, and this was where I first met, um, the person that I'd be working with. Barry Castilio or Castile ... however you pronounce that?

Um, and this is when I first saw the initial components of the craft, ah, that had been taken out."

AB: "So they had begun to gut this thing then?"

BL: "Not this particular one – *there was more than one there (!)*"

AB: "How many?"

BL: "There were actually nine (9) craft – not all like this, but from what they told me ... from what I saw, there were nine (9) craft.

And don't ask me where they came from or how we got 'em, or anything – *I ... I have no idea!"*

AB: "Umm-hmm."

BL: "But, ah, the craft were in different, ah, really different states. Some were completely dismantled. Ah, some looked as if they would be operational ... you know, that they hadn't been touched at all. Um, but apparently from what I understand, all the crafts had the exact same reactor and propulsion system in 'em."

AB: "Did any of the craft look ... look as though they had been in a collision or crash?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Ah ... no. The only one that had damage to it looked intentional. It was ..."

AB: "Hmpf."

BL: "... a, um, craft that had, ah, a ... hmm, it's kinda hard to describe. But the area around the craft – the lip, if you will – was very broad and flat and thin. And it looked as if it had been stood up and a projectile fired through it.

Ah, the hole from the distance that I saw, it looked around four inches (4 in.), but it could have been at any size. Just ... it looked, ah, as if the metal was bent outward and, ah ..."

AB: "So it ..."

BL: "Now that could have been dropped from the sky. Someone could have fired a ... a projectile through it. Ah, who knows?

Again, this is just speculation on my part."

AB: "Well, that ... that ... that alone is very interesting!

In other words, we're not dealing with Superman's cape here – holes could be blown through it."

BL: "Right. Of course on the other hand, an extremely unscientific test: You take something as priceless as that, you don't stand it up and fire a cannon at the thing or a howitzer (!)"

AB: (laughs).

BL: "Um, you certainly, you know, take a small quantity off and, you know, do your analysis of that ... that piece. But for whatever reason, that was the only one that looked like it sustained any damage. Um, some of the other craft were, ah, dismantled to some point, but certainly not wrecked!

Ah, the only craft that I was permitted to work on, to touch ... to have anything to do with, was the craft that I termed the 'Sport Model.' That's the one that you have a model of there."

AB: "Well, as you turned around ... as you walked in on all of this though, Bob, you ..."

BL: "No, I did not see this all at one time. This is ... I saw this one (1) craft. And the hangar doors are all ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Right."

BL: "... the hangars are all next to each other and only at one time, ah, you know, way down the road, were all the bay doors opened at one time and I got a glance to see in what was the other ... in the other hangar doors. But for the most part all I – at this point – all I knew was that there was this one (1) craft. And *now* in my mind I'm convinced that this is just a, ah, U.S.-manufactured, extremely secret, you know ..."

AB: "Craft?"

BL: "... fighter? Reconnaissance craft? Who knows what? But, ah ..."

AB: "And the ... the little American flag did that for ya?"

BL: "Oh, without ... without question that was it! It's a done deal!

Um, so that's ... that's where that's ..."

AB: "So what ... what do you say? You look at it and say, turn around to your, ah, 'companion' we'll call him, and say: 'Wow!' or 'My God! or 'Where did these come from?'"

BL: "No ... nothing! All ... I just had a smile on my face – if I remember – ..."

AB: (laughs).

BL: "... walked into the back door, and then, you know, the introductions began.

The only other person I really interfaced with was, um, Rene, ah, I don't remember his last name. Um, but ... and I actually can't remember what in the world Rene did, but for the most part, Barry and I worked closely together.

Um, now this was also the first time that, um, my supervisor left me alone, ah, with Barry. And, um, you know, this is where the learning process essentially began."

AB: "Did ... did they ..."

BL: *"And this is where my view of everything changed!"*

AB: "Did they tell you at that point what your specific job was?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

In other words, there it is! And it's sort of like: 'Okay, what am I supposed to do?'"

BL: "Well, that ... that ... that's what this ... you know, that's where we begin now. This is exactly, ah, what this meeting with Barry, ah, entails is the description of precisely what I'm supposed to be working on – what my function in life is now at this place."

AB: "Hmm."

BL: "Ah, and this is where I find out that we are essentially ... well, number one, that the briefings I was reading are correct."

AB: "In other words, they are extraterrestrial?"

BL: "Right. These craft are extraterrestrial. The ... the, ah, the scope ... the aim of our project is now to back-engineer these craft or this one particular craft, ah, with the intention of duplicating it or duplicating the sub-, ah, the sub-systems within it, ah, using earthly materials.

So that's ... that was the project (!)

Ah, now this hit me quite hard at that time and needless to say now (laughs) this night I didn't get any sleep (!) It was fairly exciting before that, ..."

AB: "Ha!"

BL: "... but, um, and ... and certainly Barry just telling me this wasn't enough – this is when we also had some demonstrations on what we *had* found out, um, or what information had be- ... had been gleaned so far from the technology that we've seen.

Um, you know, it was all very fantastic! And, ah, it was absolutely mind-boggling!"

AB: "Well, I know you don't follow all this, but I have to ask: Have ... have you seen *Independence Day*?"

BL: "Oh, absolutely! Yes."

AB: "Oh! Okay ... good. At least you've done that.

Ah, you remember when they brought everybody into, ah, Area 51 and they opened the big door and you wanta see all the [unintelligible]."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, they ... they invited me to the premiere of that."

AB: "Oh, they did!"

BL: "Yeah. In fact, they made me stand up for some reason."

AB: "They made you ..." (laughs).

BL: "Yeah, they introduced me. Ah ..."

AB: "I see."

BL: "... but, um, in fact, someone called – I don't remember the people involved there – but when they were talking about the movie ... the making of the movie so on and so forth, the, ah, lab technician there – um, I don't remember his name in the movie, but who wore the white lab coat – they called the 'Bob Lazar guy' (!)"

GH: (under his breath) "Uh-huh ... right."

AB: "Yeah."

GH: "Dean Devlin was the writer."

AB: "Ah!"

BL: "Was he? I don't remember the other people that were there, but, ah, I thought that was pretty funny.

But as they said, they had taken, ah, the ... for the movie they had taken much of the UFO-lore stories and everything that had been circulating around for years, and, you know, threw together the script in a short time and, you know, produced it.

So that wasn't, ah ... it looked nothing like that by the way, but, um, you know, the idea was the same."

AB: "Same, right ... same idea.

Ah, all right."

* * *

AB: "Well, we're at an interesting juncture here and the real fun is about to begin.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, were you told that you were going to be working on one specific area of back-engineering or were you going ..."

BL: "Only."

AB: "Only? Really ... only?"

BL: "Yeah, only a power and propulsion system, and everything else is essentially off-limits."

AB: "Meaning you couldn't even touch it?"

BL: "No, couldn't touch it. However I did get, ah, I did get to go in the craft, ah, one time. And this was for the express purpose of only seeing the placement of the reactor, and how the ... the gravity amplifiers worked, ah, how the emitters moved freely underneath on the ... the primary level, and, ah, just how all the sub-components, you know, fit together."

AB: "All right.

Ah, that's a good place to hold it.

We're at the top of the hour. Take a good, ah, few moments to relax and we'll be right back.

And we will kind of recap at the top of the hour.

And then you're gonna hear about an extraterrestrial craft, what it looked like, what the power and propulsion systems were, how they worked, and believe me, much more!

It's not *Independence Day* ... but it's the same idea, except in this case –

It's for real!

From the high desert – an area near Dreamland – this is Coast to Coast."

* * *

AB: "Good Morning, everybody! What an unusual rare opportunity! One that may not come along for a while ... incidentally.

My guests are Bob Lazar and Gene Huff.

Bob Lazar is the ex-government scientist, who back in 1989 came forward with the fact that he had been part of a team of scientists, who back-

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

engineered extraterrestrial disks ... 'flying saucers' at a base known as S-4 fifteen (15) miles south of the infamous Area 51 at Groom Lake, Nevada.

Along with him, Gene Huff, Bob's long-time friend and business partner [unintelligible – for] really all these years, who's a writer and co-producer of the *Lazar Tape*, ah, which we'll tell you about. Gene is a real estate appraiser and screenwriter. As a matter of fact, ah, he has written the screenplay – and has won the competition for that – *S-4: The Bob Lazar Story*.

And in the first two (2) hours of the program, we've moved through Bob Lazar's employment, um, early employment, ah, in New Mexico, ah, to his introduction to Edward Teller, to his employment, ah, finally – ah, and we've had a lot of details we've never heard before (!) – at Area S-4.

And we have just arrived at the point in the story where he has met up with what he calls the 'Sport Model' craft. And I've got a studio cam[era] here and I will endeavor over the next thirty (30) minutes to take a good picture of the Testor model, which is said to be a faithful reproduction, and we'll confirm that, ah, with Bob, of what he saw! I've got one right here.

By the way, you can get one of those from Testor.

So all of that, and a bit of a surprise coming up in a moment."

* * *

AB: "Now back to my guest, Bob Lazar and Gene Huff. And gentlemen I have a surprise for you.

Ah, Bob, you were in effect recruited I think by Edward Teller."

BL: "Umm-hmm."

AB: "I have a friend, who's listening to the show this morning as we speak, ah, believe it or not, all the way down in Perth, Australia. His name is Stan Deyo, and he was also recruited by Edward Teller. And he's got a question or two for ya!

I'm gonna see if we can bring him up, Bob. Ah, all the way from Perth, Australia – there's a slight delay in the phone line transmission – ah, Stan, are you there?"

SD: "Ah, yeah, Art."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Okay, very good. Um, Bob Lazar is on the line and I know you've followed the Lazar story. And you might briefly ... just very briefly ... recap yours and ask a question."

SD: "Ah, all right. Very briefly, ah, I was working, ah, in the computer business in Dallas[, Texas] in nineteen, oh, I think it was seventy ... seventy-one (1970-71) and, um, I ... among other things, I was also, ah, doing some investigation for the FBI [Federal Bureau of Investigation], ah, at the corporations where I was working – it's undercover, ah, kind of plant ..."

BL: "Umm-hmm."

SD: "... um, during this time at this company where I was working – it was a large, um, corporation, called Dal-Tex Optical at the time. It had a hundred (100) sub-corporations and a lot of them operated in Nevada.

And, um, during the time I was there, I was approached by one of the senior executives of this company to go meet with a Dr., ah, James R. Maxfield at the radiation research, ah, clinic over ... a couple miles from where we had the office in Dallas.

And I ... I didn't go for about a month. Then, ah, I met this same executive at a ... a morning coffee in the, ah, executive tearoom. And, ah, he said to me – I hadn't been to see his friend Maxfield and the reason he'd asked me to go was because I had talked to him about some work that I had been doing in my time off ... my private time at home in my home laboratory working with two (2) things:

One was a thermionic, ah, electrical converter and, ah, the other was a rather novel method, I thought, of propelling a, ah, flying, ah, aircraft, ah, which was, ah, circular-shaped ... you know, flying saucer you call 'em today."

BL: "Umm-hmm."

SD: "Anyway, ah, in the course of having told this guy just over coffee. Well, he kind've got reasonably interested in it and told me I oughta go talk to a friend of his.

And I didn't do it, so thirty (30) days passed and he said to me: 'Look, you haven't been to see Jim Maxfield yet, please go this afternoon – I booked you an appointment at three.'

So I go over to this place, and it's not like a place that sees people very often. It was, um, it was open ... the door was kinda ajar, but there was no cars in front of it and ... and daylight. And, um, I walked in, the lights were

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

off down the hallway, and I walked down the hallway, and, ah, it was kinda dark. And this ... suddenly this nurse, ah, well, I guess a receptionist-type lady appears out of nowhere from the side, and she says: 'Yes, can I help you?'

I said: 'Oh, gee, I didn't know anybody was here! Look, I ... I think I'm in the right building. I'm looking for this Dr. James R. Maxfield.'

And, ah, she says: 'Oh, yes, Dr. Maxfield is here. He'll be out in just a second. He's down in the lab.'

And so, sure enough within a minute or so this big tall dude comes out in a white, ah, medical coat ... *smokin' a cigar, wearin' cowboy boots (!)* He says: 'Ah, yes, I've been expecting you. Come on into my office.'

At this time is when I first got introduced to, ah, this clandestine organization in the United States that was headed by Dr. Edward Teller – and who Maxfield worked with ... with, ah, Teller. And this organization, um, had been working since the mid-Fifties on something like fifty (50)-some-odd projects. All relate directly to, um, flying saucer technology, if you wish to put it down to that level.

Ah, I was just the ... the latecomer on the scene. They showed me about their, ah, base down at the South Pole and the ice cap ... how you had to access it by submarine or something similar. And, um, they explained to me they knew what I was doing. They even knew what I was *thinking* worse, 'cause they asked me about my physics.

And I said: 'Well, look,' thinking I was talking to some of the greatest physicists in the world – which ... which I was. Um, I didn't have my degree in that area and, ah, you know, I said: 'Well look, guys, um ... sir, I, ah, have been working on a way to ... to unify gravitational electromagnetic and magnetic effects.'

Ah, and he said: 'Oh look, spare me all that. You're working on anti-gravity.

Now let's get to the major matter: How are you doing it?'

And that's when they started or when he started telling me, um, that I need to finish my research *with them* down in Australia instead of America (!) And that's why I'm here today, 'cause those guys packed me up and sent me down here."

BL: "Hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

SD: "We parted ways, um, in nineteen seventy-two or -three (1972-73) I think it was – I was only with them for about a year – and, ah, I got rather, ah, disenchanted with all the technology they were holding back from the people (!) I was still young enough to think, ah, that we could, um, that we could save the world by giving technology to, ah, you know, countries that needed food and grain and water and stuff shipped back and forth rather rapidly.

But, ah, anyway because of that we parted ways in a ... in a real huff. And, um, I kinda hid in the bush for a while, because they ... they really kinda thought it would be better if I was buried (!)

And then, ah, after coming out of that, I wrote the book, *The Cosmic Conspiracy*, to kind of be insurance, and told a lot of what I had gone through in there and left the rest for ... or I'll tell the rest if you get short with me (!)

So, ah, now that's my side, Bob."

BL: "Hmm, that's, ah ..."

SD: "Did ... did you ever run in- ..."

BL: "... that's [unintelligible – a real-sounding(?)] story."

SD: "Did you ever run into Jim Maxfield at all in your side of it?"

BL: "No, I haven't. Actually now, you ..."

SD: "Well ..."

BL: "... I've got a thousand questions now! But one of the, ah... ah, a problem on my mind here is what ... what function ... what was Teller's function? Was he ..."

SD: "Well, he seemed to be in charge or overseer of all the projects, ah, at the highest level. That's all that I was told."

BL: "See this is something I've always wondered about the project down ... down where I work. And, ah, you know, no one really ever spoke of him, but I got just a gut feeling that he was silently in charge of everything.

And, ah, it's ... well, what you're saying is also very interesting, because, ah, a lot of what, ah, you're talking about seems to mimic some of the things we were working on. Ah, and ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "In fact, Bob, when ... if I remember right ... when Teller called you ... when you originally got the call from him to, ah, contact the gentleman at EG&G, Teller said that he was no longer active, but worked in a consultant capacity."

BL: "That's right. That's right."

SD: "Uh-huh.

Something happened after I left, because ... in fact, I'll tell ya I ... I had 'minders' appointed down here, who really run this country and run the prime ministers.

My minders operate out of a group called the Melbourne Club, and they're you know the old kind of British Raj, you know, ah, cigars and port ... ah, white-haired guys."

AB: "Hmpf."

SD: "Anyway, they brought me into their halls of power, and I had lunch a few times with, ah, the kingpins there. And my ... my mentor was, ah, Sir John Williams and, um ... ah, Henry Somerset ... Sir Henry Somerset.

Anyway, we were sitting there one day at lunch and they were talking amongst themselves about someone moving in on them or they were like ... like an undeclared war status – *and that they were losing (!)*

And they never mentioned aliens or you know, that kind of stuff, so don't jump the gun, but I, you know, I heard them say: 'Well, yeah, Henry it looks like, um, we're gonna lose this. You know, they're ... they're just moving in.'

And ... and I waited and nothing else was said.

And I said: 'Well, excuse me, gentlemen,' I said, but I say – you know, thinking I'd be clever – I said: 'Do you mean the European Economic Community?', 'cause we've been talking, you know, large corporate or money deals and that kinda country, and they both look at me like, I'd done a rude at the table or something, and said: 'Aw, maybe we'll do some fishing at the farm this weekend, Henry?'

'Yes, John,' and you know, immediately I knew that I had asked a question that I should have known the answer to already ... *and didn't (!)*

Anyway, they ... they indicated at that point that they were being taken over. Well, I got away from the organization, I wrote the book, and all that.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Years passed, and about seven (7) years ago, I have a friend in ... in Scottsdale, Arizona, ah, named Conrad Murphy. And Conrad goes, ah, to a lot of places – he's, ah, he races, ah, boats and, ah, cars. He's ... he's, you know, a fairly active fellow in business.

Anyway, Conrad is invited to give the morning devotional at ... at some big business breakfast like for the, you know, Arizona 500 Club or something like that. And ... and so he rang me: 'Guess who I'm gonna give the ... the, you know, the breakfast benediction right next to ... who's sitting right next to me, ah, next week?

It's ... it's, you know, Edward Teller! '"

BL: "Hmm."

SD: "And I said: 'Wow! Can you get to Dr. Teller and say, you know, take him a message – 'I wanta talk to him'?

He said: 'Not a problem.'

So I waited and waited, and a week passed, and so Conrad rang me back and he says: 'Wow!' He says: 'Well, I sat next to him.'

And he said: 'You know, it was all kind of, you know, normal conversation, give the benediction, eat a bit.'

And he says after he had a couple of bites, he said to him: 'Look, um, what do you know about, ah ... ah, this fellow named Stan Deyo, you know, down in Australia working on antigravity and, you know, flying saucers?'

And he said, Teller looked at him very blankly and said: 'Don't know the fellow.'

He says: 'Oh! That's odd!' And he reaches in his coat and pulls out a copy of my book with my photo on it and turns it up in front of Ed Teller, and he said the blood drained out of his face! And he looked away, and a general over on the side, who was in uniform, came over and took Teller, and said: 'Dr. Teller has got another meeting', and took him away.

So, I wondered at that point whether Teller was in charge of anything anymore? You see what I'm saying?"

BL: "Hmm. I do. That's very interesting."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

SD: "I've never been able to get back to the team. It's, ah, you know, I think they did lose whatever ... whatever was tryin' to take them over ... did (!)"

BL: "Hmm."

AB: "And so anyway, ah, after all of that, Stan, ah, had to sort of lay low for a while and he just sort of ended up staying in Australia."

SD: "Well, Art, ah, I had to give up my U.S. citizenship to keep from being extradited at the time that they were trying to ... to get to the bottom of this. okay?

I'd love to be back in the States."

BL: "Were they trying to prosecute you for ... for anything? I mean, what was ..."

SD: (exhales audibly) "Well, I wasn't sure how ..."

BL: " ... like there's a lot of the story missing."

SD: " ... it was going to go ...

Sorry, sorry. Say again?"

AB: "See, that's the delay we have."

BL: "Oh, I see. My fault.

Ah, no, just go on.

It's just, what ... what was the reason? What were you, ah ..."

SD: "There were ..."

BL: "... were they trying to prosecute [you] for, ah ..."

SD: "There were a number of things, Bob. One of them was that ... [dog barks in background] Oh!

There were a number of things ... [dog barks again]. Ah, Jesus! Can I just put the dog on? She wants to say something here?

Just a second. I don't know ...

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, the ... as I said to you, I was doing some undercover work for the FBI – and they deny of course there were seven hundred (700) of us doing it. Aw ..." [dog keeps barking].

AB: (laughs). "It's ..."

SD: "I'm sorry."

AB: "... a clear dog from Australia! Believe me, it's coming through very clearly."

SD: "These are the most popular dogs on the planet! They've seen a bird out here and they're trying to eat it."

AB: "Well, all right."

SD: [to his dogs]: "All right, quiet down."

AB: "The question is, ah, Stan, were they trying to prosecute you or were there threats on your life? How serious was it?"

SD: "Both ... *both!*

Um, when ... when I went underground they ... they had really determined they were gonna put me underground *permanently (!)* in ... in, ah, Melbourne."

BL: "Well, were you that much ..."

SD: "So to [unintelligible – protect(?)] myself, I ran for, oh, a little over a year I ... I traveled in the Australian bush with, you know, let the hair grow out and wore the sunglasses, and, ah, traveled with the hippies and whatever ... just disappeared.

Ah, finally I got hungry and had to come back in, and, ah, when I did, I came back under an assumed name and worked for a while. And, ah, but eventually they caught up with me, because I applied for work in ... in companies and had to show my passport.

Ah, when I did ..."

BL: "What was the ... ah, can I interrupt you for a second?"

SD: "Sure."

BL: "What was the threat that you presented to 'em?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

SD: "Well ..."

BL: "Were they afraid of the information that you had or ... or ...?"

SD: "Yeah ... yeah."

BL: "Okay, so that was their main concern: That you were running around with information that you ... you could possibly divulge to someone else and ...?"

SD: "Well, first of all, I would be able to identify them. I mean, I could identify, you know, like by name the people that were the head of it and the, ah ... the, ah ... ah, aeronautical research centre at Fisherman's Bend in, ah, Melbourne. And, ah, in the Australian Club, who of course control the prime ministers of this country (!)

And there was a number of things that I ... I was privy to that would be rather embarrassing (!)

But in their defense let me say this: Now that I've had time to think about it, if I'd have been in their position and, ah, they were holding the secrets they were and were under the pressures they were, I would probably have ordered my execution as well (!)

Um, it, um, *it's bigger than one person's life.* It's a really – I'm sure you would appreciate this, Bob. What we're talking about is a cover-up of incredible proportions!"

GH: "Were you able to continue your research or did they have all the requisite hardware?"

SD: "Ah, course they did! I ... I did do some. I did play around a bit what I could do.

But, um, you know, I couldn't ... I didn't have access to high-temperature, ah, coating. I couldn't put my [unintelligible] or anything else on ... on ... on the, ah, the [unintelligible – (capacity)] surfaces.

But your little ... that ... that video you did with the little ship that had the thermion converter on it ..."

BL: "Umm-hmm."

SD: Ah ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "It was a *little ship!"*

SD: "... I don't know why you had to have an element to ... whatever it was? 115? Because, ah, we were quite aware that you could convert, ah, thermal energy at around thirty-seven, ah ... ah, gigahertz (37 GHz) on the ... on the ... on the sampling frequency.

You could ... you could take random heat and convert it into flowing electric energy ..."

BL: "Well, that makes a thermionic generator. I mean, yeah ..."

SD: "That's it! That's it!

[Unintelligible – Coefficiently (?)] ..."

BL: "Yeah, but all that does ... yeah, that's just, ah, that's just providing electrical power."

SD: "That's correct. That's correct. As I say, We didn't even need 115 to do that though (!)"

BL: "Well, yeah. No one does. I mean that's how, ah, yeah, I mean space, ah, space thermionic generators just use, ah, you know, plutonium to warm, ah, essentially, ah, you know, a ... a thermo-couple using the, you know, Seebeck effect or whatever to, ah, produce, ah, you know, electrical energy. However the basis of the craft that I worked on – the electrical energy – was merely a by-product. *That was not how the entire craft operated.* That's where the 115 came in."

SD: "Now the ... the other thing I notice is there ... you're using gravity wave A and gravity wave B, ah, focus, ah, field."

BL: "Umm-hmm."

SD: "Um, in the stuff we were working on, it ... it, um, the field we would generate, was in a ... a toroidal field that would curl [unintelligible] ..."

BL: "Well, that ... that's exactly how this was generated, which is essentially in a toroid, ah, around the craft."

SD: "Ah, okay."

BL: "Um, in fact there's ... I just have some, um, some of the animators gave me some fantastic graphics that, ah, I haven't really been able to post anywhere, but I did wanta put 'em up on the web somewhere, 'cause there

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

are a ... a lot of people that are interested in the actual propagation of the gravity field. And I was just about to, ah ... ah, give those to the guys that, ah ... ah, handle our webpage and, ah, you'd be, ah, you might be worth having a look at that."

SD: "What's the, ah, website?"

AB: "Ah, it's ... look, ah, Stan ..."

SD: "You don't [unintelligible – want to ... (?)]"

AB: "Don't ... yeah, just go to my site and you'll be able to jump right over.

Stan, we're out of time in this half-hour."

SD: "Okay."

AB: "But what ... from ... from what I've heard I think that you two should be communicating."

SD: "I know. Well, I never have been able to reach Bob. He kinda did like I did and went to ground I think." (laughs).

AB: "Yeah. Well, what I'll do is I'll provide Bob with your number in Perth."

SD: "Okay."

AB: "If ..."

SD: "That's good."

AB: "With ... with your permission. Is that all right?"

SD: "Fine. Excellent!"

AB: "All right."

SD: "I'll talk to ya, Bob."

GH: "Email ... email might work well too, eh?"

AB: "Yes, it does work well and we can make those arrangements as well. So ..."

BL: "Oh, that would be fine ... yeah. I'd like to, ah, talk to him."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right.

Stan, um ... ah, thank you very much, and, ah, we'll put you two in contact.

All right?"

SD: "Good night."

AB: "All right. Good night from America, and, ah, we'll be right back with Bob Lazar and Gene Huff. This is Coast to Coast AM."

* * *

AB: "Bob Lazar and Gene Huff are my guests.

This is one of the wildest, most believable stories you've ever heard!

I wonder if everybody out there understands the significance of what they're hearing?

It's sort of coming out in a matter of fact way – but do you understand the significance of what you're hearing?

Ah, take Stan Deyo, for example. Ah, very much a religious person – a very devout Christian (!) And, ah, very much a truth-teller!

And now Bob Lazar ... and the same matter-of-fact kind of delivery. But consider, please consider, exactly what you're really hearing this morning – *the implications of what you're hearing! What it means!"*

* * *

AB: "Gene and Bob, you're both back on the air.

It's kind of interesting when you listen to people like Stan and you listen to people like Bob, as far as we've gone with the story, it's all laid out in such a calm, matter-of-fact way that I think a lot of the public has a tendency to lose sight of the implications of what they're hearing!

But you've told the story so many times, Bob, that I guess it comes out that way. Sort of in a mat- ... matter-of-fact way, huh?"

BL: "Yeah, it pretty much does."

AB: (laughs). "Um ... all right. Let us return to your story.

Now you're in ... you've had a chance to get in the craft and what are you doing? What are you working on? What are you seeing?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, if I remember, this ... I have just, ah, met with Barry and we're now going over things.

Um, let's see: Well, this is as I said when I first realized exactly what was going on, what the implications were, and, um, precisely what I'd be doing.

Um, in the room ... this is a lab off the main hallway."

AB: "Okay."

BL: "And, um, in the room is, ah, one of the reactors from one of the crafts and one of the amplifiers, um, from one of the crafts also."

AB: "How big are these?"

BL: "Um, the reactor I would *imagine* is about, oh, two feet (2 ft.) ... somewhere bet- ... well, around eighteen inches-two feet (18 in.-2 ft.) ... somewhere in that general area."

AB: "Not really big then?"

BL: "No! No, not large at all. Odd-looking thing. Ah, has a bottom plate. And then, ah, half of a sphere on top of it.

Um, the amplifier itself, um, is about ... again, about two feet (2 ft.) in diameter, probably four feet (4 ft.) long, cylindrical-shaped, ah, with something that would look like plates on the outside of it. Ah, black in color. Um, you know, these are very unusual and essentially hollow. Ah, very unusual-looking devices..

Um, this isn't actually the amplifier – that ... I always catch myself calling it that – *it's the emitter (!)* It's the device, ah, that is moved on a pivot and it's where the gravity wave actually is ... or emanates from. Ah, quite similar to a horn on, ah, a microwave system.

Um, you know, as it turns out, gravity waves behave a lot more like microwaves, um, at least the gravity waves that are being produced by this system do. Ah, so you have waveguides and things of that sort that you'd see in a microwave system.

Um, those are the main components of the craft that were in the lab at that time."

AB: "What does that suggest, ah, or tell us about the nature of gravity?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, actually you have to look and see what we really know about gravity, and you know, we really as it turns out don't know anything about gravity.

Um, as people have said we can certainly measure its forces, ah, or measure its effect on things. Ah ..."

AB: "Right."

BL: "Um, but really to, um, to this date there has no – and a lot of people don't know this – ah, that there is ... there's truly no conclusive evidence at the present time that gravitational waves have ever been detected in a laboratory (!)

Now there have been several gravitational wave detectors, ah, built. And, um, you can *assume* that they're detecting gravitational waves, but they can also be detecting, ah, many other, ah, energies of or ... or ... or fluxes of energies from ... from who knows where? So it's, ah, it's something we can hardly measure; something we certainly know the existence of – but, um, we know very, very little about it.

It's essentially a big hole – a Black Hole, if you will – in physics as we know it!"

AB: "Actually the physicists that I've talked to are not altogether, ah, certain whether it's a push or a pull. And, ah, the one ..."

BL: "Well, I think they're pretty sure it's ... it's a pull. But, ah, in physics today, (laughs), it's ... physics itself is so fluid, yet so many people – either true physicists or armchair physicists, or you know, scientists ... whoever you run into – ah, really stand their ground on ... on theories, and yet, you know, most people tend to forget that these are just theories. You know, they are not ... you know, these are not facts.

This is a topic we know very, very little about and as I said, ah, some time ago, we, um, or the prominent theory was that there are gravitons, ah, alleged subatomic particles that, ah, actually, you know, counted for the force of gravity. However, ah, people that do bring that up really don't know much about that theory either, because there was never, ah, an actual particle called the graviton. The whole concept behind the graviton was that, um, because – um, I'm tryin' to think how to put this in layman's terms – ah, they basically wanted to ... to quantify gravity. Um, maybe I shouldn't get into this yet."

AB: "All right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB: “You’re looking at this thing ... when you see it, do you know what it is?”

BL: “What are we talking about?”

AB: “Well, the, ah, the ...”

BL: “I’ve already lost my thought.”

AB: “Okay.”

BL: “We’re looking at the ... the amplifier? Is that ...?”

AB: “That’s right!”

BL: “Okay. Well, we’ll save the technical discussion for later then.

Um, no basically I ... I have no idea at what I’m looking at.”

AB: “Okay.”

BL: “Um, you know, I had to be led through everything.

The first demonstration, ah, that was presented to me was the actual operation of the reactor. Now, this in itself is nothing short of a miracle. We’re dealing with something extremely small, maybe two foot square (2 sq. ft.), maybe six inches (6 in.) high, ah, just on outside dimensions.

Ah, and the power output of something like this is equivalent to a little nuclear power plant. I mean, it’s very impressive!

Um, also the fact that it’s not producing any waste heat, which is a violation of, well, the laws of thermodynamics (!)”

AB: “You bet!”

GH: “Bob, not to interrupt too much, but didn’t you say that that reactor put out as much power as ... as Hoover Dam? (!)”

BL: “I really ... I remember I recorded all the, ah, data I had about it, but off the top of my head now, I don’t remember ...”

GH: “Anyway, that’s just ...”

BL: “... the output the reactor [unintelligible] ....”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "... for the lay people like me in the audience, so they can imagine the type of power we're talking about."

BL: *"But it's a huge amount of power coming out of essentially a very small ... small place (!)"*

AB: "When ... what ... what did the demonstration actually entail? I mean, what did you see?"

BL: "Well, first it was, ah, was certainly not the electrical output of it, but it was, ah, showing me the gravitational field around the device. Now the only reason I started going off on a tangent about gravity is because I ... I guess my whole point was that we don't have a machine – there is nothing in existence that can *make gravity.*

I've seen a lot of people, ah, just lay people, ah, telling me stories about how they'll watch a film on NASA and how the astronauts are training, and they're in a little chamber and they're floating around, ..."

AB: "Umm-hmm."

BL: "... and they're, you know, in ... in a weightless environment – *they don't realize it's an airplane doing a crash dive (!)*

That they ... there ... *there is no machine that makes gravity, I mean, at all!*

Nobody has that."

GH: "On Earth."

BL: "On Earth ... right.

And, ah, here was a device that in operation was doing this (!)

Ah, to do that, Barry told me, ah, well, he started the reactor. When it was operating after a short time, he told me to, ah, put my hand or attempt to touch this sphere on the top of the reactor ..."

AB: "Hmpf."

BL: "... and as my hand got close to it, you can feel a force exactly like putting two like poles of a magnet together."

AB: "Wow!"

BL: "Then at that soft ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Push?"

BL: "... yeah, soft push, but, ah, you know, what ... what you're experiencing now is more of an anti-gravity field, which is something, you know, something entirely different."

AB: "Oh, no, that's extremely interesting, Bob, because ... as you may have seen, they've done experiments now in Sweden, ah, with incredible magnetic fields generated in a fairly conventional manner. And they have *actually levitated frogs and plants, and all kinds of strange little things (!)* They've levitated ..."

BL: "Hmm ... is this documented?"

AB: "Oh, absolutely!"

BL: "I haven't heard anything about ... *with a magnetic field?"*

AB: "Oh, absolutely ... yes!"

BL: "Well, certainly ..."

AB: "Tremendous ...

BL: "... frogs are not magnetic – I wonder what ...?

Is this just a raw ... magnetic field?"

AB: " An electro- ..."

BL: "An electromagnetic field?"

AB: "... an electromagnetic field ... raw and gigantic! And they had a little chamber ..."

BL: "A big superconducting, ah, set-up that ...?"

AB: "Yes! Yep, and they ..."

BL: "And they were levitating a *frog?* **(!)**"

AB: "You got it! And the frog ..."

BL: "Is this written up anywhere?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Oh, absolutely!”

BL: “Huh? I wonder how this, ah, managed to pass me by.”

AB: “I’m glad to be delivering so much news to you tonight!”

GH: (laughs).

BL: (laughs).

AB: “But obviously ...”

BL: “Where can, ah, what ... do you have any, ah ...”

GH: “Is it on your website?”

BL: “Not to run off on ... on another tangent here, but, ah, is there a *name* of any of the people or anything you can reference me to where I could look?”

AB: “Ah, I’m sorry, this second I can’t. It ... it was Finnish scientists – it was carried on NBC, ABC, CBS ... all the networks had it. The had the photographs of the frog floating there.”

BL: “Well, that’s a tremendous discovery there (!)

Um ...”

AB: “Well, it is! It just ... when you mentioned to me the tremendous gravitational field and the effect on your biological hand, ...”

BL: “Umm-hmm.”

AB: “... it immediately flashed to that experiment in Finland.

So, there ya are!”

BL: “Hmm.”

AB: “Anyway, so you pushed ...”

BL: “Have they ... one more question: Have they levitated anything non-conductive – something with no water in it. Like just, ah ... well, I don’t know. What, ah ...”

AB: “Well, they ... they levitated ...”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: " ... a [unintelligible] or something like that?"

AB: "No, I don't think so. Ah, I think that it was plants, nuts, ah, frogs, spiders."

BL: "Just all biological material?"

AB: "Yes."

BL: "Hmm, that's ..."

AB: "Yes, but ... but you said yourself you felt ... you felt the gravity with your hand."

BL: "Right."

AB: "Now this ... the biological effect."

BL: "Right."

AB: "Anyway I don't wanta stunt your story. I just couldn't resist telling you that."

BL: No, I'm glad you brought it up! That's ... that's actually very, very interesting to me.

Um, as time went on, we, ah, tossed a little golf ball at it too ..."

AB: "Huh."

BL: "... ah, and it never did hit the sphere. It merely ricocheted off the field, which, again, was an impressive display!"

AB: "Indeed!"

BL: "Um ..."

AB: "A golf ball, ah, is not in any way conductive. It has no, ah, moisture. It has no ..."

BL: "Well, or minimal amounts."

AB: "Ver- ... so minimal ..."

BL: "Aside from the fluid ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Sure."

BL: "... center golf ball." (laughs).

AB: "Oh, that's right! They are fluid centers, aren't they?"

BL: "Right. But, um ... ah, in either case this was a, ah, quite a, ah, impressive demonstration ..."

AB: "Hmpf."

BL: "... ah, just on the fact that this was producing a, you know, ah, gravitation ... omni-direction gravitational field around the unit.

Um, it was later connected up to the emitter and the amplifier. Um, and where the gravitational beam out of the emitter can be focused.

Ah, this again was *extremely impressive!*

Um, the gravitational wave or waves coming out of the emitter were focused into a small point and pro- ... produced a little black dot in the air ... hovering in the air (!)"

AB: "Really? (!)"

BL: "Now this is not to say (grins) it was a black hole! But, um, what it was showing me was that it could bend light (!)

Now the only thing that can bend light is gravity. You know, it's, ah ..."

AB: "That's right!"

BL: "The only ... a lotta people say: 'Well, light can be bent,' so on and so forth. 'You just have to defract it or refract it.' But, ah, where you can only bend light is with gravitational waves.

So to me, again, this was another impressive demonstration. Ah ..."

AB: "But it really was a kind of a black hole (!)"

BL: "Well ..."

AB: "In ... in the sense that it was absorbing at least in that particular ..."

BL: "Well, a black hole, you know, by definition itself would be ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: “In [unintelligible].”

BL: “... the source of the gravitational distortion, as opposed to, you know, this ...”

AB: “The by-product?”

BL: “... way of focusing on it, and you know, you’re also ... you know, a black hole ... a quantum singularity, and blah, blah, blah ... blah, blah, you know?”

AB: “Sure, but the theory is the same, isn’t it?

In other words, you saw the **blackness** because of *the intense focus of*, ah ...”

BL: “Right ... where light ...”

AB: “Was ...”

BL: “... couldn’t escape.”

AB: “Yah!”

BL: “Essentially true.

Um, still an extremely impressive demonstration to me!”

AB: “Yes.”

BL: “Um, so basically those were the ... well, they were or we did get to essentially fool around with it a little more. But, ah, he was updating me with, um, basically what had been learned in, ah, the time that they had the craft there. Ah, he wasn’t really specific on how long the craft was there.

I was very elusive on many of the questions, ah, but I [unintelligible] to him ...”

AB: “How many do ... yeah, that ... that’s something I wanta touch on.

You must have had a million questions by then? (!)”

BL: “I did ... I did and, ah, they ...he would answer them, ah, peripherally. He wouldn’t, ah, really get down to the meat (BL grins) of the question.”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm ..."

GH: "At that point, ah, I bet he had a higher security clearance than you did, didn't he?"

AB: "Ah, yeah, that's probably true. Um ..."

GH: "That may have been the ... the reason."

BL: "Yeah, who knows if he was told to do that or that was his own decision or ... or what?

But, um, again he was just basically filling me in with what they knew, and, ah, what my job was going to be, and, ah, this was it – this was, ah, finding out how this subsystem of the craft operated ... operated in the craft [and] operated outside of the craft.

Could this eventually be duplicated, ah, using another power source?

Could this power source be duplicated itself without using exotic materials?

And, ah, so on and so forth.

Ah, sometime later, ah, I got, ah, my only view inside the craft, which again was, ah, you know, *extremely exciting (!)"*

AB: "Yeah, no kidding!

Now can you describe what you saw in that craft?"

BL: "Yeah, I was led in, ah, again, by, ah ... (BL grins) ... what's his name?

Not Barry, ah, Dennis! And, um, we walked up a small rollaway stairway that led into the craft. It was very cramped getting in the doorway – ah, the hatch was removed.

I really didn't pay attention, ah, to see how it was fastened to it or if there were hinges or anything. A lot of people ask me that, but it was, ah ... you know you don't spend time at looking how a door is connected somewhere *when there's a flying saucer in front of you (!)*

Ah, in either case, **I went inside (!)** Initially you must, ah, bend over to get in – there is very little headroom."

AB: "So whoever originally flew in this was *small?*"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: Right. Whatever flew in it was ... was tiny."

AB: "And if you notice, Art, ah, as you're looking at the ... the model, ah, the 'Sport Model' there, out near the equator of the disk, I mean, it literally come to a ... to a point and ... and it graduates as you go towards the center. So obviously [unintelligible] ..."

BL: "Right. You do have to be ..."

GH: "... [unintelligible] very low near the end."

AB: "And for the benefit of the audience with, ah, internet access, I've got a photograph of the 'Sport Model' on my live studio-cam right now."

BL: "Ah ..."

GH: "Okay. Go ahead, Bob. I'm sorry, didn't mean to interrupt."

BL: "Um, as you walk into the craft, um ... first of all, it's ... I should address a few questions that people constantly ask me! And, ah ..."

AB: "All right. Please!"

BL: "... one of 'em is certainly: 'Well, how did you feel going into the craft? Wasn't it the most exciting thing in your life? (!)

And, ah ..."

AB: (grins).

BL: "... I've said a thousand times before to, ah, to many other people, but, um, it was not ... *the feeling at that time was not of excitement.* **It was a very ominous feeling (!)"**

AB: "Ominous."

BL: "Ahh, very much so! It was more a feeling like, um ... ah, it's ... actually I can't ... I really can't describe it. It's difficult to put into words.

But it was a very ominous feeling, more like: **'Are you sure we should be here?'**

Ah ..."

AB: (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "But, um, of course after that fact, you know, it was certainly exciting, but it was a very, very odd feeling, because, ah, with no pun intended, it was a very *unearthly setting inside.*"

AB: "All right. That's a perfect place to hook them and hang them up until we come back from the news. So everybody relax, and we'll be right back.

All right. Bob Lazar and Gene Huff are my guests.

I'm Art Bell. This is Coast to Coast AM."

* * *

AB: "Well ... Good Morning! This show is obviously going to be a five hour (5 hr.) program and it's going to be a collector's item! Believe me! A collector's item!

So ... you can actually begin calling now, as we go deeper and deeper and deeper into Mr. Lazar's experience at Area S-4."

* * *

AB: "Art Bell now turns it back to Bob Lazar. And Bob, ah, you're right. Ah, I'm sure you know all the questions that people would ask if I started picking up phone lines now, so what about being inside that craft?

What do people generally ask and how do you respond?"

BL: "Well, first of all, the overall description inside.

Um, entering the craft is, ah, like I said, certainly uncomfortable for an adult human being. Um, it's, um ..."

AB: "You realize that you're not in a place that was designed for humans?"

BL: "Exactly. Um, and it certainly (laughs), ah, is different from anything that you're familiar with. And what I mean to say about that is, um, everything is basically one (1) color (!) Normally any area you're surrounded in is always different textures, different colors, ah, so on and so forth.

Um, the inside of the craft is essentially all a dull, ah, pewter-aluminum color, very metallic looking."

AB: "Hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "There are no sharp right angles anywhere (!) And the description I've given before is it ... basically the craft looks like it's just injection-molded ... essentially like the model was.

Um, there are no seams anywhere.

Um, everything inside the craft looks like, um, it was fashioned out of wax, heated for a short time, and then cooled to where everything basically melted into what was next to it ... what it was sitting on. Um ..."

AB: "Hmm!"

BL: "That's ... that's about the best description I can give as to how the inside looked."

AB: "Seamless?"

BL: "Seamless and ... and very unusual. Ah, again, no right angles anywhere.

The, ah, structure of the craft ... the skin, ah, from the outside was smooth. Inside, ah – this is very difficult to describe – ah, but if you can picture yourself inside a disk of a flying saucer shape, and you're inside looking at the, ah, the wall surrounding you ..."

AB: "Umm-hmm."

BL: "... ah, there was an additional structure, kind of a secondary wall. Ah, it was kind of repetitive archways, um, that looked like it was either for structural integrity, or as we later found out, ah, something to do with the waveguide and the gravity amplifiers themselves.

But, ah, if you have the box [of the Testor model] there you're looking at, you notice what I'm saying is kinda difficult. There's a little booklet that came in there – it has a nice cutaway view of the craft, but it's, um, it's very difficult to describe, ah, without drawing a picture or seeing something visual."

AB: "Well, the lucky people on the internet can see what I'm ... I'm holding up. Ah, the others are going to have to make do, ah, with your word-pictures or, ah, go out and get a copy of the Testor model, or ... how else might people see?

Ah, is ... is there something on your, ah, well again, it would be your website, so it's just people with computers. So we've got to formulate word-pictures for people without ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, I'm not really good at that. But, um, that's basically what the ... .

There are three (3) levels to the craft. When you enter, you enter into the main level and that's basically what you see.

As far as what's *on* the main level, um, well, first of all, the dimension of the craft was about fifty-two feet (52 ft.) in diameter, about sixteen feet (16 ft.) high. Ah, that's just the overall measurements.

Now back on the inside of the craft, what you'll see in the center of the craft, ah, is the reactor itself. Um, extending from the reactor up through the top of the craft is the waveguide. Ah, it kinda looks like a little *chimney*, more or less.

Ah, surrounding the reactor in the center of the craft are three (3) seats. These seats all face one direction.

Also, near these three (3) seats are the three (3) gravity amplifiers themselves."

AB: "Right."

BL: "They look like consoles – ah, just solid rectangular objects. There's ... ah, when I say 'consoles' I don't mean there's any buttons, lights, or anything of that sort. And in fact, there were no buttons, lights, switches, or wiring in the entire craft."

AB: "Really? (!)"

BL: "Really. Ah, (laughs), that's also quite, ah, an impressive feat.

Um ..."

AB: "No levers, no buttons, no ..."

BL: "No."

AB: "... lights ..."

BL: "No."

AB: "... no switches?"

BL: "However, I did not get to go in one part of the craft, so I really can't say what was there. Um, but I do have a good idea as to what was.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Now this was all on the center level.

Immediately underneath there's a small breakaway part of the floor, um, as you walk in to the craft ... over to the left. Ah, it's a collaps- ... a collapsible hexagonal, very unique doorway.

Um, people have asked me: 'Have you ever seen anything, ah, in any of these crafts? Any of the technology that could be used *today* – something simple?'

Ah, and that's certainly one of them – a- ... aside from the, ah, you know, high-tech gravitational propulsion system ..."

AB: "Sure."

BL: "... so on and so forth. Something very ... very simple to understand and easy. And anyone's that taken a, ah, six (6)-pack of beer or bottles, or anything like that, you notice that if you push on the sides of the ... you take all the bottles out – you push on the sides of the, ah, the box, *it all collapses flat (!)*"

AB: "Yes."

BL: "And, um, the floor itself was hexagonal in shape and made of little square hexagons like that of thin metal ..."

AB: "Hah!"

BL: "... with a little notch cut out.

So basically to operate it, you just stuck your hand in the notch and pushed, and the entire thing collapsed flat and left a hole open.

However, since you're ... when it's, ah – (laughs), I'm getting tangled with my words here trying to ... because there's so many other things going through my mind. Um, when it's extended and it's ... the, ah, opening is closed off, it's, ah, *it's a very strong structure!* Because you're standing on the top of hexagons, the metal is relatively thick ..."

AB: "You bet!"

BL: "... even though it's ... it's, ah ... I mi- ... you kinda have, ah, an idea of what I'm trying to present here?"

AB: "I absolutely do!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "A visual?"

AB: "Of course, I understand how it derives the strength, yes!"

BL: "Ah, so yes, it's very easy to collapse one way, but, ah, that's one simple thing I thought would find uses somewhere, somehow. Something that could be made right now (!)

In fact, I fashioned one of thin metal – I have actually no use for it, but, um, it ... it's just one of those strange things. I've never seen anything like it! And it's, ah, certainly something that could be – I don't know – ah, used in, ah, some sort of architecture somewhere."

* * *

AB: "Now the craft you were in had all of its ... the, ah, generator, the amplifier ... all of the ... ?"

BL: "Right. This is all on the first level."

AB: "Everything was intact?"

BL: "Absolutely."

AB: "All right."

BL: "Well, let me take that back.

One of the amplifiers was removed."

AB: "All right."

BL: "On this craft.

Um, when you do collapse this little porthole, ah, you can fit your body through at least the upper part of it and look underneath.

Ah, this is the lower level of the craft. This is where the emitters, what I sometimes call the gravity amplifiers, hang down.

Ah, these are three (3), um, of the cylindrical-shaped black objects, ah, two foot (2 ft.) in diameter, four feet (4 ft.) long that actually emit, ah, gravitational waves from them."

AB: "Like a microwave horn?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right. They are positioned directly underneath the larger rectangular, ah, gravity amplifiers on the first level and are, in fact, connected to 'em. The actual physical connection between the emitters and the sub-flooring above it, again, is something very interesting!

It's, ah, a short piece of pipe – I'd say, oh, maybe, ah, twelve inches (12 in.) longer ... maybe slightly, ah, twelve inches (12 in.) long ... maybe a little longer than that."

AB: "Hmpf."

BL: "But, um, this mounting, um, flexes in any direction, but it's a solid piece of pipe! It's something very, very unusual and we see the same thing being used on the waveguide to the reactor.

Ah, from what we could ... well, from what we could see, by applying an electric charge to different parts of this, um, of this structure would bend, ah, quite easily."

AB: "Really?"

BL: "Yeah. It's, ah ... again, something very difficult to describe, ah, without drawing it, exactly how this operated. But it's, ah, it was not made of, um ... ah, teles- ... in a telescopic form where you'd see something like a, ah, car antenna where it would collapse down on ... ah, each section would collapse down onto one another.

It was a solid piece – if you can imagine, just a solid piece of pipe and applying an electric charge to it, and having the pipe *bend, but remain rigid* after it had done so (!)

Anyway, this compromised the, ah, or composed the, ah, focusing system for these three (3) amplifiers. They, um, receive signals from other parts of the craft. Ah, the amplifiers would focus in on a certain point, and you know, this is basically how the amplifiers were aimed.

Very, ah ..."

AB: "Ahh!"

BL: "... and the craft had ... again, it's kind of a lengthy explanation, but there were two (2) different modes the craft we found would operate in. Ah, one is called Omicron and one is called Delta.

The Omicron configuration was the standard operating mode of the craft, and it's where ... it used one single amplifier, ah, to maintain its elevation

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

in the sky. One of the other amplifiers was rotated ninety degrees (90^0) and essentially pointed straight out ahead of the craft. So ..."

AB: "Hmpf."

BL: "... with one amplifier working it essentially produced an anti-gravitational pillar to stand on. With the amplifier that was rotated ninety degrees (90^0), ah, instead of what we would normally, ah, think along the lines of propulsion, ah, where a jet would essentially, ah, exhaust material ... hot gases out the back, ..."

AB: "Right."

BL: "... ah, where we would normally think along the lines of a propuls- ... of a propulsive force, what the craft did was essentially create a distortion in front of it."

AB: "A distortion? Now ..."

BL: "A gravitational distortion."

AB: "Is ... is that like sort of creating a well in effect?"

BL: "Exactly. It would create a little distortion – a divot in Time-Space (if you wanta call it that).

Ah, a well is a good ... a good analogy too. To where the craft would actually – this is kind of the low performance mode (if you wanta give it a name) – but where the craft would actually continuously slide downhill."

AB: "Yes."

BL: "A very awkward, strange mode of propulsion.

I mean, we have nothing that would even really relate to something like that. But, ah, it's kind of backwards, if you see what I'm saying?"

AB: "I do."

BL: "Ah, the other mode of propulsion ..."

AB: "And you ... before we go to that, you would imagine this mode of propulsion be used in ... in what configuration?

Ah, in other words, ah, in an atmosphere, for example?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "In an atmosphere, ah, just maneuvering around small objects. Ah ..."

GH: "Yeah, a source of gravity probably near a planet or a moon would you say?"

BL: "I would imagine so, yeah. I don't think it would be used in space. There would be ... by definition of this mode, it requires some force, ah, some large amount of gravity to be acting on the craft, so you would have to be near some sort of gravitational body ..."

AB: "All right."

BL: "... I would imagine as it was hovering around the ground, and this is what would ...

AB: "All right. Makes sense.

And then there was another mode."

BL: "The other mode is the Delta configuration, and this is how it normally travels through space and makes large jumps. The, ah, craft flies with the belly facing the direction you wanta go, not as you would normally see the craft in a science fiction movie."

AB: "Ahhh!"

BL: "The gravity amplifiers are all brought up to power and they're focused on a single point. This point now becomes, ah, an area of intense gravitational distortion, ah, many, many times more than what we were talking about before. And this is where the true warp drive comes into effect.

This is where you actually bend ... you begin to distort Space and Time. And instead of the craft actually flying, you're basically distorting the fabric of space around the craft, and ... and move without actually traveling (!)

You're not, um, you're not moving in a linear (?) ..."

AB: "So you're ... if ... if I'm visualizing this correctly, it's kind of like the other mode, *except far more intense!* And you're ... you're constantly moving toward this warp or with this warp ... I don't know which way to think about it."

BL: "Well, you actually become part of the other space (!)

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, it's a pretty wild concept, but something that ... that really isn't, ah, unknown to us. Ah, as I've stated before – to most people this sounds like wild science fiction. However, we know most of these things are possible.

We know, for example, as I stated in, ah, in that tape, that, um, we can see stars that are behind the Sun. And the reason for that is the intense gravitational field of the Sun bends not just light, but it bends space around the Sun, and we can see some things behind it (!)

We know that, um, not just ...:

We know Space, Gravity, and Time are all interrelated.

We know this for a fact!

We know that, um, around areas of intense gravitational fields, Time essentially slows down. I mean, it's certainly been theorized that if one was to orbit a black hole – an area of tremendous gravitational, ah, distortion ... *a gravity well*, for instance, um, that Time would virtually stop!"

AB: "Right."

BL: "So with all these things interacting, this is how you can travel, ah, a great distance with essentially no Time elapsing.

Ah, first of all, you're bending space toward you. By doing that you're actually slowing Time, not to say that this is a Time Machine – it's just a ... a by-product whenever you ..."

AB: "Oh! That's Time Travel."

BL: "... produce a gravitational field, whenever you're around an intense gravitational field ...Time slows. That's just the way it is."

AB: "Bob, did ... Bob, did you discern all of this yourself ..."

BL: "No, absolutely not."

AB: "... at the long examination?

Oh, no, this was ..."

BL: "Absolutely not."

AB: "Okay, they gave you this then?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right. Umm-hmm."

AB: "All right. And so ... God! You've got ...

Ah ... so then you're in the craft. Then your job I guess is to go back to the, ah, the ... the gravity amplifier and the rest of it that they've already got dissembled and try and back-engineer the thing, or try to make it work with materials that we have here on Earth. Is that correct?"

BL: "Basically so.

Well, basically is to start at the very beginning and look at the reactor and try and ... and try and see how from ... from ground level the device operates. And this is where apparently I came in to the project."

AB: "All right. Ah, and that is where we must pause.

Bottom of the hour. Bob Lazar and Gene Huff are my guests.

Don't move!"

* * *

AB: "Back now to Bob Lazar and Gene Huff.

Ah, Gene basically the silent one right now – sort of helping out as he can.

Ah, let's see, Bob, in the interest of time, 'cause, you know, we could spend ten (10) hours with this – ah, perhaps not before you fell asleep, ah, but ..."

BL: "Well, we did make some coffee here! I was ..."

AB: "Hah!"

BL: " ... I detected I started rambling and not saying anything, so hopefully this will help. We are about three hours (3 hrs.) past my bedtime! (laughs)."

AB: "I see. I ... I appreciate it.

The nation appreciates it (!)

Ah, this really is an incredible story!

Now, briefly you went to work, obviously trying to back-engineer this?"

BL: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "How far did you get? What'd you learn?"

BL: "Well, not very. And, ah, I need to digress for a moment here.

And this is where I learned, ah, one of the reasons why I was hired.

Initially our work started on the reactor. Ah, we forget ... that's the centerpoint of everything and this is where we should really concentrate our efforts, and apparently that's what the people before me did too."

AB: "Ah!"

BL: "Apparently, ah, there was an attempt to analyze the operation of one of these reactors, and I got to read the notes that, um, the gentleman before me had left. *Ah, there was a fatality* – **or actually three (3) fatalities (!)** – if I remember, um, when they attempted to do this.

For some reason they attempted to get into the reactor *while it was in operation under load*, ..."

AB: "Umm-hmm.'

BL: "... and it was never very clear in their notes as to why anyone decided to do that.

Um, however again, in the interest of time, I'll cut this short, but, um, they did attempt to do that.

The reactor did explode (!) and, ah, the gentlemen were killed!

I was to replace one of these people."

AB: (with sarcasm) "Great!"

BL: "This is ..."

AB: "Did anybody at any point suggest that you go in?"

BL: "Oh, no, no! I think this is something ... I think they reached a point of frustration (!), couldn't get anywhere, and, ah, you know, went on from there.

Again, this didn't sound very sensible to me, but, ah, this is the story that was related to me, and, ah, just something I thought I'd I pass along.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Another ... also, let me add one other point too that has really nothing to do with this, but we were also talking about static on the phone ..."

AB: "Yes."

BL: "... a few minutes ago."

AB: "Yes."

BL: "Um, coincidentally earlier today – ah, now I have no cordless phones in the house. Um, I was on the phone with Gene and my neighbor comes to the door and tells me that she can hear my conversation on the phone *on her cordless phone (!)"*

AB: "Ho, ho, ho, ho! Ho, ho, ho, ho!"

BL: "I found that kinda hard to believe, so I picked up her cordless phone and listened and could hear everything fine on mine (!) I mean, *that's very unusual (!)*, well, to say the least."

GH: "Art, he ... he called me and I could literally hear his neighbor talking on a cordless phone in her house from my house."

AB: "What you need then is a sweep of your house."

GH: "Yes."

BL: "Absolutely! Well, I called Centel [telephone company] and they should be here tomorrow too, but, ah, you know, what an odd coincidence (!) that ten (10) years ago ... ah, I certainly haven't had any problems like this for a long time. But that is, ah, pretty unusual.

Anyway ... back to what we were talking about."

AB: "Sure! Ah, three (3) went down before you – three (3) who died.

So there you are (!) ... what do you do?"

BL: "Well, basically followed in their footsteps up to that point.

What we did find was the reactor operated ... at least the lower part of the reactor – the base plate – ah, operated like a little cyclotron."

AB: "Hmpf."

BL: "And in fact the, ah, first cyclotrons were almost exactly that size!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, they accelerated particles to a high speed in a circular fashion along the ... this base plate. Ah, the particles were then diverted by, ah ... ah, electrical-magnetic fields up into a target area, which is what was inside, ah, the domed part of the reactor. These, ah, *and this is now where we get into some exotic material (!)*

One (1) of the elements we identified in the reactor – essentially the fuel, or at least seemed to be, ah, was, um ... boy, there's an awful lot of static here."

AB: "Yeah, there is a lot of static. It's coming from the phone that, ah, Gene is on."

BL: "Yeah."

AB: "Gene, maybe what you oughta do is hang that phone up and then pick it up when you have a comment."

GH: "All right."

* * *

AB: "All right. Go right ahead."

BL: "Um, we then found, um ... well, again we had identified an ..."

AB: "An element?"

BL " ... an element ... a super-heavy element – one that doesn't, ah, naturally occur on Earth and certainly one that we haven't synthesized.

Ah, this element was identified as one-fifteen (115). Now normally, ah, the higher-level elements, ones that we have, ah, you know, produced in accelerators decay in a fairly short time.

Um, in this case what we were seeing was a stable element – one that was not undergoing any radioactive decay, ..."

AB: "Ah!"

BL: "... which is very unusual. However, again this is something that, ah, science and chemists have, ah, already theorized. That there should be an island, essentially an island of stability, ah, for elements around the one-fourteen (114), one-fifteen (115), one-sixteen (116) area. However, we certainly haven't been able to, ah, to produce anything that ... that high

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

up the Periodic Chart, but apparently, you know, this is what we were observing."

AB: "How much of this Element 115 was available?"

BL: "Two hundred (200), well, there were two hundred and twenty-three grams (223 g.) in the craft ... in the reactor."

AB: "Two hundred and twenty-three grams (223 g.).

I heard a story ... I think it may have been from John Lear, that – and this jumps us way ahead, but – that you somehow got some Element 115 out of that Area ... is that true?"

BL: "Ah, I really don't wanta comment on that (!)"

AB: (laughs). "All right. I didn't think so. John didn't wanta say much about it either.

Ah, but that was ... that was a rumor. We'll ... we'll let it stand as a rumor.

Ah, all right."

* * *

AB: "So Element 115, ah, something that we don't have yet. I think we have progressed a little bit up the scale, ah, but we're certainly not at 115.

Where are we now? What is our ...?"

BL: "I believe the, ah, the last isolated was one-twelve (112)."

AB: "One-twelve (112)."

BL: "And most of the more recent, ah, more recent work has been done at Darmstadt, Germany."

AB: "All right."

BL: "Um ... in fact, I believe there's, um, their plan to produce Element 116 [sic], ah, is coming up next!

I think they plan on ... I don't ... I don't really ... I think is was Californium, and, ah ..."

GH: "No."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "...Calcium or something? Do you remember that, Gene?"

GH: "Ah, yes. Ah, I think they were gonna fuse, ah, Curium with Calcium and ... and they were going to end up, ah ..."

AB: "Huh."

GH: "... with Element One-Sixteen (116), which they then thought would decay in a chain of unknown nuclei's and see where the, ah, island of stability actually settled."

BL: "But they are very close to a-, ah, attempting to, ah, you know, pierce that island of stability and ... and, ah, seeing what's gonna happen. However, producing one (1) or two (2) atoms of it really isn't gonna let 'em determine, ah, you know, how the substance is gonna react.

But at ... at least they're there. They're almost to the point now where they can begin to look at some of these exotic substances."

GH: "Right. There ... there are a lot of people waiting to ... to see if they can perform an experiments [sic] or find this, ah, you know, Gravity A that Bob alludes to. But really when you read – and I'm certainly, ah, a lay person – but when you read on these, for instance, the website for the ... the, ah, lab for heavy ion research in Darmstadt, Germany, you can see that they actually detect these atoms when they make 'em and ... and getting an atom or two (2), ah, it doesn't put them anywhere near having a quantity of it that you could hold in your hand and actually, ah, study for any macro-scale-type effect."

AB: "You bet!

* * *

AB: "Ah, Bob, how long were you then at S-4 doing your work?"

BL: "It was from, ah, December of '88 [12/1988] to April of '89 [04/1989]."

AB: "December of '88 to April of '89 ... okay.

Ah, what went wrong? When did the whole thing begin to go to ... sour? And why?"

BL: "Boy, that ... *there's a long story."*

AB: (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um ... okay, the Reader's Di- [*i.e.,* short] ... this ... this story ..."

AB: "The Reader's Digest version."

BL: "Yeah, ah, Reader's Digest version of this, which is typically longer than the entire story itself.

Um ..."

GH: "Do you want me to tell it?"

BL: "If you've got a shorter version than I do ... well, go ahead! [Unintelligible]."

AB: "How ... how about this?

At what stage of work were you when it began to go bad?"

BL: "Well, very ... actually very early. Um, well go ahead, Gene, give it a try."

GH: "Well, you know, Bob had been on an on- ... on-call basis, and right when he got to the point where he's told you about, up to this point, ah, they stopped calling him into work.

And ... and, ah, this was very frustrating – he wasn't a fun guy to be around. And what had happened is when he, ah, as he told you before he had to sign documents allowing them to monitor his ... his phone and fax and computer, and anything that came into his house over a phone line.

And to make a long, sad story short, *Bob's wife was having an affair (!)* and they found out, and, ah, ..."

AB: "Oh."

GH: "... when they gave him his security clearance, they deemed him to be financially stable, emotionally stable, and just generally stable. And, ah, so now they knew he was going to be having some emotional problems and they stopped calling him.

Ultimately they heard his wife, ah, admit that she had had an affair to her mother over the phone, and that ... and she ... she ultimately told Bob, and, ah, they called him in and yanked his security clearance, saying that he would ... they deemed him to be a sure candidate for emotional instability. And, ah, that he could reapply again in six (6) to nine (9) months, so that ... [unintelligible]."

AB: "I ... I've never heard any of this before!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "You've never heard this?"

AB: "No."

GH: "Yeah, that's the reason that he lost his clearance – *it had nothing to do with him!"*

AB: "All right.

Well, you had signed all these papers, Bob, what motivated you to go public?

I mean, that ... that's ... that's weird in itself.

I mean, why did you go public?

Surely you had to worry about your life, you had to worry about your career, and I ... I don't know whether it's everybody knows, but you were virtually ... the modern term is **erased.**

Your educational records, ah, were erased [?]

Ah, a lot of the work you did in New Mexico was erased, save for one little mistake. I think your name was, ah ... ah, and still is recorded in a phone book, isn't it?"

BL: "Right. For the most part, ah ... ah, for the most part everything was."

AB: "They ... what was it they missed? Where was that ... a phone book where?"

BL: "That was, ah, well, it was an old phone book in Los ..."

GH: "Los ..."

BL: "... Alamos."

AB: "Los Alamos."

BL: "However, I ... certainly they ... they couldn't erase the, ah, as I mentioned at the beginning of our conversation, the newspaper article at that time clearly ... clearly stated *on the front page (!)* of the local Los Alamos newspaper that I was a physicist working ..."

AB: "Yeah, oh, yes ... "

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "...at Los Alamos labs (!)"

AB: "... yes!"

BL: "Um, so, you know, they're ... they certainly couldn't go back and make that disappear. But, um ..."

AB: "They made a lot disappear, didn't they?"

BL: "Yeah, well, they're ..."

GH: "How- ... however, Art, you know, they ... *they did lie to begin with!*

As you know, George Knapp, ah, for your listeners, is the, ah, at that point in time was a ... a news anchor for the CBS affiliate here in Las Vegas."

AB: "Channel 8."

GH: "Yes, and, ah, he had extensive correspondence with, ah, Los Alamos as well as Kirk-Meyer, which was one of the sub-contractors that Bob worked for. And, ah, they all denied ... ah, Kirk-Meyer did say he was issued a 'Z number', which was a number, ah, required to be an employee and to get a paycheck.

Ah, but, ah, none of them had said that they retained records that far back.

And at this point in time it was only, you know, five (5) or six (6) years earlier – it wasn't ten (10) years like it is now. And, ah, but they didn't retain any records at all. And George gave them numerous chances. Or he said: 'Are you sure you have no records of Bob Lazar?' he asked Kirk-Meyer. 'Are you sure you have no records of Bob Lazar?'"

AB: "Umm-hmm."

GH: "They denied, denied, denied.

And then, ah, that's when Bob came up with the Los Alamos phone book with his name and, ah, station number in there. And then also he had a copy of the Los Alamos newspaper from 1982."

AB: "And how did they react to that?"

GH: (laughs). 'Well ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "They're ... we're also talking about two (2) people. When I was initially hired on, I was hired on, ah, via a 'headhunter' essentially, for Los Alamos."

AB: "Sure."

BL: "And I worked, um, like I said the, ah, initial time you work for anyone, ah, in a secure job you have that, ah, time before your clearance goes through. And that's when I worked for Kirk-Meyer. Ah, then [I] later became hired on directly, ah, at Los Alamos.

Both people [empoyers], ah, you know, either quote-unquote 'lost' their records, ah, or just flatly denied, ah, the existence of me even working there (!)"

AB: "Well, what pushed you to go public?"

BL: "What pushed me to go public essentially was **fear (!)** Um, ..."

AB: "Fear of what? Fear of death? Fear of prosecution? Fear of, ah, persecution?"

BL: "Well, *just fear in general (!)* I ... I ... I imagine you can add them all together and that was essentially what I was feeling at the time.

Ah, you know, at that time I had nothing other than what I had said to anybody ... for the most part. If I suddenly disappeared off the face of the Earth, ah ..."

AB: "Nobody would have noticed."

BL: "Well, not only would nobody would have noticed – I certainly have friends and family that would miss me, ..."

AB: "Well, yes."

BL: "... but no one would have known exactly what happened!

And ..."

AB: *"People disappear all the time (!)"*

BL: "Right. Well ... especially in Las Vegas."

AB: "That's right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "So I at least wanted to get what was going on out in the open. And, ah, I believe it worked very well!

It was essentially a *push-back (!)*, ah, against all the force that was leaning on me. Ah, where if I ... I thought if I just went on in a subdued fashion on television and maybe just said a little bit, ..."

AB: "Hmm."

BL: "... um, and just kind ... kinda gave a little shove back, they would lay off. And, ah, you know, perhaps it was a big gamble, but it worked exactly the way I wanted it to."

GH: "Also, Art, ah, at this point when he was trying to show those around him what was going on, is when he took, ah, people like me and his wife and, ah, John Lear out to the, ah, BLM [Bureau of Land Management] land outside of Area 51, and we actually saw one of the disks tested in the sky.

Now Bob did this after he ... after he told us the story ... after he was in trouble and fear for his life, he told those around him the story. And obviously we were a little apprehensive when a friend ... you know, we thought he was just working in ... in, you know, some project for the government. None of us really cared what he was doing!

And, ah, you know, so he wanted to prove that – ah, not that we thought he was lying, but it's still an ... an outrageous story to tell your wife and friends, and say: 'Oh, by the way, I'm working on flying saucers (!)'"

AB: "Sure. And John [Lear] has told me the story of ..."

GH: "Right, right."

AB: "... of the trip up to Area 51, and there is video to support your claim as well!"

BL: "Right, right."

AB: "Plenty of video!

Now, they didn't let you go though, because in 1990 – and a lot of people use this, Bob, to try to discredit you. Ah, you had to plead guilty to a pandering charge related to the *apparent* operation of an illegal brothel in Las Vegas."

BL: "Umm-hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Now, ah, *a pandering charge*, that's very serious. That's ..."

BL: "Actually I got to pick the charge."

AB: "Oh, you got to pick it?"

BL: "Yeah." (laughs).

AB: "Did you now?"

BL: "I got to pick the charge from three of 'em."

AB: "Ah, now my understanding, ah, is a little vague, but I think all you did was some computer work? Isn't that right?"

BL: "Well, what I literally did ... we have ... again, we have to , you know, backtrack to years ago. After I left Los Alamos and opened up, um ... opened up a One-Hour Photo business for my wife, ah, in Los Alamos, we had decided, ah, to move. And, um, we began ... because of our contract with Los Alamos ... to amass quite a bit of money, we were looking for a business to buy into.

Ah, one of the things we invested in was one of the legal brothels, ah, in northern Nevada. A very weird ..."

AB: "Oh, northern Nevada! No kidding."

BL: "Right ... well, this was years ago."

AB: "Yeah, people need to know, ah, here in my county of Nye, we have legal brothels and, ah, near Reno, they have legal brothels as well. So ..."

BL: "Which is up where this was."

AB: "Okay."

BL: "And, ah, it was just ... another business ... business – just an investment opportunity.

Um, and, ah, we had, ah, made money off of it and later got rid of it. However, you know, ah, an amazing coincidence, ah, after all this had hap- ... not after all this had happened ... after I left the lab and, ah, we decided to move to Nevada, which is essentially what brought me to Las Vegas.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Here I had businesses in southern California, in northern Nevada, and in New Mexico, and I needed a central hub. And that's the only reason I moved out to Las Vegas."

AB: "Sure."

BL: "Um, we, ah ..."

GH: "Well, eventually you ... you knew the brothel business at that point."

BL: "Well, yeah, to some extent. And, ah – even though we were out of it – after, um, I had left S-4 and, ah, began to look for, ah, some other source of income, I ran into one of the old, ah, managers of the place up north."

AB: "Right."

BL: "And she said she had a place running down here that wasn't running illegally, but she wondered if I could install a computer system like we had up there to make her business run smoother.

And I says: 'There's no problem. It'll take me a while to write the program, and I can set the computers up for you, and so on and so forth."

They also wanted a security camera outside to make sure a guy wasn't coming to the door with a gun or a knife (!)"

AB: "Sure."

BL: "So I essentially installed all that stuff and ... and left. And that was, ah, you know, that was the end of it.

However, ah ..."

AB: "Only it wasn't the end of it."

BL: "No, it wasn't the end of it, and, ah, certainly it was pretty, um ... it's ..."

GH: "Actually what happened after that is ... as you well know, living here in southern Nevada, that, ah, when George Knapp did his special: *UFOs: The Best Evidence* in November of '89 (1989), it ... George won, ah ... ah, won an Emmy for it, ..."

AB: "Yes."

GH: "... it was one of the highest rated shows in the history of southern Nevada."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Oh, yes!"

GH: "So when it came for sweeps week the next spring, George said it would be a great idea to have Bob Lazar on so the ... you know, Bob had a giant following! And, ah, say what has Bob Lazar ... been up to?

So Bob goes on television not knowing that installing all of this equipment for ... for a brothel was illegal, and on television George says: 'What have you been up to, Bob?'

And Bob says: 'Oh, I installed some security systems and computers, and things for a local brothel."

AB: "And then the ..."

BL: "Needless to say that the police were listening that day."

GH: (laughs heartily).

AB: "Apparently so.

All right, gentlemen, hold on. We've only got one (1) more hour to go and it sounds like the coffee's working!

This is Coast to Coast."

* * *

AB: "Back to Bob Lazar and Gene Huff.

Bob, ah, here's a really good question for you ... I guess we oughta finish up.

So anyway you got arrested, ah, after, ah, tele- ... after being on, ah, television with George Knapp."

BL: "Well, not really arrested – they said, ah (laughs): 'You can just come down and talk to us.'

Um ... ah, yeah, essentially that was the impetus of everything, was talking on the, ah ..."

AB: "TV."

GH: "Art, there ... there's a big, long drawn-out story behind it which we probably don't have time to go into."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right."

GH: "Essentially the madame of the brothel was an informant for the FBI [Federal Bureau of Investigation], DEA [Drug Enforcement Administration], ..."

AB: "Yep."

GH: "... and um, anyway, she got off. She was a prostitute, who ran the whole brothel, and she got off with a misdemeanor from an old, early 1900's Nevada ... Nevada statute called 'Keeping a Disorderly House.' (laughs).

And they had to nail somebody. And Bob just went down and turned himself in, and they gave him probation ..."

AB: "I see."

GH: "... and that was it, so ..."

AB: "I see.

Well, a lot of people ..."

BL: "Even the judge thought that it was very strange that the FBI, ah, was at the trial. And, um, I think he made some very unusual comments too, knowing that ... that there was some other influence."

GH: "Yeah. He ... he ... the judge said *on camera* in court that, ah, he didn't understand why the madame of this brothel got off with a misdemeanor – and considering that Bob Lazar was certainly not a panderer in the classic sense of the term ..."

AB: "I see."

GH: "... and had no prior criminal record, why in the world he would have plead guilty, ah ... ah, to pandering.

Yeah, there was some bad legal advice and, ah ..."

AB: "Well, we can all turn our imaginations loose on that one!"

GH: "Yeah, and actually the, ah, they gave him probation, and the people with the probation department used to fight to try and get to come do the checks on Bob, so they could speak to Bob Lazar, the UFO guy (!)"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

(AB, BL, and GH all laugh).

AB: "All right."

* * *

AB: "I wanta run you through a few fast questions – I've got a million faxes!

One is a good one (!):

'How could some of the UFOs or parts be disassembled if they in essence had no seams?'"

AB: "They were ... *they were absolutely torn out of the craft!*

Ah, when I had corrected myself and said that one of the gravity amplifiers was removed from the 'Sport Model' itself, um, it wasn't removed, ah, surgically like you would imagine. It looked like it was almost cut off with a[n] oxy-acetylene torch. Ah, though there were no burn marks on the, ah, on the deck, but, um, it was absolutely ripped out!

Now I never did see where the other amplifier to that, ah, craft went, or you know, heard any stories about it, but, ah ..."

GH: "Maybe it was the one on the workbench?"

AB: "Hmm!. All right. Ripped out is the answer.

All right, good answer!

* * *

Aud: By the way, for your reference, ah, Bob, the frog was levitated in the High Field Magnetic Laboratory in Amsterdam at 16 Tesla. If Bob would like to take a look at the photographs and read about it, I've got a ... a web address here.

The most complete account is given in *'Of Flying Frogs and Levitrons'* by M.V. Berry and A.K. Geim, European Journal of Physics, ah, a Version, ah, Version 18, page 307 to 313.

Ah, that's just for your reference."

BL: "Okay. I'm really interested in that."

* * *

AB: "Um, have you ever, Bob, subjected yourself to regressive hypnosis in hopes of recalling details. Because obviously ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, I did."

AB: "... even in this program, they're still coming back (!)"

BL: "Yeah, I did. In fact, that was one of the first things we did, and it was not ... .

Ah, you know, again, so many, so many off-beat stories get started on this information."

AB: "Sure."

BL: "Ah, you know, people said I, ah, you know, was either drugged or hypnotized there at work and couldn't remember anything. Or, ah, you know, however the stories go. But there are plenty of them. (laughs). And there're more than ... more than a fair share on the internet.

But, um, I ... I initially went to a hypnotist here in town by the name of, ah, Lane Keck."

AB: "Umm-hmm."

BL: "Ah, specifically one that had heard nothing about flying saucers, alien abductions, or any of the other *silly things (!)* associated with this. Um, and went specifically to remember intimate details of what I was working with. Specifically layouts, schematics ... so on and so forth.

So I could sit there and, you know, to the absolute best of my ability draw and record everything, ah, that I had seen and done. And, ah, that ... that ... that did help out quite a bit. It seemed to, you know ... ."

AB: "All right."

GH: "And for the record, Art, ah, you know, *Bob had a very good memory of all the major things that happened.*

He's talking about frequencies and saying, you know, quantum behavior, and things ... things that he wanted to get into relaxation [*i.e.,* a relaxed state] and try to re-read those reports (!)"

AB: "Heh-heh."

GH: "And, ah, but you know, it was nothing like he ... he didn't know he had worked on flying disks and suddenly remembered it under hypnosis – that's not what happened at all."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: All right."

* * *

AB: "Well, these are random questions – Bob, ah, somebody asks:

'If the, ah, anti-gravity field has to extend all the way to the ground in order for a saucer to fly or if it has to simply surround the disk itself or the bottom of the disk?'"

BL: "No, it really just has to surround the disk itself.

Um, in fact, that's ... that's how the, ah, when I was talking to that other gentlemen in Australia ..."

AB: "Yes?"

BL: "... ah, that is essentially what ... what we were talking about. That the field produced around the craft is like a toroid – ah, a big donut essentially, ah, however with the bottom extended is, ah, you know, the ... the pedestal ... the, ah, the effect of the, ah, emitter is pointing in that direction. But the field is completely around the craft."

AB: "All right."

* * *

AB: "Ah, here's another one:

'Please ask Bob if the principles that you've been describing tonight have any relevance in what you've heard of stories, ah, with regard to the infamous Philadelphia Experiment?'"

BL: "You know, heh, heh, heh, that Philadelphia Experiment (!)

Um, a long time ago when I was at Los Alamos ... I had heard of the Philadelphia Experiment, ah, some time ago. And when I was in Los Alamos, they have a 'classified library' there in the library.

Ah, and I was able to find some general information on the Philadelphia Experiment. And, ah, you know ..."

AB: "Really?"

BL: "... in my personal opinion here, *this is a story that has gotten so completely blown out of proportion (!)"*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm."

BL: "Um, the ... certainly there were people injured and people killed in the opera- ... or this test.

The ... the aim of the project apparently – now maybe I was reading false material – but from what I understand, the aim of the project was to make this ... this was the apparent first test of any stealth technology. It was to make an entire ship invisible to radar ... *not optically invisible (!)"*

AB: "Right. Correct."

BL: "Um, and to do this they were consentially [sic – consequentially] (grins) using huge microwave generators, which is essentially what radar is, and, ah ..."

AB: "You bet!"

BL: "... um ... I ... I think the ... the accident that occurred, ah, was more along the lines of radiation injuries and things along those lines. Not the, ah, more sensationalized ..."

AB: "Space-Time ..."

BL: "... we took them to another dimension and people came up ..."

AB: "... Continuum, people coming up in the middle of the metal, and all that."

BL: "Yeah, I think there was a much more prosaic explanation, ah, for what happened, and you know, in my opinion and from the small amount of information that I was able, ah, to get my hands on. 'Cause that had always fascinated me too as ... as to what happened with that, but I think that's, you know, all we're looking at is ... is a, ah, an accident along those lines.

And the reason for the cover-up I think is the same ... same reason for the cover-ups we see around Area 51 ..."

AB: "Sure."

BL: "... is, ah, more of, ah, a *legal* reason because of the injuries involved. Just like the toxic waste problem ..."

AB: "You bet!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... ah, out there, than, ah, than there being something unbelievably Top Secret."

AB: "All right."

GH: "Al ... Al Bielek won't like that answer."

AB: "I know ... but that's all right."

* * *

AB: "'Ah, Art, I'm a computer tech. My training includes understanding electronics, of course.

Please ask Bob if he would give us some figures on the toroid that he worked with. Perhaps voltages and current – I like to tinker (!)'"

BL: "The toroid!"

AB: "Toroid ... yeah."

BL: "Oh, a toroid is a shape."

GH: "Well, you were just ... yeah, that's just the shape of the field.

He didn't ... you didn't even work with a toroid, did you? (laughs)."

BL: "No. I mean, what's, you know, that's, yeah, that's just the shape.

I don't know. I don't understand the question ... I guess."

AB: "All right. Ah, I don't either, so ... I give up."

* * *

AB: "'Ah, have you been approached or have you agreed to be part of the CSETI [Center for the Study of Extraterrestrial Intelligence] program to get a congressional investigation going on [about] all of this?

Have you been approached by them?"

BL: "Ah, no, not that I know of or remember. Um ..."

AB: "All right."

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ah, please ask Bob: There is a gravity theory out there that says that gravity is RF waves from 1 Hertz to pass light. Basically energy doesn't get destroyed so it must all be out there – billions of waves (!)

The Earth is an RF *absorber*, so on one hand you are pushed to the Earth by the pressure of these RF waves.

Do you think the engine you were working with was simply a wideband RF amp, then taking the signal a hundred and eighty degrees (180^0), cancelling any waves coming in, thus making anti-gravity?"

BL: "Umm, no, I ... I don't think so. I mean, I ... I ... I kinda see what he's [or she's] leading to.

Ah, he's [or she's] relating the gravitational waves to RF waves, and ... and in fact, in some ... in some respects there are some similarities here and there, but it ... it isn't just plain, ah, RF."

AB: "Okay."

* * *

AB: "A cavity resonator normally bounded by conducting services in which electromagnetic energy may be stored or transmitted as oscillations, whose frequency is determined by the size, shape, make-up of the cavity.

Do these propulsion systems use this technology in scaler form, waveguide ..."

BL: "Well, this is ... okay, continue."

AB: "... waveguide form, or modulated FM form against or with gravity?"

BL: "Ah, in waveguide form with gravity essentially is gravity. This is along the lines of what I was saying, ah, that, ah, this behaves very similar to, ah, a microwave system. And, ah, you know, we're seeing, ah, really a lot of similarities in the construction, ah, of the two. The comparison between the reactor waveguides and emitters, and, um, microwave systems themselves."

AB: "All right."

* * *

AB: "What does Mr. Lazar think of Dr. Michael Wolf? He has in the past supported Mr. Lazar's claims about S-4 and the 'Sport Model.'"

BL: "Um ... "

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "Do you remember ... do you remember ... ?"

BL: "... just ... just refresh me on, ah, that."

GH: "Ah, he ... he's a gentleman from back East – I think in Connecticut or somewhere like that – who says, ah ...

In fact, I think I read that he said that, um, (laughs), he was actually a medical doctor working out at S-4. Isn't that right, Art?"

AB: "I vaguely recall that."

GH: "Something like that and, ah ... and, ah, essentially concurs with a lot of the things you have to say. But I... I don't think Bob has spoken to him or talked to him, or ..."

BL: "I ... I really don't ... I really don't remember his entire story, so I can't ... I can't really comment on it."

GH: " ... any ... he wrote a book ..."

AB: "Really?"

GH: "... but we didn't get it."

AB: "All right."

* * *

AB: "Bob was being interviewed on a program several years ago where he described seeing a black and white photograph of an alien, which had an autopsy performed on it. He said at the time: 'All you could see was one large organ in the chest cavity.'

Ah, if he has seen the video Alien Autopsy, please ask him if that's what he saw or how the two (2) compare?"

BL: **"No, that ... that isn't what I saw – I don't believe that ... that video is ... is authentic. I believe that's completely fabricated (!)**

Um, the, um, in one of the briefings I had mentioned, um, there was ... there were two (2) autopsy photographs of the apparent occupants of the craft! Ah, they were both, um, cut in ... one was cut in a 'T fashion' – it was a bust-shot essentially from the middle of the chest upward."

AB: "Umm-hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, the, ah, chest was cut in ... in a 'T fashion'. The, ah, skin was pulled back and apparently what was removed from the body was a single, large organ. And I said, ah, that it looks ... it most closely resembles a liver.

Now we're dealing with a black and white photograph ..."

AB: "Sure."

BL: "... so I don't know what color it would be. But it ... it has that almost semi-fluid appearance. Um, there is, ah, the other portions of the other photograph had that organ cut, ah, itself and appeared to have, ah, many other chambers and just from the small amount of information they provided, it, ah, it seemed to have the function of several organs that we would be familiar with, but essentially evolved or grown together, however you wanta look at it."

AB: "Wow!"

BL: "But, um, essentially just one large organ performing the functions of, ah, many organs that we're familiar with."

AB: "So all you saw to be clear were those photographs? You never saw any alien being alive or dead in person?"

BL: "No ... not that." (laughs).

GH: "Ah, oh, now ... now ... now ..." (laughs).

BL: "You know, it ... again, this story always gets bent outta shape too."

GH: "Well, Bob, this is why I didn't mention Dr. Michael Wolf.

Dr. Michael Wolf says when you tell the story about walking down the hall ..."

BL: "All right, this is all [unintelligible]."

GH: "... that he's one of the guys that was standing in that room – that's what he says."

BL: "All right. Okay, I will ... I will tell the story."

GH: "All right."

BL: "Um, do I think I ever ... I ever saw a live alien?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

No.

Am I even sure that those photographs were of an actual alien?

No ... how could I be?

Um, what we were referring to here, Art, is at one time I was ... I believe I was walking away from the hangar portion, ah, of the installation ..."

AB: "Umm-hmm."

BL: "... and down this hallway that connected all the other rooms on a door to my left, ah, there are these nine or ten inch square (9-10 sq. in.), ah, windows on 'em that have the, ah, wires running through 'em. Security windows ... if you know what I'm talking about?"

AB: "Sure."

BL: "Um, as I was walking down there, I glanced quickly into the room, and what I saw in a quick glance was two (2), ah, two (2) other gentlemen in white lab coats ..."

AB: "Yes?"

BL: "... facing my way.

And, ah, there was a smaller 'thing' (grins) ..."

AB: "Thing?"

BL: "... with its back towards the door looking to them. Ah, and this was at a quick glance (!), and walked by. And immediately, you know, everyone has jumped on it, saying: 'Well, you said there was a live alien' ... so on and so forth.

Now I find it much more plausible to believe that this was a dummy or something – ah, them trying to ascertain the size, ah, of whatever creature flew in these crafts. Perhaps they were gonna fit it in a seat and see where its arm placements, leg placements would be ... so on and so forth.

But I have, you know, there's certainly no reason for me to believe that that was a, ah, an actual alien living ..."

GH: *"Or that it wasn't (!)"* (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... or that it wasn't. However, you would think that, you know, quite possibly Barry would have said something about that ..."

GH: (laughs more).

BL: "... or I would have been notified, ah ..."

GH: "You're passing the alien room?"

BL: (grins). "Well, or something along those lines."

AB: "Uh-huh."

BL: "I don't think that would have been left out.

And, ah, you know, quite frankly, if there were living aliens, ah, there, would we be doing a back-engineering program like we were, wouldn't we be receiving *some instruction* as to how these devices operated?

So it's, ah ..."

GH: "Unless they weren't the, ah, aliens that knew that.

Yeah, anyway ..."

BL: "Boy, I find ... I just, ah, no, I don't believe that was – I believe they had a little dummy. Because they were sitting there looking at it like they were trying to size it up as to: 'Is this thing the right size?' ... or so on and so forth."

GH: "Anyway, Dr. Michael Wolf alleges he was one of the men in the white lab coats."

AB: "All right."

GH: "That's ... that's where he fit's in that story."

AB: "All right. We're gonna break here at the bottom of the hour. Only one segment to go and we're trying to fit in as much as we can.

When we come back I wanta ask Bob whether he ever actually saw one of these craft close up *lift off the ground, i.e., defy gravity?*

We'll be right back."

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Back to Bob Lazar and Gene Huff.

Ah, Bob, I'm curious. I'm told that you're not going to do many interviews or perhaps not any after this one. What's goin' on?"

BL: "Well, what happened is, is, um, actually believe it or not, there's, ah ... someone's tryin' to call, yeah.

Ah, Gene actually knows more about this than I do."

GH: "Well, you know, when they ... when they optioned my screenplay, Art, they, ah, you know, Bob's story has been owned by two (2) separate movie studios who for whatever unknown reason have not allowed the movie to make it to the screen."

AB: "Uh-huh."

BL: "Well, that was basically because of me ..."

AB: "Sure."

BL: "... because ..."

GH: "Right."

BL: "... I kept turning down they're screenplay."

GH: "You know, Bob gives them freedom in a straitjacket (!)

I mean, he won't allow them to do all the outrageous things they need to do, and so there was long bargaining.

Ah, this ... this studio wants to get the movie on the screen! And, ah, they want Bob to give him ... give them his attention and they want him to be actually actively involved in the ... as a technical consultant on the movie.

And, ah, Bob never does any interviews anyway, so it wasn't much of a demand. (GH and AB laugh). He never goes anywhere, so he agreed to it to give them the ... the impact if they're going to spend tens of millions of dollars ..."

AB: "Of course1"

GH: "... to get a realistic portrayal of his movie on the screen!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

They'd like him to, um, wait and ... and I guess do the rounds when the movie comes out ..." [GH's voice trails off – unintelligible].

AB: "Well, so its a rare opportunity."

GH: "Yeah."

AB: "I wanta thank you both.

All right."

* * *

AB: "Ah, some very fast technical questions -- if you don't know the answers, Bob, just say: 'No.'

Are gravity waves a broadband or narrowband phenomena?"

BL: "Well, they're actually a narrowband phenomena, but they're not just a simple electromagnetic wave. It's, ah, it ... it seems to be a complex emission and that's ... that's about all I can say in a short time about 'em."

AB: "All right."

* * *

AB: "Ah, what is their frequency or wavelength, or is there a way of ... was there a way of measuring that?"

BL: "Well, there was. There's, ah, it's not really as set as I said frequency or wavelength, but there was an ... I wish this person would stop tryin' to call."

AB: "Yeah, indeed."

BL: "There was a ... an apparent carrier wave and that was I ... I believe, ah, an extremely low frequency. Not to say that this is the gravitational wave, but it was in the area of seven point four six (7.46) or seven point ... do you remember what the exact number was, Gene?"

GH: "Yeah, seven point four six Hertz (7.46 Hz) at a one micron bandwidth or something like that."

AB: "All right."

* * *

BL: "Yeah, it's almost three o'clock in the morning (3:00 a.m.) – my IQ [Intelligent Quotient] dropped about fifty (50) points."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "Maybe together we could get one answer out."

* * *

AB: "Is gravity radiation coherent?"

BL: "Yes it is."

* * *

AB: "Can you draw a schematic or block diagram of the propulsion system? And the answer to that has to be: 'Yes' – you've done it!"

BL: "Yes."

* * *

AB: "Ah, what level of power is produced during travel?

Kilowatts, megawatts, gigawatts ... or measurements that we don't have ... to express?"

BL: "No, it's gigawatts!"

AB: "Gigawatts!"

BL: "And it's a huge ... and that's ... the ... the way the craft runs is the reactor actually operates it *at full potential always!*

Ah, the ... the way they – if you want use the term – 'throttle' the power ..."

AB: "Uh-huh."

BL: "... is they just ... they change the phase of the amplifiers themselves. But the, um, the reactor is always outputting its maximum."

AB: "All right! Ah, so that answers my next one, which is: "What is the duty cycle, peak average power and duration of output?'

So it's always at full output?"

BL: "Right."

AB: "Ah, is there a ..."

BL: "However ... however I do have to say that, um, when the amp- ... all three (3) amplifiers are being used, ah, for the Delta mode of travel, there is ... they do not operate continuously.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

In other words, ah, if the craft was sitting here locally in our ... our local system, you can't make a ... a jump or you can't distort space from here to thirty (30) light years out! Um, this has to be done in several consecutive jumps, and there is apparently ..."

AB: "Ah!"

BL: "... a re-cycle time, ah, you know, on the system.

Ah, that ..."

GH: "And they're pulsed, right?"

BL: "Yeah, they're ... they're pulsed. And, ah, (grins) again, we're working against the three o'clock (3:00) ..."

AB: "Yes."

BL: "... ah, IQ drop here. But I'm trying to remember: Ah, we even calculated the re-cycle time on it, because, ah, we wanted to find out what the actual travel time would be.

Um, and adding ... Oh God! I can't remember if it's microseconds or milliseconds, but, ah, you know, what ... what we'll do in the future is, ah, should we ever get the guys to update our webpages, post some of this information ... some more of the technical stuff ..."

AB: "Yeah, that'd be great!"

BL: "... for people that are interested in it."

AB: "All right."

* * *

AB: "Is there a relatively simple antenna detector that one might use with a receiver or spectrum analyzer to capture gravity waves?"

BL: "No, absolutely not."

* * *

AB: "What EM [Electro-Magnetic] effects are produced near an operating saucer?"

BL: "Oh, dramatic ones!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, anything you'd see around a, ah, you know, any, ah, any sort of ... of electromagnetic pulse. But you see a, ah, a tremendous electromagnetic disturbance (!)

Actually you have an optical disturbance too."

AB: "Wow!"

BL: "And one ... one that is quite fascinating!

Um, if you are directly under the craft, ah, you will only see the sky above it (!)

And ... and here again is what I was describing as ..."

AB: (under his breath) "Wow!"

BL: "... the bending of light!

You know, this is also a ... a potential, fantastic *camouflage*, ah, should we be able to duplicate a system like this for, ah, military vehicles and ... and what have you. Because the way the gravitational field is formed around the craft, ah, the light is bent around it too. So looking up directly at the craft, you ..."

AB: "You wouldn't see it."

BL: "To actually see it, you need to step back out of the field."

AB: "Right."

BL: "Well, you're not really in the field, but, ah, yeah, if you kinda see what I mean there?

There are certain ... from certain viewpoints, ah, the ... the craft is completely invisible."

AB: "All right."

* * *

AB: "Do gravity waves intermodulate radio or light waves in any way?"

BL: "Do they intermodulate radio or light waves in any way?"

GH: "How would you know?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “I guess you wouldn’t.”

GH: (laughs).

BL: “Well, I’m trying to ... to guess here how that might happen.

Ah, well, I ... I imagine they would, because you’re doing ... what you’re doing is distorting – well, is that true?

I ... I don’t know for sure, so I ... I guess ... I don’t wanta guess.”

GH: “That’s an answer.”

* * *

AB: “Here’s one that I don’t understand ... you might.

Referring to the candle experiment, does the flame continue to radiate heat as well as light when it’s frozen? Why or why not?”

BL: “This is something that still to this day makes absolutely no sense to me and ... and I sought ... now this is aggravating me and probably will forever.

One of the experiments they showed me ... if you remember I mentioned the, ah ... ah, producing a localized distortion ... producing a black dot?”

AB: “Yes!”

BL: “Um, what the other, ah, experiment Barry performed for me is putting a candle in that space. And what he did was, ah, I really don’t re- ... recall if he, ah, pulsed the, ah, emitter at a lower power, a higher power ... it was probably at a lower distortion.

But the candle flame continued to emit light, but the flame stopped flickering as if it was frozen in Time!”

AB: *“Oooh, that’s weird!”*

BL: “Now, I didn’t ... I always feel ... **believe me**, **this is quite beyond weird!”**

GH: “Were you close enough to feel heat?”

BL: “No! You know, and I don’t think anyone was brave enough to stick their hand in that general ...”

AB: “Hah!” (then laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... area either to feel what it would be like.

But, um ... ah, it ... the fact is, if there was a localized gravity distortion – obviously there was – and if there's a localized distortion in Time, ah, why is there light being emitted?

I mean, it ... it ..."

AB: "Right!"

BL: "... there's nothing here! It doesn't make any sense at all! And this has really driven me crazy!

Ah, and I can't ..."

GH: "But wouldn't ..."

BL: "So is there heat emitted?

Boy, I would really love to know myself!"

GH: "Wouldn't it indicate that ..."

BL: "Well, actually ..."

GH: "... we don't know as much about photons as we thought we did?"

BL: "Well, really we don't know ... you know, when it comes right down to it.

But obviously if we're seeing, ah, you know, ah, photons ... photons emitted in our ... our normal optical bandwidth, ah, there's nothing to tell me that they wouldn't be in the interim bandwidth – which is heat also – so my guess is that there would be heat. But I would certainly love, ah, to have that demonstrated to me again and ... and really observe that."

AB: "You observed only one (1) propulsion system, correct?"

BL: "One (1) propulsion system ..."

AB: "In other words, one (1) type?"

BL: "Right.

Well, from what I ... from what I understood, *there was only one (1) type."*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right."

* * *

AB: "Do the saucers have a communication or did they seem to have any sort of communication system that you could perceive?"

BL: "No. Again, however, this brings up another point.

Um, when ... I did see one of the craft test-flown.

Um ... there ... at ... at one point I was permitted to be inside the hangar, the craft was taken outside, and, um, it was a very unimpressive test. The, ah, the craft just lifted off the ground and moved around slightly.

However ..."

AB: "Would have impressed me!"

BL: "Well, (grins) as I said, that's as unim- ... as unimpressive as a flying saucer test could be.

But, ah, I mean as far as it zooming around and doing all kinds of exotic maneuvers – it ... it didn't do that."

AB: *"In your opinion would humans survive in zooming around mode in these craft?"*

BL: **"Absolutely.**

Um, but, um, my ... my point was ... was that, um, the person was apparently in communication with someone in the craft.

Now, from what I was able to see – and I believe I even asked the guy – that he was, ah, communicating with him on a normal VHF [Very High Frequency] transmitter around the two hundred megahertz (200 MHz) bandwidth ..."

AB: "Right."

BL: "... and, ah, ..."

AB: "That would be ..."

BL: "... with the gravitational distortion around it – in fact, this even relates to another question someone else had asked – um, I would imagine – and

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

with the EMP [Electro-Magnetic Pulse] effects of the craft – I ... I can't understand how they can receive that in the craft.

So there's ... ah, there's an awful lot of questions that I would really like to know the answers to, and, ah, obviously people ask these questions too."

AB: "Sure. The two hundred megahertz (200 MHz) would be military frequencies, generally."

* * *

AB: "Ah, let's try a couple questions from the audience ... ah, so little time. ..."

* * *

Aud: "I have a question for Mr. Lazar."

AB: "Ask."

Aud: "In 2009, I've seen ..."

BL: "Before I fall asleep."

Aud: "Huh?"

BL: (grins) "Before I fall asleep."

Aud: "In ... in any of this, did you ever see any sort of strange blue light?"

BL: "Yes, around the, ah ... well, strange blue light, ah, it wasn't that strange. When the craft began to lift off the ground, ah, because of the high voltage present on the very bottom of the craft, there was a ... a corona discharge. It's kind of a ... a brush-like, fuzzy blue glow around the bottom, which dissipated ..."

AB: "Hmm."

BL: "... when the craft got up to about thirty feet (30 ft.) or so, but that was the only, you know ... ah, you know, unique blue light that I ..."

AB: "Color that you saw, right?"

BL: "Umm-hmm."

* * *

Aud: "And, ah, I was listenin' to the program and then, ah, he ... you was talkin' about that model?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yes."

Aud: "And on ... on that booklet it said that when he was inside the craft and he powered it up, one of the panels become, you know, invisible-like ..."

BL: "Ah, transparent."

Aud: "... and they was [sic] some kinda weird, ah, writing on it."

AB: "Ah, transparent – ah, is that correct?"

BL: "Yeah, why ... that was ... ah, I was gonna touch on that when I had mentioned that all the seats were facing in one direction.

Ah, between each archway in the craft, ah, there's obviously the skin of the craft."

AB: "Umm-hmm."

BL: "Ah, that one archway that the seats face is apparently unique.

Ah, now I say apparently, because the other archways may in fact do this, but I saw no evidence of that.

But, ah, the one time when I went into the craft, there was another team working in there, and they energized, ah, that portion ... that archway in the craft where the skin of the craft became transparent.

Now that's not the most amazing thing – I mean, we have liquid crystals that do that too."

AB: "That's true."

BL: "Ah, in fact, I think the new Buick sun roofs do that. However, this is more metallic than crystalline, so it was, ah, certainly another, you know, unique material that can be used as, ah ... ah, you know, obviously a translucent, transparent viewport [sic] or, ah, some sort of video – or whatever their output is – display panel."

AB: "All right."

GH: "Also Bob, on the ... what this gentleman was referring to, you said on the right side of the archway was a solid panel and ... and ... and some sort of *unknown writing (!)* scrolled down that."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, I ... I related it to writing though – it's just ... the closest thing I said it looked like was, ah, Korean."

AB: "Korean? (!)"

BL: "Korean writing. I mean, ah, I'm not very familiar with, ah ... ah, you know, writing that ... do you know what Korean writing looks like? It's mostly lines and little ..."

AB: "Well, it's like Chinese ... it's a derivation."

BL: "Well, no ... not really. Chinese kind of looks Chinese [?] Ah ..."

(AB and BL laugh).

AB: "All right. I'll take a look at Korean writing."

BL: "That's ... that's my closest analogy to it. I'm not saying that it was ... it represented it in anyway."

AB: "I understand."

* * *

Aud: "I was just curious – whether you were able to identify the material that the emitters were hanging off of as far as elemental sort of thing?"

BL: "No, we never got to that. That was, ah, certainly further down the line, but, um, it ... it, ah, was identical – at least approximately to me – ah, to be what the, ah, waveguide was also made of that connected to the reactor. And in fact, removing the reactor, um, if you grab the waveguide and lift it up, it just collapses in on itself.

I mean, there's no visible seams or anything – it just gets smaller. Ah ... um, but, it ... it, um, you know there's really no way to describe it. But we were unable to perform any tests on it, other then just standing there and looking at it in amazement!"

AB: "All right."

* * *

AB: "Listen, I wanta give ... you guys have been so good, I wanta give you an opportunity to plug somethin' or another. Ah, you've got a tape I know.

Ah, Gene, how do people get ... can you still get that tape or not?"

GH: "Yeah, you can still get it."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well actually the reason that tape is in existence was (grins) so I didn't have to do any interviews."

GH: (laughs).

BL: "And, ah, I used to just give that out to people, because I absolutely loathe doing interviews ..."

AB: "I know."

BL: "... but, ah, we found people were selling it instead."

GH: "Yeah ..."

BL: "Ah ..."

GH: "... but Art, they can ... they can get to your website ... to our website and everything's on there.

And ... and in fact, ah, we never advertize it or anything.

We'll, ah, I'll cook up something. We'll give some sort of discount ... knock it down for Art Bell listeners, if people are interested in buying it.

I'll go ahead and discount the, ah, tape and the poster on that webpage. If they mention 'Art Bell' ..."

AB: "All right. But not everybody has a computer, so ..."

GH: "Okay. Well, if you're interested, you can, ah ... ah, you could write to, ah, Tri-Dot Productions – T-R-I-D-O-T Productions – 2413 S. [South] Eastern Avenue, Suite 225; Las Vegas, NV 89104. And, ah, we'll have the 'girls' send you a postcard and give you prices and addresses, and places to send money for a tape or poster, if you like." ...

AB: "All right."

* * *

AB: "Ah, when ... the screenplay that you are now developing that is going to tell this whole story, Gene ..."

GH: "Yeah?"

AB: "... when will it be manifested into something that we can go out and watch at the movies?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

GH: "Well, you know, I don't think Steven Spielberg could tell you that!

The ... the fact is the first movie deal ... literally the President of the studio came to me, Bob, and said: 'I'm gonna make this movie (!)'"

BL: "'Do you wanta help or not?'"

GH: "Yeah, ... and ... and ... and five (5) years later that movie's still not on the screen. So I would ... I would not be so bold as to give a date.

But these people do seem serious. And if they could wave a magic wand, they would like to have it on the screen in the ... in the summer or fall of 1998, but I mean, who knows?"

AB: "Well, the atmosphere for it now af- ... the way the genre has been going, has got to be just right."

GH: "Well, they say that if a mediocre movie like *Men In Black* – and we all had hoped *Men In Black* would be great, but it was kind of mediocre.

Ah, it did $230 million (!) just here in the United States, so I ... I would say that's more than encouraging."

AB: "Uh-huh.

Bob ... Bob, are you going to act at all in the movie?"

GH: (laughs).

BL: "Well actually, *I don't want to make the movie!"*

GH: (laughs).

AB: "You don't? (!)"

BL: "No."

AB: "Really! Why not?"

GH: "He's all ..."

BL: (grins) "You really haven't been ..."

GH: "He's afraid they'll make it outrageous and won't stick to the storyline."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Well, he ..."

GH: "But the problem, Art ..."

BL: "Well, no ..."

AB: "You're probably right by the way. They will, you know."

GH: "Well, you have to sign a contract for a movie deal. You have to sign, you know, you have to sign away every right. *I mean, they could turn it into, ah, anything they want!*

And, ah, so Bob is ... has stayed ... kept it close to the vest and restricts what they can portray. They can't portray any live aliens and ..."

AB: "Oh, I don't know, by the time it's over, you'll have little guys going:

'Yak, yak, yak, yak, yak, yak.'"

BL: "Well, not with my name."

AB: (laughs).

GH: "Steven Seagal will be fighting them with a machine gun probably."

AB: (laughs). "Well, it sure has been a pleasure doing this and we did get a lot of good information out.

I wanta thank you both, and I'm sure you both want to ..."

TAPE ENDS

* * *

1998 07 07 Tuesday No Guest Open Lines

Aud: "Listen, are you gonna ever have Robert Lazar on again?"

AB: "Oh, sure!

Ah, let's see, I think his last visit here was about eight (8) months ago, I'm gonna guess ... something like that.

Sure, I'll have him on again."

Aud: *"He's a fascinating individual (!)"*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Ah, yes, he is!

And when you listen to him, ah, you know, you hear a lotta things about Lazar from various folk.”

Aud: “Umm-hmm.”

AB: *“But when you listen to Bob, ah, he is very credible (!)”*

Aud: “Umm-hmm, especially when ...”

AB: “Ah, his story over the years ... you know, let me tell you something:

A lot of ufologists, or at least some, ...”

Aud: “Umm-hmm.”

AB: “... ah, have a big credibility problem, because over the years their story gets bigger and bigger and bigger ... kinda like a ‘fish story’.”

Aud: “Umm-hmm.”

AB: *“Bob Lazar's story never changes (!)”*

Aud: “Exactly.”

AB: “Never changes!

He never enlarges.

Ah, he never, ah ... ah, embellishes.

He just tells it like it was.”

Aud: “E- ... especially when you hear him talk about, ah ... ah, annihilation reactors and ... and ... and gravity amplifiers and his ... the propulsion techniques that allowed it.”

AB: “That’s correct. That’s correct.”

Aud: “Fascinating.”

* * *

AB: “Exactly so.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Ah, his story has remained very constant, and when you listen to Bob, he's a very, very, ah, credible individual.

That has always been my assessment.

I ... I interviewed him as long as, what, ten (10) years ago ... twelve (12) years ago?"

* * *

2002 06 06 Thursday Bob Lazar Area 51

AB: "Coming up next ... we have a heluva interview to do!

This is 'the Real McCoy'(!), ah, coming up ...

BOB LAZAR

Now this is a physicist, who worked at Area 51."

* * *

AB: "However, coming up ... what's coming up next, ah, if you've never heard, ah, Bob Lazar's story, ah, you are really in for a treat (!)

He worked with alien craft at Area 51 – S-4 [Site 4] actually – and he's got new information .

If you heard the story before, he says new information tonight (!)

All of that should be coming up *next!*

I'm Art Bell.

* * *

AB: "In the mid-1980's a fascinating story emerged. A man claimed to have worked out at, ah, a test site designated S-4, which is part of the Groom Lake test site.

He came forward to tell his remarkable story to local Las Vegas news anchor George Knapp. I'll bet'cha George Knapp was out there at the Kreskin affair tonight with cameras.

The man was Robert S. Lazar. 'Bob' never claimed to have made contact with, worked with, or has ever seen any aliens at S-4. But, he did claim to have worked on a revolutionary propulsion system, seen saucer-shaped craft in a hangar built into the side of a mountain, and witnesses live trials ... ah, had witnessed live trials of a ... a man-flying disk.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

His, ah, story made headlines around the world, brought hundreds of thousands of people to the desert, spawned a multi-million dollar publishing and merchandising circus, and shook up a ... a country to the core of its beliefs.

It is worth noting that for nearly fifteen (15) years now, Bob Lazar has never tried to embellish his story, change it, ah, and neither the U.S., ah, military nor the government has ever denied any of it to be true.

Bob Lazar, the man behind the legend of Area 51, ah, as the center of a massive U.S. government cover-up surrounding crashed alien spacecraft, has recently signed a deal with UK [United Kingdom]-based Bluebook Films to finally bring his unique story to the screen.

And this is a man who does not do interviews! He's even worse than I am!

I mean, he's very shy, ah, probably somewhat reclusive. I get ... I get accused of being reclusive a lot ... *and I am!*

Ah, and ... and I guess Bob is too. Bob, are you reclusive?"

BL: "I guess you could say that."

AB: (laughs). "You, ah, you hardly ever do any interviews. I had, ah, one or two with you over the ... over *many* years and that's been about it.

I mean, you have not given that many have you?"

BL: "No, actually, I ... I really *hate* doin' interviews and, ah …"

AB: "I understand."

BL: "Well, you know …"

AB: "I do know! And I ... I hate 'em too. And I just ... I refuse almost all of 'em. Every now and then I'll do one ... I don't know why. But, ah, I hate 'em. And I ... I especially hate television." (AB laughs).

BL: "Yeah, I agree."

AB: "Um, however your story is really important – it's so important they're now gonna finally do a movie about it.

How do you feel about them ... them doing a movie about you?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, you know, this is the third try. Initially Columbia Pictures wanted to do a movie, ah, some years back, and they hired a writer and spent somewhere around four hundred thousand dollars ($400,000) to pay this guy to write the story."

AB: "Oh my goodness!"

BL: "That's a tremendous amount of money!"

AB: "That is."

BL: "And, ah, you know, essentially it's just a ... a chronological list of events that you're gonna have to form into a movie. However, writers wanta get creative (!)"

AB: "Oh, yeah ... of course."

BL: "And, ah, you know, this guy turned it into a 'James Bond story.'

There were actual scenes of the guy playing 'Bob Lazar' running on the tops of cars that were parked, ah, on Las Vegas Boulevard, and the silhouette of the erupting volcano in the background. And they had ..."

AB: "Oh brother!"

BL: "... robots holding me underground trying to drown me to stop me from talking (!)

I mean, some ..."

AB: *"Oh Brother!"*

BL: "... real ridiculous stuff! And you know, my point is if you're gonna go make ... make up a story about flying saucers, *don't bother usin' my name!* Just go ahead and make up a story.

But if it's gonna be accurate to the facts, *then it has to be accurate to the facts!*

I understand there has to be a little glitter put in it somewhere to make the story flow or whatever makes Hollywood happy, but, ah ..."

AB: "Yeah, but that's ... that's too much glitter though."

BL: "Oh yeah, you've gotta stick to the facts and make it at least somewhat factual (!)"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "So what ... you got a chance to read this and said: 'I'm sorry. I'm not associating with this.' Or what?"

BL: "Well, they never give you right-of-refusal to the script."

AB: "I see ... oh!"

BL: "You're dealing with a ... with a movie company. And I'm sure you know that.

Then you get ..."

AB: "So then you go: 'Oh My God! What have they done to me!' Heh."

BL: "Exactly! But the ... I mean, the only thing you can really do is just say, you know: 'Hey, I'm not gonna support it.'

Because they essentially force you to go do other interviews on TV and whatnot. And you know, they're gonna sit you down and the first thing they're gonna say is: 'Well, is this an actual account of your life?'

And you're gonna have to say: 'No.'"

AB: "Yeah."

BL: "And you know, there goes the movie! So ..."

AB: "The thing ... thing is though the real story itself, um, is so compelling. Or ... or have we gone so far into the world of science fiction that as compelling as your story is – **and it's an incredible story (!)** – it's not enough for the screen, ah, without embellishment."

BL: "Maybe not. There's no explosions. There's no shoot-outs with aliens. You know, there's ... it's ... it's just an account of events that, you know, happened at a secret installation out in Nevada.

And the exact same thing happened with, ah, New Line [movie company], who bought it [the story rights] from Columbia. They tried it ... they tried to, ah, or ... not produce the film, but first they tried to get it written and get it into production. And they hired another writer. And one of the first things I said was: 'Make sure you get a guy that's familiar with science to some degree, 'cause it's a technical film.'"

AB: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And the first day I met this guy – they flew him down – he said: 'Now, what are these things called 'atoms' again?'" (BL grins).

AB: "Oh no! Really?"

BL: "Ah, this is a terrible start!"

AB: "Yeah."

BL: "And, ah, anyway ..."

AB: "So now what ... what about this ... ?"

BL: "... again it turns into a [unintelligible – disaster(?)]"

AB: "Okay. So what about this new company, ah, Bluebook that's got it now? What ... what ... what's the promise?"

BL: "Well, supposedly and for everything so far that I've heard sounds like they're gonna follow an actual account of the events that happened."

AB: "Of your story?"

BL: "Yeah. Which is great! You know that's ... that's fine – I've got no problems with that at all. And, ah, yeah, they're really not going to embellish anything, they're not going to say anything that didn't happen, and, ah, what more could you ask for?"

AB: "Okay."

* * *

AB: "Let's ... let's get the real story.

Ah, Bob, you're ... you're a physicist, correct?"

BL: "Um-hmm."

AB: "Ah ..."

BL: "Well, I was at one time – right now I'm not doing anything."

AB: "Yeah I know.

Take me back to way before S-4, um, and before Area 51 and all the rest of it, ah, and just tell me something about yourself. I mean, how did you

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

get interested in the things you're interested in that, ah, eventuated in you're getting that job? Ah, how ... how'd you get to be who you are?"

BL: "Well, I wonder how far I should go back?

I guess at ... at ... at one point, ah, I had moved to New Mexico in the early Eighties (1980's). And that was to take on a job with Los Alamos National Lab."

AB: "What kind of work?"

BL: "Well, that was physics – that was with the, ah, at the Los Alamos Meson Physics Facility, which now has a different name."

AB: "Okay."

BL: "You know, it's been quite a while ago.

But, ah, at the time we were running experiments on their linear accelerator there and, ah, really looking into the basic make-up of matter."

AB: "That's pretty exciting, ah, that's pretty exciting work ... period!"

BL: "Oh, it was ... it was fantastic! It was, ah, it was a lot of fun working there. A very strange town to live in, but, ah, I ... I enjoyed it quite a bit."

AB: "How long were you with them ... with Los Alamos?"

BL: "Los Alamos ... I believe I was there only a couple years ..."

AB: "Umm-hmm."

BL: "... before, um, I realized that you know, hey, I could make a lot more money on my own just operating as a contractor and consulting for the Lab as opposed to working for 'em."

AB: "Umm-hmm. That happens a lot."

BL: "Oh, and it's ... it was certainly worth doing. So I left the Lab and at that time started Lazar Energy Systems, and we developed, designed, and repaired radiation detection equipment."

AB: "Radiation detection equipment?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Umm-hmm. Specifically *alpha* radiation detection, which is, ah, the type of particles given off by plutonium, and Los Alamos – making bombs, and that sort of thing – ..."

AB: "Yah?"

BL: " ... has a lot of plutonium laying around, so they wanta be able to detect even minute particles that may cling to clothing ... so on and so forth."

AB: "So in other words this was, ah, sort of a protective, ah, detective device?"

BL: "Right."

AB: "For human beings?"

BL: "They essentially frisk you with it ..."

AB: "Yep."

BL: "... when you leave. It also scans the floors and cars as they leave too."

AB: "Was that a pretty good business to be in?"

BL: "It was fantastic!" (BL laughs).

AB: "Huh!"

BL: "It was absolutely fantastic at the time. And we were awarded a government contract about four (4) years in a row, and, ah, things were great!"

AB: "Well ..."

BL: "We did still, ah, go down to the Lab a lot, because I knew people there. And one day ... there was a local Los Alamos newspaper called the [*Los Alamos*] *Monitor*."

AB: "Right."

BL: "And, ah, you know, at the time I was building all kinds of strange projects and was really into building things with jet engines in them. And built, ah ..."

AB: "Really?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... yeah, race cars, and I even built a little Honda passenger car that had a jet engine in it."

AB: "A jet engine? (!)"

BL: "Yeah."

AB: "In a car?"

BL: "It was ..."

AB: "Wait, how does that work, Bob? How does a jet engine in a car work?

I mean, there's this famous myth of the, ah ... ah, the guy who plowed himself into a mountain (!) ... (AB laughs) ... with some jets!

I mean, how does a jet ..."

BL: "That was a JATO [Jet-Assisted Take-Off] Rocket."

AB: "The JATO Rocket!"

BL: "Right."

AB: "That's it! Yeah."

BL: "That's a famous 'urban legend'."

AB: "It is.

But ... but in real life, ah, how in God's name do you ... I mean ...?"

BL: "In real life this was ... I ... I think it was, ah, I don't remember the year, a 1980 something-or-other Honda Civic, which had the engine up front."

AB: "Right."

BL: "And the back ... in the back I installed a jet engine."

AB: "What!" (AB chuckles).

BL: "So you could drive the car around normally ..."

AB: "Yeah?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... and then, um, push a lever and the license plate would open up exposing the nozzle to the jet engine car ..."

AB: (exclaims!)

BL: " ... and then take off at high speed!

And ah, they had put that on ... I think it's the June '82 [1982], ah, front page of the *Monitor* newspaper."

AB: "Ha-ha!"

BL: "And, um ..."

AB: "What kind of ..."

BL: "...the only reason ..."

AB: "... what kind of jet engine was that? Do you recall?"

BL: "It's a ... it's a pressure jet engine, which is kind of a ... it's a jet engine with no moving parts at all."

AB: "Right."

BL: "And ... you know, if you know how jet engines ... turbo jet engines and the like work ..."

AB: "I do."

BL: "... generally that's real confusing, 'cause ya need some moving parts in there to make things go."

AB: "That's right."

BL: "And, ah, it's not a ramjet – and ramjets need to be moving extremely high speed before they can produce thrust. But this is kind of a ... a strange hybrid, and it produces thrust statically without moving. And, ah ..."

AB: "That's really cool! Ah, how much thrust, do you know?"

BL: "That was about two thousand (2,000) pounds."

AB: "Two thousand pounds (!)"

BL: "It's ... for a sixteen hundred (1,600) pound car that was quite a bit."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Oh yeah! So in other words, you're already moving at like what? Fifty-sixty miles an hour (50-60 mph) when you let go?"

BL: "Yeah, exactly."

AB: "And then what?"

BL: "Well, and then you better hold on (!)" (laughs).

AB: (laughs). "Yeah, well, how fast ... I mean, it takes you from sixty (60 mph) to what?"

BL: "Two twelve is the fastest we ever had that car going."

AB: "Two hundred twelve miles an hour (212 mph)?"

BL: "Yeah."

AB: "You['re] out [of] your mind!

Where were you driving these things?"

BL: "Well, the ... the high speed run was done at El Mirage dry lake in California. And, ah, the car was pretty much retired after that because it was a uni-body construction and the whole car started pretty much bending from all the forces (!)" (BL grins).

But, ah, I mean the only reason I brought up the whole jet car thing was that, ah ..."

AB: "You were the driver, right?"

BL: "Right."

AB: *"Did you have a death wish?"*

BL: "No, that kinda stuff isn't dangerous if you know what you're doin'."

AB: "Well, I mean, for example, the car had shaken apart during, you know, maximum thrust ..." (AB laughs).

BL: "Yeah, but it didn't."

AB: "All right, it didn't. But it ... it ... it bent itself up pretty well, huh?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, that was kind of expected."

AB: "And I know that you have a car that, ah, I remember when we interviewed before, you ... you had built a car that runs on hydrogen also, right?"

BL: "Yeah, that was a 1978 [Pontiac] Trans Am. And, ah, in fact, I entered that in an alternate fuels contest, which was a race at that time from Woodland Hills, Cali- ... California to Kitt Peak, Arizona."

AB: "Uh-huh."

BL: "And, ah, it drove nonstop there on one tank of fuel."

AB: "Well, you know that's interesting, 'cause that's a long time ago and now all of a sudden President Bush is saying we are going to begin moving toward a 'hydrogen economy'."

BL: "Well, we should! I mean, it ... *it's the 'perfect fuel' (!)*

In fact, I was just talking to my girlfriend the other day, saying: 'I think I'm going to go ahead and convert our existing car over.'"

AB: "Really?"

BL: "And, ah, I ... I kind of miss makin' my own fuel. I mean, it's ... it's essentially free!"

AB: "Okay, but here's ... here's the question – and I talked to a lot of people about this Bob: 'Right now, ah, I think the oil companies imagine hydrogen is fine because, you know, they'll use fossil fuels to put the hydrogen ... to create the hydrogen, get it in ... in the cells, ah, you still have to use energy to make energy, right?"

BL: "However, there are other ways.

Now of course the oil companies and the gas companies want you to crack hydrogen in from methane or some other hydrocarbon fuel."

AB: "Absolutely."

BL: "It's ... it's ridiculous! You're just defeating the whole purpose of using hydrogen!

Water is H2O."

AB: "Yeah."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Now, you know, every school kid knows you take a glass of water, you know, add just a drop of salt in there to get the ions movin' around, and take a twelve (12)-volt battery and the positive and negative leads in there."

AB: "I under-[stand] ..."

BL: "One lead let off a little bit of bubbles and the other lead lets off twice as much bubbles.

Well, the lead with twice as much bubbles is the H2, and the O2 is comin' off the other one.

So just running a little electricity through water gives you a flammable gas."

AB: "And so ..."

BL: "That's the way to make hydrogen."

AB: "Okay. So, ah, other than the creation of the voltage, ah, to do that, which ..."

BL: "Well, the way I had done it before was I had a ... a fairly large solar array. And what that did was – during the day – it took and cracked the hydrogen using an ... an electrolysis to set up ..."

AB: "Right."

BL: "... which is what I just described. Ah, cracked the hydrogen out of water and during the night it was pressurized using the available water pressure into the hydrogen tanks, which contained an iron-titanium hydride.

It's kind of a granular substance that absorbs hydrogen like a sponge soaks up water."

AB: "Uh-huh."

BL: "As opposed to just compressing a tank with hydrogen, which is a ... a dangerous outcome."

AB: "I ... I was about to ask you – *in this process is there a danger?"*

BL: "No, once it's, ah, chemically stored in the hydride, ah, you can shoot incendiary bullets at the tank, and it just does nothing but smolder."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “But the gas, ah, itself could be dangerous?”

BL: “Yeah, but it only ... the tank only produces as much gas as the car needs at the time.”

AB: “Got’cha.”

BL: “The way the ... the set-up that I came up with is that the car radiator fluid heats an outer jacket on the tank. And when the hydride heats up, it evolves hydrogen and it gets into the carburetor, so there’s never more than the volume of hydrogen that fits in the tube from the tank to the carburetor or fuel injection system.

So it’s ... it’s a very safe system, and ...”

AB: “All right. What about ... what about the car itself? The performance of the car compared to a ... a piston engine. Ah, what was the performance like?”

BL: “We’re talking about the hydrogen car or the jet?”

AB: “Oh, hydrogen. No, the jet I can imagine that. (AB laughs, then BL laughs). No, the ... no, the hydrogen car.”

BL: “The hydrogen car, it ... it is a piston car and you know the beauty of the system is you can convert any existing piston car to run on hydrogen.”

AB: “Yes, but ...”

BL: “You just need to retard the timing, because hydrogen burns so much faster! The flame front, ah, just flashes through the cylinders and will cause detonation or knocking.

But, ah, with a couple minor modifications any car can run on it. And, um, you do lose a little horsepower, because it’s ... you know, there’s a difference between spraying a flammable gas in there as opposed to having, you know, a liquid hydrocarbon with all that carbon energy in there.”

AB: “Well, when you say ‘a little’, ah, how much real difference in performance?”

BL: “Well I lost … I ... I lost a significant amount in the Trans Am. And you know, probably ... I believe the car was two hundred and twenty (220)

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

horsepower and I think I was down to about a hundred and fifty (150) running on hydrogen."

AB: "Oh, but still usable then!"

BL: "Oh ... yeah! You weren't ... you weren't following electric cars by any means."

AB: "Ahh, well that's pretty good! Ah ... that's damn good actually.

So why not do that now? To all cars?"

BL: "I am (!) (BL laughs). You know, I mean, I'm gonna convert my car over. But, ah ..."

AB: "You already told ..."

BL: " ... the ... the ..."

AB: "... your wife ... your wife is okay with this, right?"

BL: "Right."

AB: "Bob, hold on a sec. we're at the bottom of the hour.

I'm Art Bell, and you're listening to Coast to Coast AM.

My guest is Bob Lazar."

* * *

AB: "Once again, ah, here is Bob Lazar!

Now, it's good that you've told us some of this, Bob. It gives it, you know, a kind of ... every- ... everybody a background for, you know, what kinda guy you are and, ah, wha'cha been doing.

And sounds like you've been havin' a heluva lot of fun actually – I mean ... I mean putting a jet [engine] into a car, that's got to be a lot of fun." (AB laughs).

BL: "Yeah, it was. Crazy thing to do."

AB: "And, ah, a lot of people ... if you ever ... do ... do you have a website?"

BL: "Well, there's a website *about me* – that's not mine."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "No."

BL: "My website is my, ah, is unitednuclear.com, which is scientific supplies and ... and whatnot that we sell."

AB: "Somebody was hop- ... hoping you'd post the process for the creation of hydrogen, ah, on some website somewhere or something. Well, they'll have to dig back in the archives and listen.

All right."

* * *

AB: "So, ah, now how did you get involved, ah, if you can remember the first moment or the first contact that anybody made with you regarding, ah, Area 51 and S-4, and all that stuff over here?"

BL: "Well, this is the reason why I brought up the jet car initially. That day, ah, in June '82, um, the front page of the Los Alamos Monitor newspaper had a picture of me and the jet car on it. And on the flip side of the front page, there's an announcement there that, ah, Edward Teller – father of the hydrogen bomb ..."

AB: "Umm-hmm."

BL: "... ah, was gonna be giving a lecture down at one of the lecture halls at the Lab [Los Alamos National Laboratory]. And, ah, I was anxious to, ah, to hear the lecture, so thinking there were gonna be lots of people there, I got there really early."

AB: "Uh-huh."

BL: "'Cause at the time I was still working for the Lab."

AB: "Right."

BL: "There wasn't ... now I'm tryin' to remember ..."

AB: "Boy that ..."

BL: "... whether I was still working for ... [the Lab]?

But in either case, I got to the lecture hall real early. And as it turned out *there was nobody there*, and now I'm kinda waiting around. About fifteen minutes (15 min.) goes by, and I see Ed Teller sitting on a little wall outside the ... the hall, reading the front page of the newspaper ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Really?"

BL: "... which I thought this was the perfect segue for me to introduce myself, ..."

AB: (laughs).

BL: "... because you know, he's sittin' there readin' about me. And I always wanted to meet the guy!"

AB: "Of course!"

BL: "And, um, so I went to introduce myself, and you know, we talked for a bit. And, um, actually the lecture got delayed a little bit, so we had walked around, and … and, ah, you know, I ... I got to talk to the guy."

AB: "What was he like, ah. out of curiosity? I mean, how did he strike you …?"

BL: "Actually a very stubborn guy! Um ..."

AB: "Stub- ... stubborn?"

BL: "Yeah, and it's, um, it's a feeling you get speaking to most of the older scientists and physicists at almost every lab I've seen. Ah, you can't present 'em with anything new ..."

AB: "Yeah."

BL: "... that they didn't think of first.

AB: "Yeah."

BL: "You know, they're ... they're scientists. They're supposed to be open-minded and explore new ideas and things, but there is *nobody* as close-minded as a ... a scientist or physicist who's been in the business, you know, for over a decade."

AB: "Can you remember the conversation that, ah, that made you form that opinion?"

BL: "No, this is an opinion not just based on him [Teller], but based on the other scientists and physicists that I've worked with."

AB: "Ahh!"

BL: "They all act exactly the same."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Oh, and you caught the same drift from him?”

BL: “Yeah ... identical.

And, ah, anyway, I got to see the lecture, and you know, time passed. And actually as time went on, I moved out of Los Alamos and moved to Las Vegas.”

AB: “Umm-hmm.”

BL: “And after some time there, ah, involved in other businesses, I kind of missed being back in the mainstream science field and, ah, started sending out resumes. EG&G [Edgerton, Germeshausen, and Grier] and, ah, I wonder who else was around there at the time?”

AB: “But people might not know – EG&G is a ... I think they’re a contractor for, ah, for Area 51 ... for the test site.”

BL: “For the test site, right.”

AB: “Yeah, yeah.”

BL: “And they ... they’re, ah, EG&G Measurements In fact, those are the guys that, ah ... in fact, Edinger [sic per BL pronounciation], who’s the E in EG&G, is the guy who I think invented the flash ... the xenon flash bulb for high-speed flash photography. Something like that.”

AB: “Okay.”

BL: “Because EG&G started out as, ah, the company that came up with the way to photograph the atomic tests ...”

AB: “Hmm.”

BL: “... which was ... which was *really difficult!*

And, um, anyway ...”

AB: “Yeah, that’s a Big Flash (!) Big Flash. Ver- ... be very hard to photograph.”

BL: “Yeah, very high-speed, and you know, they wanted to actually see the fireball expanding as it cracks the case and moves apart. And you know, you’re talking over a million frames a second (!)”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Wow!"

BL: "And they came up with some fantastic cameras!

Ah, in fact I was just told the other day by, ah, a mov- ... movie studio executive that, ah, all those old cameras found their way into most of the motion picture companies now. And they use 'em for special effects ... all those atomic bomb cameras."

AB: "Yeah, we get a ... a lot of, ah, you know, scientific advance, ah, from 'defense' – if you wish to call it that – and, ah, the defense industry.

Of course, you know, they develop the latest stuff I guess, so it's not a surprise.

Ah, so you applied, ah, to EG&G?"

BL: "I sent a resume to everywhere that was in driving distance.

Now there wasn't a whole lot in Las Vegas, but you know, I ... I gave it a shot. And what I also did was I sent one to Dr. Teller, who was at Livermore [Lawrence Livermore National Laboratory] at that time. [Unintelligible -- I don't know ... (?)] ..."

AB: "Hoping he would remember you, I'm sure."

BL: "Right. And I referenced our meeting, and so on and so forth."

AB: "Ha-ha."

BL: "And, ah, you know, any suggestions, you know, just pass 'em along.

And I believe it wasn't too long after that, um, but I got a call from EG&G."

AB: "Really?"

BL: "Now at that time EG&G was located at McCarran Airport."

AB: "Okay."

BL: "EG&G Special Projects. And for those people who've lived in Las Vegas a long time, they remember that. They've since moved it behind the fence at Nellis Air Force Base."

AB: "Okay."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um ..."

AB: "And they ... they said to you ... what?"

BL: "They told me to come down for an interview. I did, and apparently this was under the recommendation of Dr. Teller ..."

AB: "Hmm."

BL: "... which was fantastic!"

AB: "Of course!"

BL: "And, ah ..."

AB: "Did you know that by the way at the time?

Did you ..."

BL: "I think I found that out *after*, if I recall."

AB: "Okay."

BL: "Um ..."

AB: "So in this interview, ah, what were they ... what ... what did they want? What were they after? What ... were they curious? What [did] they wanta know?

BL: "The initial interview was, ah ... ah, for a lesser position, and I was interviewed by a board of people, ah, over a span [of] about an hour and a half. And ..."

AB: "That's some interview!"

BL: "Yeah, it was pretty intimidating. You know, it was, ah, it was an uncomfortable interview."

AB: "Do you recall the, ah, any of the key questions they asked you? An hour and a half ... My God!"

BL: "Not for that, because I did go back for another one."

AB: "Oh."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, I mean they did ask me ... one of the strange things I found about it was that they weren't asking me that many technical questions. They were asking me questions about my demeanor. About, ah, what I do under stress. If I get all angry, do I start throwin' screwdrivers and things around? And, ah, ..."

AB: "Ahh."

BL: "... which was kinda weird (!)

Ah, you expect them to, you know, certainly ... well they ... they did have some technical questions and ... and test my abilities, but, um ..."

AB: "Well you know, they're ... that is though not that irrational a question. I've thrown screwdrivers (!)

(Both AB and BL laugh)."

BL: "But generally I don't. (AB laughs). I just give up and walk away for a while."

AB: "Yeah, (laughs) I know."

BL: "But, ah, I assume what they were doing was just, ah, they knew of my work at Los Alamos and the other things I was doing, and they, you know, they just assumed that it fit the bill."

AB: "Sure, but they wanted to know about your demeanor for obvi- ... for some reason."

BL: "Right. And ... and as it turned out this all had to do with *security* – as I found out later.

But, um, I went home. I wasn't that thrilled about the interview and it was several days later I got a call back, and they said: 'You know, as it turned out, we felt you were over-qualified for the job we were offering. And we're pretty sure ..."

AB: "Ahh!"

BL: "... you would become bored with it after a while.

However, ...'"

AB: (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... 'there is something else that we have. It's at a re-' ... I'm trying to remember verbatim what they said. Ah, I believe it said ... it said: 'A remote site [S-4] on the test site [Area 51].'"

AB: "Umm-hmm."

BL: "'Ah, so you will have to fly out there.'"

AB: "And ... and everybody should know that those flights leave every single day from Las Vegas and go up to the test site, right, Bob?"

BL: "Yeah. At ... at the time they were called the 'Key flights', 'cause Key-something Airlines had the contract. They were the ..."

AB: "Well, they still fly every day."

BL: "Do they?

Yeah, I ..."

AB: "Oh, sure."

BL: "... I didn't even remem- ... I didn't know if the test site was still operational now."

AB: "Oh, yeah! It is."

BL: "Hmm."

AB: (laughs).

BL: (grins).

AB: "We have, ah, here in Pahrump, it's ... it's kind ... it's kind of interesting! The test site that doesn't exist ... ah, we have every morning – they may have stopped it now – but up at the VFW [Veterans' of Foreign Wars] lodge ... up the street from me here, ah, they have a parking lot at the VFW lodge. And they have buses about, oh, I don't know, about four or something in the morning [4:00 a.m.] ... a little before five in the morning [<5:00 a.m.], and on the side of the bus it says: 'Area 51' (!)"

BL: "No kidding!"

AB: "Yeah, no kidding. Yeah, no kidding."

BL: (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “And they pile in and they bus from here in Pahrump. But there in Las Vegas they fly ... and they still fly! So yeah, you’re right about that.”

BL: “Well, they had me come down for an interview that was a little more in depth that time. And, ah, I did very well (!) And, um, they would say it was ... or they told me that it was gonna be fairly heavy security and it was gonna be working on an ‘advanced propulsion system’.

Now I thought ... I thought: ‘That’s great! This is *exactly* what I wanta do.’

And here’s the guy that’s tinkering around with jets ...”

AB: “Did ...”

BL: “... and running on hydrogen.”

AB: “Sure!”

BL: “I mean, propulsion was my thing. It’s stuff I even played around with when I, you know, was at home.”

AB: “A natural thing for you?”

BL: “Right. You know, [I was] certainly excited about it and I ...”

AB: “Did ...”

BL: “... I was under the impression that this was gonna be a field propulsion system for some new fighter aircraft. A field propulsion system like, ah, some sort of electromagnetic drive – something with, ah ... ah, that uses some of the basic forces of propulsion and attraction, whether it’s extremely high voltage or ... or who knows what?”

AB: “Bob ... Bob, at that time, ah, you obviously knew about the test site. Everybody knows about the test site.”

BL: “Umm-hmm.”

AB: “Did you know about some ... you know, had you heard the rumors of a secret base up there ... when ... when ... way back then?”

BL: “I’m trying to remember.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I probably did! And I ... in ... in fact, thinking back, I probably ... I almost remember there was some silly stories about aliens working out there and ... and whatnot.

And you know, I was a hardcore, non-UFO believer. I mean, I thought all that stuff was absolutely ridiculous, and the people that believed it were even more ridiculous. So ... I ... I didn't pay much attention to any of that stuff.

But I ..."

AB: "But ... but those rumors ..."

BL: "... I think I did hear, you know, on ..."

AB: "Okay."

BL: "... ah, KLS-TV or something, or one of George Knapp's interviews with John Lear, or something like that ..."

AB: "Okay."

BL: "... that there was, ah, there were aliens workin' up there or 'eating [sic] people' or whatever the story was about."

AB: "Okay, yeah, those were back in the days. Ah, in fact, I was doing shows on it with John Lear back ... back then.

And so those rumors were around.

So you ... you sort of vaguely knew about them, but didn't pay a lot of attention."

* * *

AB: "And so did you have any idea where you were going to be working? Did they tell you that?"

BL: "No, they just said a remote site or a remote area on the test site.

And, um, yeah, wherever that was gonna be was fine."

AB: "Boy, that's gotta get your blood goin' a little bit!

I mean, if you ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well it does! I was excited, and it was, ah, you know, a ... a job on the cutting edge of technology. So I was, you know, I was back at home again.

Um, they had a strange way of calling me to work. It was initially ... apparently I'm supposed to be replacing somebody."

AB: "Uh-huh."

BL: "And there was kind of a rush to get me up to speed.

Now because I worked at Los Alamos, I had 'Q clearance', which is civilian Top Secret. So, you know, they knew I wasn't a foreign agent or anything like that."

AB: "Right."

BL: "Ah, however this required a higher clearance to work at this site."

AB: "Higher that 'Q'?"

BL: "Right. And, um ... what happened next?"

AB: "Well, they probably investi- ..."

BL: "Anyway, they ..."

AB: "They probably investigated you is what happened."

BL: "Yeah, they started doing that, and there were visits to the house even when I had a house full of people over – guests having a little get together.

Ah, there would just be guys knocking at the door and would just show themselves in and start lookin' through the house (!) And you know, lots of people witnessed this stuff going on. And it would ... it began to really interfere with my life.

Um, shortly after the investigation started, they allowed me out to the site.

Now they didn't start handing over everything or showing me everything ..."

AB: "How ... how did you get to the site?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: I drove … well, first they'd call. It would ... the ... the job was not something like a nine to five (9-5) or every day at seven o'clock (7:00) be there. You ... you had ... you were almost on-call initially.

And somebody would call from EG&G and the phone call would go 'exactly like this':

You'd pick up the phone and they'd say:

'Hello, Mr. Lazar. It is now four forty-three [4:43] pm. We expect you to be at the installation at, you know, six twenty-five [6:25].'

It was always an odd number, and that's it. And they'd hang up the phone ... ."

AB: "That's weird (!)"

BL: "It's very strange."

AB: "Yeah."

BL: "But every time I went out there, I'd pick up the phone, they'd tell me what the current time was, and they'd tell me what the time they expected me out there was.

And I drove ... I'd drive out to, ah, McCarran Airport. I'd drive to the Special Projects EG&G building ..."

AB: "Yes?"

BL: "... and right in back of that at the time is really where the 'Key Flights' took off from. Or at least where they parked ... or anyway, that was the gateway to getting on the plane."

AB: "Did they black the windows out?

There's stories that people who traveled out there ..."

BL: "Not there! But once you got ... the plane flew from McCarran to Groom Lake, ... "

AB: "Right."

BL: "... which is the only big runway out there."

AB: "And it's really big!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, it's ... it's giant!

Um, once you get there, you get in a bus and drive about fifteen (15) miles south – that was the bus with the blacked-out windows."

AB: "Blacked-out win- ..."

BL: "Those stories are definitely true. In fact, I've got a picture of one of the buses."

AB: "How many, ah, how many people typically would be in that bus ride with you, ah, going south?"

BL: "I never saw more than three (3) people, myself included."

AB: "Wow!

Wow ... okay.

Ah, so you're initial employment, was that just at the test site or did they begin taking you, ah, south to S-4 immediately?"

BL: "They began taking me to S-4 immediately. In fact, we weren't really allowed to wander around or anything at ... at Groom. We just sat there – waited at either the cafeteria or right where we were for the bus, if it wasn't there, and it drove us down south to S-4, which is ... which is a short drive on a *dirt road*."

AB: "Huh.

Ah, you know, of course they don't admit any of that even exists out there, but there are now zillions of photograph, ah, photographs courtesy of the Russians and other satellites – and even planes have been nearby. And all ... there's a lot of photographs of Area 51, so we all know, ah, ..."

BL: "Right."

AB: "... it's out there. And we all know the runways there – despite what they say, it's all there."

BL: "A lot of people even disputed the road that I talked about, ..."

AB: "Right."

BL: "... and said: 'No, it's impossible for it to be there.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And John Andrews, the guy that, ah, worked for the Testor model corporation, that was so into all of this, he's the one that came up ... you know, that tried to buy the satellite photograph from the U.S. government, and they wouldn't sell it to him, 'cause they said: 'It's classified.'

And he's the one that bought it from the Russians for fifteen hundred dollars ($1500)."

AB: "Is he really the one? (!)"

BL: "Yeah. That's where that photograph came from. And with that photograph, you know, we blew it up and there's the road exactly where I said, going right to the side of the mountain where the hangars are.

So it, ah, that really did help out – so it's kinda strange that Americans have to go, you know, to a foreign country to get stuff that they're hiding from Americans (!)"

AB: "Yeah, especially the Russians."

BL: (grins). "Yeah, that's just absurd."

* * *

AB: "Do you remember clearly – and I bet you do – ah, the first day that you took that bus, ah, to S-4?

Did ... did you know it was called S-4?"

BL: "Yeah."

AB: "They told you you were going to an area called S-4?"

BL: "Yeah, yeah, they did. There's actually signs out there (!)"

AB: "Ah, there are signs?"

BL: "Yeah, there ... there are actual signs out there."

AB: "Course the average person never gets to see them?"

BL: "No! No …"

AB: (laughs).

BL: (laughs).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right. Ah, good pl- ... place to hang everybody up. Ah, hold on, Bob.

It's top of the hour. Bob Lazar is my guest. Ah, this is a man who worked where the *real* saucers are ... or were. I guess that could be – and probably is – debated.

But when he was there, he got to actually work on alien aircraft (!) Back-engineering alien aircraft.

This is Coast."

* * *

AB: "Once again, Bob Lazar.

Bob, can you remember the first ride down to S-4 in the bus ... blacked-out bus? You remember that, huh?"

BL: "Yeah, I do."

AB: (laughs).

BL: "It was quite a day!"

AB: "Well ... well, give me a sense – what was it like?"

BL: "Well, the, ah, the first time I went down there was essentially to read. I was brought into a ... a small room at the facility they had there. And these, ah, well, I guess you'd just call 'em briefings, 'cause they were just an overview of some of the other satellite projects going on. Ah ..."

AB: "That's interesting!"

BL: "... well, going on that were connected to what I was doing.

I'm just trying to find the ... a good way to put this."

AB: "In other words, they had to give you enough of an overview, so you'd have some understanding of what you were about to work on?"

BL: "Right. Because just like they do at Los Alamos or any other National Lab where you work on high security, ah, systems and sub-systems, is they compartmentalize everything. And what they do is they have people working on different aspects of one project, so nobody really knows how the whole thing connects together. Well, some people do, but for the most part, most of the people working on it only work on, you know, a specific

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

module, a specific sub-system, and you know, they ... somebody else worries about what it connects to."

AB: "Uh-huh."

BL: "And that way your knowledge about what's going on is limited just to the thing you worked on."

AB: "Makes sense.

BL: "It was the same here.

And because this was a back-engineering project we weren't teaming together to try and build something – we were essentially teaming together to try and find out how something was built.

You had to have a little knowledge of what was on the other side of the wall."

AB: "Yeah."

BL: "You know, what the next guy was doing. So they gave you a little briefing about some of the other aspects of what was going on. But not too ... really not too much in detail, but just enough so you go: 'Well, okay, I know where this plugs into.'"

AB: "Did they ... did they tell you that you were to be working on propulsion systems that were not ours?"

BL: "No, not until later."

AB: (laughs).

BL: "Even though it became pretty obvious that's what was goin' on initially. Ah, I began reading what the people had done before me and immediately they're talking science fiction (!) about, ah, power sources that put out *tremendous* amounts of energy! Um, and propulsion systems with technology that doesn't even exist!

And you began to wonder if these guys are just ... are testing you in some way ..."

AB: "Of course."

BL: "... and this is just a joke or, ah, or what?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “So it was like ...”

BL: [Unintelligible].

AB: “... it was like reading science fiction?”

BL: “Initially it was (!)

And, um, it wasn’t till the next time that I came down that I discovered it wasn’t!”

AB: “Heh.”

BL: “The following time I came down, which was, ah, only my second time to work, one of the hangar doors was open. Now I believe it was open intentionally.”

AB: “Sure.”

BL: “And instead of going round the side of the building in the main entrance, we stopped out in front and cut in through the hangar. And it was obvious what was in the hangar (!)

The second I stepped out of the ... the bus, *there was a large, disk-shaped craft sitting on its belly on ... on the ground*.

Um ... ”

AB: “Okay. Not on what would be some sort of touchdown or landing gear, or something like that?”

BL: “No landing gear, no man-made support. It was sitting on the concrete, on its belly, on the ground.”

AB: “And it was a disk ... a typical flying saucer-type disk?”

BL: “Yes.”

AB: “How big do you think it was?”

BL: “Well, John Andrews and I spent some time working on that. And he brought some people down from the model division, so we could scale things up by, ah, trying to guess my distance from it and looking at objects that I knew approximately what the size was. So they could crunch all the numbers through and figure out within a ... a fairly good estimate how big the craft was. That came out to about fifty-two feet (52 ft.) in diameter.”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "That's pretty big! Fifty-two feet (52 ft.), huh?"

BL: "Yeah, it ... it was big. It was big."

AB: "And when you saw that, there must've been this moment where the jaw drops, and you go: 'Oh My God!' You know, I'm just ..."

BL: "Well, not at that time!

You would kinda think of it, but, ah, when I left the bus and I saw that, to me it had the opposite effect. It said: 'See, I'm right. There are no flying saucers' – this is just an advanced U.S.-made aircraft and they've been testing it, and people think it's aliens from outer space (!)

It made complete sense!

And in fact, ..."

AB: (gasps).

BL: "... when I walked by the craft, there was a little backwards American flag stuck on … right next to the opening in the craft.

'Well, that absolutely does it! There's no 'ifs', 'ands', or 'buts'."

AB: "Ohh!"

BL: "So I was ... by the time I walked in, it made complete sense. This was the big new secret fighter that was gonna replace the F-15 (!) and … and who knows what else?

And, you know, *I was gonna work on the propulsion system (!)*, so ..."

AB: "Yeah, actually it would make more sense that you would think that, especially with a little American flag – that was a nice touch!"

BL: "Yeah! Absolutely.

(snickers). La- ... later did I learn to find out that that was more or less a sticker that says: 'This belongs to us now,' ..."

AB: "Heh."

BL: "... as opposed to: 'We made this.'"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB: "Did you, ah, get introduced to who was to be your, ah, 'boss'? Is 'boss' the right word?"

BL: "Yeah, kind of. It was tough to really figure out who your boss was there. They worked on the buddy system.

And you know, what ... what moves science forward is free discussion. It's people sitting around, working on a common ... common problem, ..."

AB: "You bet."

BL: "... and discussing things."

AB: "Sure, sure."

BL: "You know, it's just brainstorming!"

AB: "Yes."

BL: "Especially for something *outrageous* like this!"

AB: "Uh-huh."

BL: "*But that was not permitted!*

What they did is they had a buddy system. You had one person who you worked with who you could talk to – *there was no communication with anybody else* … not even if you sat down for lunch (!)"

AB: "Now how interesting is that, Bob, because, ah, you were talking about the atomic bomb earlier ... and Teller."

BL: "Umm-hmm."

AB: "And they had the same arguments in the development of the, ah, the atomic bomb that they weren't ..."

BL: **"Exactly!** *Exactly!"*

AB: "That they were not allowed to sit around and ... and, ah, throw ideas back and forth. And that it was holding the damn whole project up!"

BL: "It's, ah, it's exactly what was happening here, and all that has told me is that since the ... the Forties (1940's), the military has not changed the way

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

they do anything (!). And it's probably the reason why this project moved ahead so slowly."

AB: "Uh-huh (!)"

BL: "Ah, they were more ... obviously more concerned about security than moving anything forward."

AB: "And of course I guess they gave ... did not give anybody any idea where they got these craft? Or did they?"

BL: "Well, in one of the briefings they said information gained from the craft – and they really didn't say how – but, ah, that the craft came from the Zeta Reticuli star system."

AB: "Oh ..."

BL: "Which is apparently a binary star system, that you can only see from the southern hemisphere."

AB: "That is exactly correct.

And, ah, the one thought to perhaps hold a possibility of harboring life. Ah, and you're right, it can only be ... be seen, ah, from way down south.

Ah, it can't ... I believe it cannot even be seen from, ah, Puerto Rico, where Arecibo [Observatory] is.

Now that's ... that's really interesting!

So they actually did say from information gleaned in the investigation of this craft, they said ... thought it was Zeta Reticuli?"

BL: "That's how it was worded."

AB: "Um ... okay."

* * *

AB: "So to work you go on what?"

BL: "Well, the first person I was introduced to was a guy by the name of Barry ... Barry Castillo or Castilio, I don't know how ya pronounce that name? But, um, I was introduced to him – this was the guy I was gonna be working with.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And we had a ... a ... a moderate-sized lab – and specifically, we were working on the power source and the propulsion system of the craft."

AB: "So he was your 'buddy'?"

BL: "He was my buddy that I was gonna work with."

AB: "Uh-huh."

BL: "In the lab ... the first day in the lab, meeting him, he was a very down-to-earth guy. And what was there was a reactor moved from one of the craft, and one of the propulsion mechanisms, that were on the bench."

AB: "Sure."

BL: "So they had already removed something.

Now I ... at that time, I had only seen one craft."

AB: "The one you described ... yeah."

BL: "Right."

AB: "Okay."

BL: "Um, and as it turned out, there were nine (9) there (!)"

AB: "Nine (9), right ... and we'll get to that.

But these ... this portion of the propulsion system – or the main portion of the propulsion system – do you remember what your initial impression ... ?

Listen, by the way, I ... I don't know if we ... we're gonna ... I'm gonna press you to talk about things that you are unable to ... .

How ... how much are you unable to talk about or unwilling to talk about, or ... or will get in trouble for talking about?

Is ... is there anything that you ... hold back ... that you have to hold back?"

BL: (grins). "Well, the only things that I ... there are a couple things that I haven't said – *and ... and for a reason (!)*

Um, it's not that: 'Oh, there's a new newsflash or something I just wanta say that's new.' The only reason there are some things I've held back was so I can recognize somebody from the Area."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "I would say ..."

BL: You know how all the chats and whatnot that go on on the internet that ..."

AB: "Yep."

BL: "... they're ... they're full of just nutcases!"

AB: "I know."

BL: "And on both sides of the fence though!

I mean you have people that will swear up and down, you know: 'I never lived in Los Alamos. I never worked there, or ... or who knows what!

But on ... on the other side of the fence, you also have people that, just because they wanta support me, say that: 'Ah, yeah, I was the security guard or something there and I saw Bob goin' to work every day.'

Well, you know, both of those people don't help (!) **Because ..."**

AB: "Yeah, yeah."

BL: **"... neither of them are true!**

And ... and it ... and you know, as much as I appreciate the help from people that say stuff like that – *it really doesn't help!* 'Cause all it does is confuse matters.

And you know, this ... this field of UFO researcher [sic] – whatever they call it these days – is so inundated with garbage ..."

AB: "Yeah."

BL: "... and just ridiculous stories, you do not need to add even one percent (1%) more! Because it's impossible for anybody to take anything seriously (!)

So, um, there are ... there were only twenty-two (22) people working there."

AB: "Twenty-two (22) ?"

BL: "Yeah, *and I have the list of them (!)"*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "You have a list of the names! ...?"

BL: "Of every person that worked there."

AB: "Oh my God!"

BL: "Every person that had clearance for them.

Now that's the only thing that I've kept to myself.

There were a couple of other little things here and there, and, ah, they talked me into releasing them in the movie ... and ... and that's fine.

But, ah, the number one thing are the names!

I mean ...

AB: "The name ... of course!"

BL: "... ah, there's so many times you hear people say: 'Well, I've got a friend that worked there (!)'

Really? What was his name?"

AB: (laughs).

BL: (laughs). "You know?

And it ... it's never ... *I've never seen a name come through."*

* * *

AB: "Well, when you and your buddy, ah, first saw ... when you first saw this propulsion stuff, how did it hit you as a physicist?

Ah, what did you ... you know, when you looked at it, you said to yourself: 'I'm looking at what?'"

BL: "Well, the first thing I saw that was absolutely mind-boggling – and I will never forget it – was the reactor operating!

Now this is something very small, ah, probably on a base twelve or fifteen inches square (12-15 sq. in.) with, ah, a ... about a basketball-size sphere on top."

AB: "Okay."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: “Well ... semi-sphere, it’s ... you know?”

AB: “Right, right”

BL: “A basketball sitting on ... on the plate.”

AB: “Right.”

BL: “This was the reactor for the craft.”

AB: “It is?”

BL: “This produced a tremendous amount of energy, and also it was the source of the gravitational propulsion system, where it got its ... its ... its basic gravity wave from that they amplify.

Now these are ... you know, we know what the effects of gravity are, but we cannot produce gravity or anti-gravity.

You know, I’ve, ah, I’ve spoken to a lot of people and I ask people: ‘You know, you see, ah, in NASA training films astronauts floating around. And, ah, you know that’s all done in that large plane that they put into a crash dive, and people go weightless inside.’”

AB: “‘Vomit comet’.”

BL: “Right, the ‘vomit comet’ ... exactly!

Um, you know the majority of people I’ve spoken to – even people that seem fairly know- ... knowledgeable to me think that NASA has an anti-gravity device in this room where they just turn it on and people float around (!)”

AB: (chuckles).

BL: “Now if we had somethin’ like that, there wouldn’t be airplanes anymore. Cars would fly!”

AB: “That’s right.”

BL: “I mean the world would be changed!

We don’t have a machine that can make gravity, because if you do, you can also control Time (!)

So if we had something like that, the World would be so different!”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right. This ..."

BL: "We probably wouldn't be on the ... on the radio here! But the ..."

AB: "Yeah, this ..."

BL: "... um ... go ahead."

AB: "Yeah, this device that you just talked about ... that you just described, how did you, ah, and your buddy endeavor to measure its energy output? In ... in what form? How did you take a look at it?"

BL: "Well, the ... like I was describing the first time I saw it operating, um, all he had to do was put the lid – the semi-sphere – on top of this device and it became operational. And he said: 'Just put your hand on the top of it.'"

AB: "Right."

BL: "And when I did, I could not touch it. It was the exact sensation of taking two like-pole magnets and trying to push them together …."

AB: "Wow!"

BL: "But it was just my hand approaching a metal sphere. Now that in itself is *shocking*, because there's nothing that can do that!"

AB: "In other words, you felt a repelling force, ah, as in like a wall? I mean, you just could push on it?"

BL: "Yeah, I could push, ah, starting from probably about a foot away, I could begin to feel something. And as I got closer, it got more intense. And probably at two (2) to three (3) inches, it was impossible to make contact with it. And you could push on the top – your hands would slide to the bottom. It was a ... it was a very intense field.

And he had a golf ball there, and we even, you know, even something moving at high speed could not penetrate the field.

This was the basic gravity wave that the ... that the system produced."

AB: "Did you determine it to be a 360-degree field?"

BL: "No, it wasn't."

AB: "It wasn't (!) ?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "It wasn't. And again, that's something else: It was a completely directional gravity field *only* on the skin of the hemisphere (!)"

AB: "Oh my!"

BL: "And it didn't appear on the base at all.

And so this alone was just absolutely mind-boggling, because here's a machine doing the impossible!

Ah, the next thing that I was shown ... and I ... and you know, it couldn't be a magic trick – *it's my hand* approaching a metal sphere. There's ... there's no room for any question there."

AB: "And what did your buddy ... you and your buddy discuss at that point?

I mean you obviously asked questions or he offered information, or he just said ... ?"

BL: "Well, this was the initial introduction to what was going on, and I mean, you could see it in his eyes – he took pride in showing off what they had! Because the ... the next thing he showed me was connecting it to the amplifier.

And he said: 'You want to see somethin' really neat now?'"

AB: "Yah."

BL: "I think: *As if that wasn't amazing!*

Um, there is, ah, how am I gonna describe this?

There's a fitting almost like a pipe that slides down and makes contact with the hemisphere."

AB: "Okay."

BL: "This apparently – from what was described to me as a tuned pipe. Almost like, ah, ..."

AB: "Resonant?"

BL: "... waveguides are tuned, ah, for microwaves ..."

AB: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... to pass through."

AB: "It would be resonant?"

BL: "Exactly!"

AB: "Uh-huh."

BL: "Um, so once this pipe is placed upon the hemisphere, the field completely disappears. So, that's giving you evidence that it's now traveling through the waveguide."

AB: "Uh-huh."

BL: "Um, the waveguide goes to another extremely large tube probably about two feet (2 ft.) in diameter, four feet (4 ft.) long, and has plates ... I guess is the best way I can describe it, on the outside.

This, well, this is actually the emitter ... the gravity emitter. There's something in between the two which is the actual amplifier."

AB: "Hold it right there, Bob. We're at the bottom of the hour. Ah, we'll pick it up right there!

So ... so that was the driver stage. The, ah, the gravity energy driver stage for what was to come.

I'm Art Bell. This is Coast."

* * *

AB: "Once again, here's Bob Lazar!

By the way, he's not in Las Vegas anymore, I don't think.

Bob, you're somewhere else now, aren't you?"

BL: "The mountains of New Mexico!"

AB: "Back to New Mexico, huh?"

BL: "Yeah."

AB: "Cool! That's a ... that's a ..."

BL: "Literally."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "... nice place to be, yeah.

All right."

* * *

AB: "Ah, what you were describing – the first thing you were describing that you saw – that was obviously a driver. Well you know, in broadcasting it'd be the driver unit ... the generator itself."

BL: "Right."

AB: "And now you're starting to describe, ah, what terrestrials would regard as waveguide or whatever carries this energy to some kind of amplifier, huh?"

BL: "Exactly.

However, If I can take one second and just step back to the hydrogen thing. The only reason I'm saying this is because ... I guess because of the show ..."

AB: "Sure."

BL: "... there are a million people hitting the United Nuclear ... my United Nuclear website and asking about ... asking me to post some kind of instructions about ..."

AB: "I told ya!"

BL: "Yeah, so I'm gonna go ... there's no way I can answer all the emails, so I'm gonna ... I'll go ahead and generate a webpage about that so, ah ..."

AB: "Well, you could either do that or give out your home phone number (!)"

BL: "Duh, I'd rather do the webpage."

AB: (laughs).

BL: (joins in laughing).

AB: "Okay."

BL: "So there'll be some information up there eventually. I just gotta ..."

AB: "Thank you on behalf ...

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: " ... get me some time to do that."

AB: "... on behalf of millions out there."

BL: "Okay.

AB: "Yes."

BL: "Back ... back to the reactor."

AB: "Right."

BL: "Or the propulsion system.

Um, anyway, ah, the way it was configured was supplying the basic wave ... the basic gravitational wave to the amplifier and to the emitter. In the craft there are three (3) emitters."

AB: "Three."

BL: "In ... in a triad pattern."

AB: "Uh-huh."

BL: "And what I found interesting is, you know, after being involved with the project, that kind of made me start looking into UFO stories to see what's true and what's not."

AB: (laughs). "Sure."

BL: "And there were so many stories, ah, especially that rash of Belgian sightings in the ..."

AB: "Yes."

BL: "... early nineties (1990s), I think, or middle nineties (1990s) where they saw from ... on the bottom of the craft three (3) bright spots of light."

AB: "Right."

BL: "And that is exactly how this operated.

Another interesting thing was, ah, I know I'm jumping ahead of myself here, but the other craft that were there all had the same power and propulsion system in it."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “All three (3) ...”

BL: “What I found ...”

AB: ... all three (3) emitters?”

BL: “Yeah, which I found really interesting in itself. Which means that whatever civilization made these, it’s almost as if there’s – I know it sounds crazy – but a factory that’s producing these and subbing out the propulsion systems for different models of craft.

I mean it almost sounds like a car ... “

AB: “Well, that’s how ...

BL: “ ... a car manufacturer (!)”

AB: “... that’s how we’d do it.”

BL: “But, ah, it was the identical system in ... in all craft.

Um ...”

AB: “All right.”

* * *

AB: “Now he demonstrated the amplifier to you?”

BL: “Yes. That was the, ah, the reason he connected up the ... the reactor.

Um ...”

AB: “How was the amplifier demonstrated? In other words, what further did ... did you see when he brought the amplifier online?”

BL: “When he fired that up it took an ordinary candle and put it probably about six feet (6 ft.) in back of the emitter.

And I was waiting for things to get started, but he really didn’t do anything, at least that I saw. And I went over and looked at the candle, and the flame was no longer flickering.”

AB: “Heh.”

BL: “It was essentially *frozen* the way it was (!)”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Frozen? (!)"

BL: "Yeah! It ... just ... the candle was there, and the flame was like a two-dimensional picture of it."

AB: "Oh My God!"

BL: "And it wasn't ... the flame wasn't moving, but it was still emitting light. Um ... "

AB: "Which means ...?"

BL: "Well, it could mean all kind of things. It just ... it was just ... it's just another thing that is bizarre! That you really can't ... I mean, how in the world would you do ..."

AB: "Well, ..."

BL: "... that?"

AB: "... now ... wait a minute, now. We know, ah, don't we, physicists know, ah, that gravity, ah, bends and affects ..."

BL: "Oh, absolutely!"

AB: "... *light*."

BL: "But without using gravity, how could you do that?"

AB: "You couldn't."

BL: "Yeah, ah, exactly!"

AB: "So in ... within that field it froze ... to your eyes, it froze that image. So ..."

BL: "Right ... to my eyes."

AB: ... *solid (!)*"

BL: "The candle was removed, and ... to show me how this ... how the, ah, emitters can focus gravity. Because this is very crucial to how they operate. They must be able to focus and diverge the gravitational wave."

AB: "Uh-huh."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Ah, apparently he'd set it for tight focus and increased the power to it. And at the focal point, which was at that time probably about three and a half to four feet (3.5 – 4 ft.) from the rear of the emitter, ...

AB: "Right."

BL: "... a black dot formed. A black ball ... *not ... not a black hole or suck in the desks and things there!"*

AB: (grins). "Yeah!"

BL: "What it ... what he was showing me was the fact that light was being bent.

Now there is nothing that we have that can do that."

AB: "That would have been at the focal point.

Now, for example, with the satellite dish – a lot of people know about satellite dishes ... ."

BL: "A parabolic dish."

AB: "That's right.

Out ... out at, ah, a certain point which is the focal point – on a good dish it's about the size of a quarter [a U.S. coin] or even smaller. That's what's called the focal point, where all the energy from satellite dishes radiate right to that little tiny spot, and that's where they put the collector or the LNA (low-noise amplifier) or LNB (low-noise block downconverter) to get the signal. Um, and that's a focal point.

So you're saying just like that, ah, at the focal point, but out in the middle of nothing ... in the middle of air, there was a black dot?"

BL: "Right. And that he was demonstrating the fact that the ... that the device was bending light away from the area!

I mean it was a completely black ... black dot (!)"

AB: [Unintelligible].

BL: "Later to find out ... well, again, I don't wanta jump ahead of myself.

But, um, anyway there were a couple small demonstrations like that that were extremely impressive and, ah, you know, this is what we were supposed to be working on.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And you know, our mission ..."

AB: "Whoosh."

BL: "... was really not just to find out how it worked. But the aim of the project was to see if these systems and sub-systems can be duplicated with earthly materials."

AB: "Bob, when this ..."

BL: "That was our [unintelligible – mission (?)]."

AB: "... when these engines, ah, for lack of a better word, were running, ah, was there any, ah, was there any audible noise? Ah, you were there in the room.

I mean, was there? Other than the test of putting your hand up, was there any, ah, anything that hit your sensory system that you could describe when these things were running?"

BL: "On the test set-up in the room it was completely silent. That's ... I wasn't even sure if the thing was operating. However, during the test flight of the craft with all three (3) amplifiers operating, there was a definite hiss and corona discharge on the bottom of the craft.

Now ..."

AB: "A hiss?"

BL: "A hiss. Like a high voltage hiss.

If you've ever been around ..."

AB: "Oh, yeah!"

BL: "... you know, high voltage powerlines or, you know, high-powered transmitters ... you must have?"

AB: "Of course!"

BL: "And, um, you know you have that ... that familiar high voltage hiss."

AB: "And you said a "corona discharge'?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "A corona discharge, which is, ah, kind of, ah, not a St. Elmo's Fire, but a, ah, a blue glow, ah, that you typically see, again, around high voltage systems. And what's happening is the air's breaking down and emitting photons and you know, it glows! It's the same reason why lightning bolts are visible."

AB: "Indeed."

BL: "Um, so, but it was obvious there was high voltage on the skin of the craft. And obviously it was leaking off because that sound is unmistakable.

As the craft lifted off higher, you know, and approached twenty (20) or thirty (30) feet, the sound disappeared, so it was obviously interacting with the ground. Ah, ..."

AB: "Fascinating."

BL: "... so just in free flight there'd be no sound at all."

AB: "Now do you know ... you say there were three (3) emitters on each craft.

Do you know offhand how these emitters, ah, in ... in flight were manipulated to, ah, for example, leave the ground and then begin propulsion that would take you horizontal or vertical, or wherever you wanted to go?

Do you know how that energy was manipulated?"

BL: "Yeah. The ... the craft operated in two modes – it's Omicron and Delta. Omicron is using a single amplifier to move the craft, and Delta uses all three amplifiers.

Whenever a craft is near another gravitational source such as the planet or ... or whatever, it's only using one amplifier ..."

AB: "Uh-huh."

BL: "... to lift itself off the ground.

The amplifiers are these, you know, like I said, are ... I keep using the word 'amplifier' ... the emitters are these, ah, four foot (4 ft.) long, two foot (2 ft.) diameter pieces of pipe essentially held by a ... a two or two and a half foot, three inch (2-2.5 ft., 3 in.) diameter, flexible pipe. And these hang in the bottom of the craft.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

One of them points down and it produces a gravitational wave that will lift the craft off the ground. The other two are swung almost horizontally, so in the bottom of the craft they're really pointing out in front ..."

AB: "Got'cha."

BL: "... of it."

AB: "Got'cha."

BL: "Now most, ah, vehicles and aircraft, that we're used to, either accelerate hot gas out the back or use a propeller and, you know, throw air out the back and the craft moves forward."

AB: "Sure."

BL: "These do the exact opposite. And my best analogy for it is the, ah, the old rubber sheet or the bed. If you take a, ah, a bowling ball and stick it in the middle of your bed, and in front of the bowling ball about two feet (2 ft.) take your fist and just push it deep into the bed.

What happens?

The bowling ball rolls forward (!)"

AB: "Absolutely."

BL: "So this is exactly what they're doing.

The craft is standing using one gravity emitter standing on a gravitational wave, and they're using the other two essentially to make a little divit – a gravity well – in front of the craft."

AB: "I ... I understand."

BL: "And it just ... it ... it rolls forward!"

AB: "Can I ..."

BL: "And it's why they look so ridiculous when they're in that low-speed mode, *'cause it's an unstable form of flight!"*

AB: "Well, that ... that was gonna be my question.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

When they do the vertical lift, I wonder how, ah, – of course I don't understand how that energy is distributed – but I wonder how the craft is stable as it goes vertical?

Ah, it's real-[ly] ... it's ..."

BL: "Well, the ... the gravitational wave is propagating from the emitter not in a linear fashion, but it's diverging. So it's on a pedestal almost like a pyramid."

AB: "Ohh!"

BL: "And the bottom ..."

AB: "I get it!"

BL: " ... is so stable ..."

AB: "Yeah!"

BL: "... it's ..."

AB: "No ..."

BL: "... in fact, it goes higher because the area of the base increases if it becomes more stable!

It's only when it's very close to the ground that it's ... it's wobbly and ... and kinda goofy-looking ..."

AB: "Got it!"

BL: "... for such an advanced machine."

AB: "No, I've got it. And ... and look, people should understand that, ah, not just your word tonight, but thousands and thousands of people have gone to, ah, you know, as close as they can get to Area 51. And they have seen, ah, there's a million eyewitnesses that have seen craft being tested over the years ... over those years, ah, so that's a lot of witnesses to what you're saying right now about how they flew."

BL: "Oh, I had, you know, if you remember, at the time I had the test flight schedule and I brought ... you know, I started to leak some information. I brought my friends out there at night. Ah, John Lear was one of the first people out there.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And you know, we brought a big ten inch (10 in.) Celestron telescope, and, ah, you know, at that time you could get a heluva lot closer to Area 51 than you can now."

AB: "Yes, I know."

BL: "And, ah, you know, we all saw what was goin' on (!)"

AB: "I ... I'm ... I am curious about this. Ah, let me ask:

Ah, you obviously had been treated to plenty of security warnings. Probably had to sign a bunch of crap. And so you made some kinda decision at some point to begin leaking stuff.

Describe to me how you went through that metamorphosis. You know, how'd you get there?"

BL: "Well, I was perfectly content with the way things were going.

Um, you know, once you're on the inside it's a different state of mind. And, ah, you know, if you're on the outside of something, you know: 'Hey it's not fair. We all should have this information' ... so on and so forth.

But you know, you get kind of a change of attitude once you become privy to the information, you go: 'You know, those guys don't deserve to know anyway.'" (BL laughs).

AB: (laughs).

BL: "But, ah, that does change after awhile, and, ah, the impetus really had nothing to do with me, ah, initially.

Ah, remember they were still going through all my security, ah, whatnot – whatever they do to ..."

AB: "It goes on, ah, all the time."

BL: "Yeah, I mean they ... they do everything and they're very concerned about your ... your mental state. Because that ... you know, if a person is very depressed or despondent, or ... or something like that, it's gonna affect their work performance. And especially if they're trusting them with ... with very important secrets, there's gonna be a problem!"

AB: "National security (!)"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: “Exactly! And, now I had given a written order [authorization] to have my phone monitored and, ah, myself monitored.

Um ... ”

AB: “God, that’s something to give! I mean, I know you’re a pretty private person, but to give, ah ...”

BL: “But I was excited to work on this – that was ... that was nothing! I mean, I ...”

AB: “More ... more exciting than being monitored?”

BL: “Oh, by far! And I was absolutely following the rules, you know?

At the time I was married and I wasn’t saying anything to my wife, and initially, this is where the problem began (!) And, you know, I mean, what do you say? You leave the house at 11:00 o’clock at night:

‘Where ya goin’?’

‘Oh, I’m goin’ to work.’”

AB: “Yeah really!” (laughs).

BL: “And you know, night after night then you come home six (6) or seven (7) hours later:

‘Where were you?’

‘I was at work.’”

AB: “At work ... ?”

BL: “Yeah, and you know after awhile it ... it begins to sound like you’re having an affair!”

AB: “Yeah, of course.”

BL: “Well, that’s exactly ...”

AB: “What happened?”

BL: “ ... what ... that’s exactly what happened.

And, ah ...”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Oh brother!"

BL: "And as time went on, my wife began to have an affair (!) *And they knew it – and I didn't* – because they monitored the phone."

AB: "This is all new stuff! I've never heard any of this!

Ah ..."

BL: "So they had all the written transcripts of what was going on!"

AB: "Oh my God!"

BL: "And they stopped calling me out to work, because they had to make a decision on what to do. They were either gonna just let it sit and, you know, see what happened – you know, if we broke up or if, you know, that ended, or whatever."

AB: "But at ... at any rate you were suddenly a risk!"

BL: "Yeah, and you know, at that time they had stopped calling me out and, ah, I kinda began to get a little concerned.

And this is when I had the flight schedule and brought, um, a few of my friends out at the time, including my wife and, you know, showed 'em what I was doing at night."

AB: "Ohh!"

BL: "And they all saw that ..."

AB: "Oh!"

BL: "... and in fact, you know, we got away with it the first night. And we got a little ... a little greedy and went a couple other times – and we finally got caught.

And you know, they ..."

AB: "What ... what hap- ...?

How many of you got caught, and what happened?"

BL: "I think it was four of us. And they ...

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

We were standing there, you know, out ... out close to Area 51 in the absolute black desert where you couldn't see your hand in front of your face."

AB: Yeah."

BL: "Now we had been staying there about half an hour, and, ah, my friend Gene and I were sittin' there joking about, ah:

'Well maybe we should just take the base by force (!)' – you know, and just sayin' ridiculous things like that."

AB: (grins) "Yah."

BL: "Now little did we know that (BL grins) the security guys had snuck up on us, and they were no more than six (6) feet from our noses."

AB: "Listening to you say things like that?"

BL: "Right. And they ...

AB: "'We're gonna take the base by force (!)'"

BL: "... had no idea what was goin' on."

AB: (laughs loudly).

BL: "We're sittin' there talking, (AB laughs), and out of ... out of nowhere a sniper – ah, not a sniper – a scope ... a night-vision scope falls on the ground. We see this little green light fall down and roll.

And it came outta nowhere!"

AB: (laughs more).

BL: "You know ... we had no idea!

Anyway, the guy had dropped it."

AB: "Yeah?"

BL: "So you know, they walked forward, and you know, ah, made everyone go back up to the ... up to the road. They call in the sheriff, and ..."

AB: "Would these have been the Wackenhut security people?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "As far as I know.

I had taken off into the desert (!), because we had all assumed if I was caught, there was a problem!"

AB: "Well, that's a good assumption."

BL: "Because ..."

AB: " Yeah, they're [unintelligible]"

BL: "... these guys could have just wandered out there and had been looking at what's going on. But if they saw somebody from the inside there ... (!)

So I took ... well, I'm not even gonna say that. (BL grins). I took off into the desert. And, um ..."

AB: "Toward ... toward ..."

BL: "... you know, they had counted how many people were there."

AB: "... toward or away from the area?"

BL: "Away from the area."

AB: "Away from the area."

BL: "You know, out into the desert, and ...

AB: "... I was tryin' to get away?"

BL: "... and they saw there were three (3) or four (4) people there and then when we got back up to the road, and the sheriff came out from there. I think his name was LaMoreau [sic?], who's still around there. And, um, that's when I re-emerged, and he said: 'Wait, we've got a discrepancy. There's an extra person here.'"

AB: "Heh."

BL: "'Well, what's his name?'

And he took my license, read it into the base, and you know, he said: 'Okay, well everybody can go.'

And, ah, the following day I was called for a debriefing down at Indian Springs Air Force Base – which I had never been to before."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "They didn't, ah ... well, that's ... that's very interesting – *they didn't throw you in jail.*

They ... a lot of people ..."

BL: "Nope, they didn't do anything."

AB: "... you know, they spend the night in jail, a lot of 'em."

BL: "Now the second they heard my name, the second he read the license ... they said: 'Let everybody go.'"

AB: "Ah ..."

BL: "And it was the following day, when I got called in – and Dennis, who was the security supervisor at the time, ah, drove to my house. And we went down there in my car, and that's when ... *that's when it really hit the fan.*

And you know, kinda to make a long story short, ah, they were pissed ... to say the least, and ..."

AB: "Well, don't make it too short – this is pretty interesting stuff!

Ah, I'd ... I'd actually like to get some details of that. Ah, you called it a 'debriefing.' Ah, probably it was more like, ah, lets' see how far ... how ... how scared we can get this guy!"

BL: "Well, that's ... that's exactly, ah ..."

AB: " All ... all right."

BL: "... what it was."

AB: "All right. Then hold ... hold onto that thought and we'll be right back.

My guest is Bob Lazar. Ah, they're making a movie about all of this by the way, ah, which you're definitely gonna wanta see. We'll tell you more about that.

It's Blue, ah, ... Bluebook Films. Gonna bring the whole thing to the silver screen.

From the high desert, not far from the areas being talked about right now, I'm Art Bell and this is Coast to Coast AM."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB "Ah, there is indeed, ah, just over the mountain from me a place called Indian Springs, and there is an air force base there. And that's where they called you, Bob?"

BL: "Right."

AB: "Ah, summoned you. Said you ... ah, would you get one of the calls?

You know it's now noon – you will be ... (AB laughs) ... you'll be up here at ... at some certain time, or what?"

BL: "This was a little different. This ... Dennis called me – who was my security supervisor at the time – called me personally and, ah, came to my house, which was, you know, very ..."

AB: "Oh!"

BL: "... unusual."

AB: "Oh."

BL: "And then we both drove down in the same car, ah, to Indian Springs, which is an auxiliary air force base in this little town, which is ... you know, the base is essentially shut down.

Um ..."

AB: "Umm-hmm."

BL: "But, um, I guess some of it remains operational.

Um, in any case that's where they took me."

AB: "Uh-huh. And?"

BL: "And that's when they started the debriefing. Um, the first thing they brought up was, of course, that, you know, tremendous breach in security. And, ah, they were ... they wanted to know *everybody* that I had told anything to, ah, why I went ahead and did it? And you know, I was pretty straightforward with them, but they tried to be as intimidating as possible. And ... and, ah ..."

AB: "Were you threatened outright?"

BL: "Oh, very much so!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Yeah, and so was my wife's life (!)

So, I became very concerned about that.

Um ..."

AB: "Do you care ... do you actually ... do you actually care to tell us what they said to you?

I mean, did they say, you know: 'You'll end up a lump in the desert like so many others (!)' or, you know ... ?"

BL: "But, you know, there was a lot of fear present at the time, and I just ... I don't remember verbatim, you know, what tagline they used, but it ... it did get my attention."

AB: "Yeah."

BL: "Um, and this is when they brought up the transcripts of my wife's affair on the phone."

AB: "Oh that they told you? ... (!)"

BL: "Yeah, so I found out from them!"

AB: "At that moment?"

BL: "Yeah, at that moment."

AB: "Wonder- ..."

BL: *"It was something they had to slap in my face (!)"*

AB: "Gee whiz, I wonder why they picked that moment to tell you?"

BL: (grins). "Well, who knows? But, ah, anyway, that's ... that's how the separation between us really came about. It was because of that. Because of, you know, bringing my friends out there to see what was going on. And you know ..."

AB: "The wife."

BL: "Yeah. That's ... that's really what set everything in motion."

AB: "All right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

* * *

AB: "A lot of stories have flown around, ah, about what happened, Bob, after that. For example, um, you know, we have the mutual friend of John Lear."

BL: "Umm-hmm."

AB: "Who now, by the way, doesn't talk about any of this anymore; doesn't want any publicity; and you can't blame him – he's lost some jobs (!) He's back working. Ah, he's doin' fine – and he just dudn't wanta talk about this anymore ... *and I don't blame him!* Do you?"

BL: "No! John's, ah, I think John's rave now is about the ... the dump up there at Yucca Mountain."

AB: "Yeah."

BL: "About the nuclear waste dump, ..."

AB: "Yep, sure."

BL: "... you know?

It's the one thing I agree with with John Lear! (BL grins, then both laugh).

Is, ah ... you know, I know everyone in Las Vegas doesn't want it there, *but if you're gonna put it anywhere in the country, why not put it where you've already exploded a hundred (100) atomic bombs.* **It's already a wasteland (!)**, you know, at that part of the test site. So ..."

AB: "Well, ..."

BL: "... anyway."

AB: "... you're right, that's a big controversy!

Anyway, listen, ah, there was a big controversy about something called Element 115 (one-fifteen), which was, um, said to be some kind of fuel – an element we don't have now on Earth – that was, ah, the fuel or the what?

What can you ...?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Well, I guess you could call it a fuel – it's what ... what made the reactor operate. Um, and it's a super-heavy element – something that we've theorized can exist.

Um, you know, people think back, you know, about high school or college chemistry, ah, you recall that as the elements get heavier, you know, once you pass uranium, um, they decay ... and some decay very fast (!) ..."

AB: "Yes."

BL: "... as the elements get, ah, very heavy, they're past-lives become extremely short! Sometimes microseconds! So they're just around ... they exist just for, ah, a blink of an eye!

Well, it's been theorized – and has been some time ago – that there are 'islands of stability' somewhere higher up in the periodic chart, there are places where groups of elements would again become stable. And this occurs theoretically ... was to occur in the 114, 115 area. And again ..."

AB: "An ... an island of stability?"

BL: "Right. Where these elements are relatively stable."

AB: "Uh-huh."

BL: "And again there is supposed to be another island of stability somewhere up in the two hundreds (!)

But these are unattainable things and no one says that Nature has ever produced them, except maybe ..."

AB: "At the moment!

But when you talked about Element 115 years ago, what? So many years ago, um, since then interestingly, ah, we progressed to the impossible (!) In other words, since you actually talked about it, they've been discovering elements moving up, ah, right on up the chart."

BL: "Oh, they've ... they're gettin' close!"

AB: "Yeah, they're gettin' very close!"

BL: "They're gettin close, and ... and ... and the half-lives are getting longer!"

AB: "Yeah, I know! People back then hoo-hahed at this, but now they're not hoo-hahing so hard anymore, because we're gettin' pretty close."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right. And I'm sure eventually they'll synthesize it somehow. Ah, they use, ah, instead of bombarding it with neutrons, now they use this new fusion technique where they fuse the nuclei of, ah, two (2) other elements together, which is kind of an odd way to do it, but it's got, um, I think it's a heavy ion ... the lab for heavy ion research in Darmstadt, Germany has pioneered most of the new, ah, heavy elements. And you know, mark my words, they're gonna be the guys that synthesize one-fifteen (115)."

AB: "Huh."

* * *

AB: "Bob, there was, ah, there was talk that you 'spirited', ah, some Element 115 out of S-4 (!)

Is that true?"

BL: (laughs).

AB: (laughs).

BL: "Where'd you hear that, Art?

Um ..."

AB: "Oh, I got friends too, ya know? (!) (laughs).

Do you ... do you ... do you ... would ... do you wanta ... do you wanta ... do you wanta ..."

BL: "No."

AB: "... say: 'No comment'?"

BL: "I wanta say 'no comment' about that."

AB: "You don't wanta comment on that?"

BL: "No, I don't want to comment about that.

But it's ... you know, that would be a good sledgehammer."

AB: (laughs). "Ah, all right, we'll ... we'll just, ah ... we'll ... we'll leave that one alone, I guess."

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ah, you think ... do ... do you think that since the time that ... and ... and ... and you know what we didn't cover?

We missed it.

You described the one (1) craft, but at one point while you were there, you saw a total of what? What'd you say? Nine (9) craft?"

BL: "Nine (9) craft, yeah."

AB: "Nine craft. And, um ..."

BL: "If I recall, that was the day, ah, Barry and I were working in the lab, and Dennis came in, and he said: 'Come on out. There's a test flight.'

So there was, ah, a flight scheduled, and they were allowing me to see it. And we went from the lab out into the first hangar, which is the only one I ever saw open.

And as I went out there, the craft was already outside the hangar and sitting on the ground. I don't know if they rolled it out, it flew out, or ... or whatever."

AB: "Right."

BL: "But as I was walking through the empty hangar, I looked to the right and there are big bay doors in between the hangars, and they were all open. *And I could see all the craft (!)* ... lined up. So they had an outright collection of these things!

Anyway the, um, the craft was outside, and there was a guy sitting near the door, ah, with an ... what I surmised was an ordinary VHF [Very High Frequency] radio. And this is somethin' that to this day that really bothers me, because it should be – if this is a gravity-propelled craft, which is bending and distorting all forms of electromagnetic ... radiation around it and ... and what not – it should be impossible to communicate with the thing!"

AB: "That ... the radio should be ..."

BL: "Through VHF radio."

AB: "... should have been trash, yeah."

BL: "It ... right. But maybe it wasn't. Maybe it just looked that way to me and it was something more advanced.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

But anyway, he was apparently in communication with somebody in the craft, so I know it wasn't being flown remotely. And, ah, anyway that was the first time I got to see – and the only time – ah, all the crafts inside the hangar."

AB: "Did you ever get to see the inside of any of the craft?"

BL: "Yeah, just the one – the one I coined the term: 'the Sport Model', because it, ah ... in comparison to the other crafts it was really sleek and thin, and looked like a sporty version.

Um ..."

AB: "Can you describe the inside? I mean, wa- ... did it seem as though, ah, it was, ah, designed for say a human or something close to a human?"

BL: "Well, it's hard to say. It was design ... designed for something *small (!)* Ah, 'cause certainly a five and a half or six foot (5 1/2-6 ft.) person is hunched over in all but the very center of the craft."

AB: "Umm-hmm."

BL: "It's ... it's, ah ... it's an uncomfortable set-up. *It's extremely barren (!)*

Ah, there are three (3) seats in there."

AB: "Three?"

BL: "Yeah. And there is, um ... ah, it's ... it's all one color – there ... *there are no aesthetics anywhere!*

And the ... as far as the placement of everything, it ... there are no ... *there are no sharp corners anywhere!*

Imagine taking a seat ... ah, well, the amplifiers looked like tables or boxes, just to give you a simple figure idea. But it was as if the inside of the craft was all molded with these parts ..."

AB: "Molded?"

BL: "... out of wax (!)"

AB: "Molded ... in other words, an aircraft. We have, ah, rivets. We have, ah, various forms of ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Right. Everything flowed together as if it was made out of wax and heated, and then cooled.

Ah, so there were no sharp corners. Everything just kinda blended together like the, ah, entire thing was injection-molded. There was no visible seam or right angle anywhere, and everything was just a dull, ah – pewter's a little dark – but a ... a dull aluminum color.

So it's, ah, just being in the place, it looked very un-Earthly (!) ... if I could use that term?"

AB: "You can, sure."

BL: "It was very ... it was very unusual! Because in any place you've ever been and anything you've ever looked at, there are varying colors, shapes, and sharp corners. And everything was rounded!"

AB: "Got'cha."

BL: "And everything was monochromatic – it was just one color."

AB: "What about apparent controls for control of the craft?"

BL: "There were none."

AB: "There were none? (!)"

BL: "There were none."

AB: **"That's really interesting!"**

BL: "There were no buttons, lights, or, you know, navigator position, or ... or anything of that sort of the two (2) places I was allowed to look at in the craft.

Now obviously whoever piloted the craft was on the central level. The level immediately below it, there's a small access hatch ..."

AB: "Uh-huh."

BL: "... with a collapsible honeycomb accessway. And I stuck the upper part of my body in there kind of upside-down so – and I was ... I was told to do that – so I could see the placement of the gravity emitters and how they're hung and how they move."

AB: "Oh, yes!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And so that was ... that was the bottom level. Underneath that was just the skin of the craft.

Now above that I was not allowed to venture. There was a small area above it, and on this particular craft the 'hump' on the top or the 'dome' on the saucer – whatever you wanta call it ..."

AB: "Right."

BL: "It's ... it's not round. It's kind of flat on the top.

There were these black portals – I believe they [*i.e.,* there] were four (4) if I remember correctly. And they weren't windows – they were, eh, from what I surmised is they were some sort of ... of plane [sic?] or sensor, so the craft could get its orientation in space or wherever it was."

AB: "Umm-hmm."

BL: "Where, ah, it could, you know, these would detect positions of stars or something like that so it can get a fix on its orientation, and where it is, where it's going, and that sort of thing. Now that's my guess ..."

AB: "So ..."

BL: "... I have no idea, but, ah ..."

AB: "... so, ah, you surmise that there probably was an area of some control that you didn't get to see?"

BL: "Well, either that ..."

AB: "Or could have been?"

BL: "... or there is a different type of control."

AB: "Yeah ..."

BL: "That ... that has no obvious, you know, buttons or knobs, or anything that ..."

AB: "Well, I know now even in our fighter jets, ah, they're beginning to get to the point where they put on helmets and they can actually think commands (!) I mean, we're doing that here on Earth!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, it ... it's not [out of] the realm of possibility that ... that the craft would operate that way.

How we interfaced to it I would love to know!

Because if in fact it did work that way, ah, using an alien creature's mind ... *who in the world came up with the interface?*

And what would you have to go by?

So there's so much information I would have loved to have known to complete the picture for me."

AB: "But you would surmise from what you did see that these craft were probably made for creatures that would be on average much smaller than humans?"

BL: "They would have to be. They would have to be almost close to half our size to comfortably fit in there."

AB: "Huh!

Now you never, ever saw any alien beings?"

BL: *"No."*

AB: "Were there between you and your buddy, or anybody else that you ever talked to up at S-4 ... *were there any discussions of beings?*

I mean, there would be ... how would there not be discussion of, ah ... ah, who the ... who the ..."

BL: "Well, there was about who piloted the craft ... !"

AB: "Exactly."

BL: "And they called them 'the kids'. That was the term they coined."

AB: "'The kids?'"

BL: "'The kids.' And that's probably because of their size or ... or who knows what?

But, ah, that's it."

AB: "Oh, that's pretty interesting though!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "They did."

AB: "They called them 'the kids'. [Unintelligible – stated under his breath]"

BL: "And it ... and actually everything looked like it was a ... a ... a set-up for a child. So maybe that's ... maybe that's where it came from."

* * *

AB: "Bob, ah, how far since you have left – which is a lotta years now – do you think now ... well, for example, when you were there, how much progress had actually been made in either duplicating or beginning to get a handle on how these generators operated, and ... and beginnings of duplication or trying to duplicate what they were doing?"

BL: "Well, I don't think they got very far. You know, I used this analogy probably the last time I was on your show, and you know, if you took an ordinary, modern-day motorcycle and just transported it back in time to the eighteen hundreds (1800s) to the wagon train days ..."

AB: "Yeah?"

BL: "... and just left it out front. In the morning everybody woke up and discovered it there ... with the keys in it!

Now they can poke around and prod with it and play with it, you know? And eventually they're gonna figure out how to start it just outta sheer luck!

And it's gonna start and it's gonna run, and they'll be proficient at driving it as long as they keep playing with it."

AB: [Unintelligible – After crash- (?)].

BL: "But when it runs outta gas ..."

AB: "After crashing quite a few times (!) ... probably."

BL: "Well, yeah! But they'll pick it up, and they're pretty tough and ..."

AB: "Yeah!"

BL: "... they'll go on.

When it runs outta gas, it'll never work again and just sit there."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yeah."

BL: "And ... however, when it comes to duplicating it, if they wanted to make one – *they couldn't even make the plastic fender on the thing, because that material is just amazing (!) to 'em! Right?*

I mean, you know?

That's a polypropylene or something like that. They ... they'd just look at it and go: 'Wow! It's solid but it bends and it melts, and it ... you know, they couldn't even make a fender or a turn signal on the thing!"

AB: *"Much less the engine (!) Or the ..."*

BL: "Oh! Forget about the working parts!

But this is exactly where *we'*re at!

We got a really cool toy and we've played around with it enough to where we know how it works, and we can make it move around (!) But when the fuel runs out – or something else happens to the craft – that's it!"

AB: "Then you've just got an inert piece of stuff that you never figured out (!)"

BL: "Right. I don't think they're ever gonna duplicate – in our lifetimes anyway – what's there.

Um, you know, they may use it and may get some other information off of it. Now again, I'm going on thoughts that are twelve (12) years old, so they could've made some tremendous strides since I was gone. And, ah, I was certainly not privy to all the information, but that's the impression I was left with."

AB: "All right.

Hold tight, Bob. We're at the bottom of the hour here actually.

This one's for you! I'm Art Bell, and this, of course, is Coast to Coast AM raging throughout the nighttime with Bob Lazar tonight.
You're hearing what you've never heard before (!)"

* * *

AB: "All right, once again, here's Bob Lazar." ...

Aud: "Ah, were there any signs on any of the craft of obvious damage?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Not on the craft that I worked on at all.

And you know, everybody's wanted to know: 'Well, how did we get them?'"

AB: "Sure."

BL: "And, ah, you know, that's information I wasn't privy to.

I would love to know too.

Was this ... ah, you know, you hear so many stories in UFO lore about, ah, an alleged exchange of technology – you know, did this actually occur?

Um, and I've heard people say: 'Well, you know, we know there are crash retrievals. We have inside information and ...' (BL trails off).

You can't tell me that somebody came from thirty (30) light years in nine (9) different advanced craft ... *and they all crashed (!)*

It's just ... it's not possible (!)

So, you know, I could ... *I could certainly see the Roswell crash occurring (!)* But, ah, I just don't believe that flying saucers come here from such a tremendous difference [sic – distance] and they miscalculate the weather conditions (!) and they wind up crashing all over the place!"

AB: (exclaims). "Yeah, I ..."

BL: "It doesn't make any sense."

AB: "I hear you."

* * *

AB: "Ah, what about ... did you ever learn anything of the, um, of the material the craft were made of? In other words, could you take a blow torch and, ah, cut? Could you, ah, could you damage, dent, or otherwise bend, spindle, or mutilate the, ah, material the craft was made of at all?"

BL: "I don't know. Again, that was compartmentalized.

That's the metallurgy guys that got to play with that.

The only *contact* I ever had was going in the craft, and then the ... the first day walking by it, I stuck my hand out and flit it along the craft. And, I just felt cold, so I assume it's metal.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, but it certainly could have been an advanced ceramic or some other unknown material, but, ah ..."

AB: "But kinda felt like metal though?"

BL: "Yeah, it was ... metal has that, you know, cold feeling to it. The surface didn't feel exceptionally *smooth*. It was, ah ... ah, aluminum is the only thing that comes to mind."

AB: "Umm-hmm."

BL: "Just, ah, you know, unfinished aluminum.

But, ah, I doubt it was actually that – but, um ..."

AB: "Do you think ... was there any sense of *weigh*t? Ah, in other words, did you ever have opportunity to see anybody attempting to lift or move any of these craft? Ah, getting an idea of the kinda weight they were tryin' to move?"

BL: "Ah, no, I didn't. The only thing ... the only thing that caught my eye in relation to weight was above the craft in the hangar there was one of those suspension cranes with a hook on it."

AB: "Uh-huh."

BL: "And it was rated at ten (10) tons, 'cause they had that in big bold lettering on the side, so ..."

AB: "AHH!"

BL: "... that makes me think: Well, if they in fact used that to move the craft, it weighs less than ten (10) tons."

AB: "Huh!"

BL: "That's about as far as I can ... I can go on that.

But, ah, I've heard people make comments that: 'You know, actually they only weigh a few pounds (!)' But I ... I don't think that could possibly be true:

Number One is, you know, at different times moving into the craft, you're sitting on the extreme edge of it. And the ... it would certainly teeter.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Plus the amount of equipment they had moved into the craft – lights and whatnot, ah, for investigation of it – it ... it makes me think it's something of some pretty sizable weight. It's ... it's not, ah, you know, it's certainly not a flyweight piece of material."

* * *

AB: "Ah, Bob, you know a lot of the interesting news stories I get, ah, about world affairs and maybe wars between India and Pakistan, and all the rest of it – they come from the United Kingdom – which I think is *embarrassing!* It annoys me that I've gotta get, ah, news I can't get here from the UK.

Your movie is gonna be made in the United Kingdom. Are you gonna have *any input at all*, ah, during the ... the, ah, production of this movie? Are they gonna fly you over?"

BL: "I don't know. I imagine they would. I imagine I would be put in a position as technical consultant at the very least (!)

Um, you know if they want it to progress in ... in truth- ..."

AB: *"Accurately (!)"*

BL: "Yeah. In accurate, truthful fashion.

Ah, and I believe that Bruce did, ah, go over that already.

So, um, you know, I'll at least be in that sort of position."

* * *

AB: "Bob, ah, you have a list of names, ah, which you've revealed tonight of the other people that were there. Ah, you're speaking right now I'm certain to many of those names ... *and they're listening to you right now.* Ah, what would you say to them, um, at this point?

I mean, you're ... you're out in the public and your story's been hangin' out there now for a lotta years – and now it's gonna be even more public with the movie – what do you say to the other people that were up there, given a chance, which you have right now, to say somethin' to 'em?"

BL: "Well you know, that's changed over the years (!)

About the only thing I would like to say to 'em is contact me in some way."

AB: "You would think maybe by now some of them would have gone through the thought process that would bring them to the point where they'd be ready to be in contact with you and maybe others?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And there's obviously a reason they haven't (!), because of, yeah, it's been twelve (12) years!

And, ah, ..."

AB: "Yeah, there is! And they haven't, and you're still alive (!)

You wonder about that?"

BL: "Not really, because, ah, the way things progressed, it would ... it would have been really detrimental to the program and to them if all of a sudden I disappeared! And probably the only reason for that was that, ah, John Lear's suggestion and insistence of goin' to George Knapp at the time (!)

And ah ..."

AB: "Yes, George Knapp is a ... a Las Vegas, ah ..."

BL: "He's an investigative journalist, like [unintelligible]."

AB: "Investigative journalist, that's right. A big-time one here in Las Vegas. He's done a number of UFO Specials over the years.

And you went to John, and John said: 'Go public! Go ... go to George Knapp.'"

BL: "Well, at the time I ... I think there was a few days there where I hid at John's house."

AB: I remember that!"

BL: "Because tensions got ... *got pretty high!* So I just looked for a place I could stay other than my house, **because I had no idea what was going on (!)**

And, ah, the decision was made to go do that, and in fact, George broke in more or less – it was at the top of the Five O'Clock News in Las Vegas – and, ah, I went on in silhouette and said what was goin' on. And, ah, you know, certainly if anything would have happened to me from that point on, it would have cast everything in stone (!) and said: 'Hey! You know, this guy said so-and-so, and you know, it looks like it was true what he [said] ...' (Bob trails off).

If he was just a nutcase, what would you bother killin' him for?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Well, they didn't erase *you*, but they kind of erased, ah, part of your employment histories and as much, ah, information as they could about your history with them, right?"

BL: "Oh absolutely. Absolutely.

In fact, ah, Bob Oechsler was one of the guys that did, ah, the research, and I think he was a NASA systems specialist and now, um ... well, I don't know about now. But then, you know, was pretty heavy into UFO investigation.

And he had some contacts down at the IRS [Internal Revenue Service], so I let him have all the information. Ah, my W-2 form from there, you know, with Naval Intelligence. And, ah, Social Security Number. And you know, he went after everything!

And from the IRS he got, ah, notified that, ah, information re- ... regarding my Social Security Number is classified. That, ah, the numbers – the employer designation numbers on my W-2 form – ..."

AB: "Umm-hmm."

BL: "... ah, were for ... I forgot what bizarre government agency ... but they were valid. And, ah, I mean, he did bring up a lot of good information. And it ran into a lot of block [sic] walls that were completely inaccessible!"

AB: "Even your history at Los Alamos was somewhat erased, although I'm remembering that you came away – or somebody came away – with your name on an employment list or a phone list from Los Alamos or something?"

BL: "Yeah, that was the only thing that they couldn't have deleted was the old *printed* phone list. And you know, that's one of the things on top of that what proved to be a, ah, a big plus too was remember again the jet car article. And in the front page of that newspaper in the first few paragraphs ... now this is a small town, Los Alamos – everybody knows everybody's business – they say: 'Bob Lazar, a physicist, working at the Los Alamos Meson Physics Facility.' This is the Los Alamos newspaper, so ..."

AB: "Ah!" (laughs).

BL: "... you know, you can't go back in time and get rid of that paper.

So I had that. I had my name in the internal lab phonebook directory.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

So, you know, they were ... they were stuck with that. Before they had denied it for years: 'Ah, he never lived here. He never worked here. You know, it's just a big lie (!) And, ah ..."

AB: "Yeah, they did reach back and erase as much as they were able – *they just didn't get it all*."

BL: "Yeah, George Knapp was the only guy at the time – not that I trusted – but also had, you know, the ability to do this. And I flew with him back to Los Alamos and went back to where I worked, and to the people I worked with, and you know, the areas I got him into and the lab. And, ah, you know, he ... he did a lot of footwork."

AB: "Look, I ... I've had, ah, I've had a lot of dealings with George over the years and I've come to trust him. He's, ah ..."

BL: "Yeah, he's a ... he's a very trustworthy guy."

AB: "He certainly is.

All right."

* * *

Aud: "Ah, I was wondering ... hi, Mr. Lazar.

Ah, do you feel that we had a technology or do have technology to go to the moon? I don't feel that we did." (laughs).

AB: "Well, ah, you ... you mean you think we never really went to the Moon? Is that what you're saying?"

Aud: "Oh, yes!"

BL: "You know, a lot of people have been saying this to me just in the past couple weeks. There's, ah, a good friend of mine, John Farhat, who's kind of a bigwig in Hollywood. And you know, he absolutely – and this is a real knowledgeable guy ... !

And apparently there was some show on Fox [television network] where they aired, ah, all the old Apollo films and ..."

AB: "Oh, yes."

BL: "... and analyzed them. And I never saw this, but it's seemed to have convinced him that we never went to the Moon, and ... I don't know.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I've spoken to Edgar Mitchell, who was the sixth man on the Moon, and it sure ..."

AB: "Uh-huh."

BL: "... seems like he went there!" (BL laughs).

AB: "Ahh ..."

BL: "So, but I ... I don't know. I ... I really don't know."

AB: "You know, Ed Mitchell made an interesting comment to me – I did ... I've done many interviews with Ed.

And, ah, one question that seemed to really stump him was: 'Ah, Ed –

Do you remember ... what was it like walking around on the Moon?'

And he said: 'You know, it's really strange, ah ... *I just don't remember that many details of the whole thing (!)'* He said: 'I obviously remember it, but there ... there are some details that strangely are missing (!)'

And he did make that comment. Ah, so ..."

BL: "I mean it ... it's possible to have faked the whole thing, but ..."

AB: "Who knows?"

BL: "... we know that the shuttle goes up there, because you can look up in the sky and see it go by."

AB: "You certainly can."

BL: "Ah, so why is it that much more difficult to go to the Moon? It's not that far away!"

AB: "Uh-huh."

* * *

Aud: "Ah, hi Bob."

BL: "Hi there."

Aud: "Still drivin' a Corvette?"

BL: "Yeah."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

(Aud and AB laugh).

Aud: "Say 'Yeah'?" (laughs). That's all right.

Anyway, um, are ... are you familiar with the Lockheed facility in Burbank [California]?"

BL: "The Skunk Works?"

Aud: "Ah, no, not Skunk Works. Talkin' about, ah, on the, ah, premises of the airport where the Janet [sic?] flights took off."

BL: "In Burbank?"

Aud: "Yeah, Burbank, California."

BL: "No."

Aud: "You worked in the eighties (1980s).

What time did you work at, ah, Groom Lake facility?"

BL: "What time? The time's varied."

Aud: "No, I ... sorry – I mean the year?"

BL: "That was in '88-'89."

Aud: "Okay. So, um, I'll give ya a name. There's a guy who worked there – I don't know if he worked in your division – but a last name of Hay[e]s ... do you know him?"

AB: "Ah, all right. Well, let's hold it there.

Um, do you... do you want to disclose whether the name Hay[e]s is on your list?"

BL: "There is a name Hay[e]s on the list."

AB: (laughs). "Oh-oh ... Oh-oh, there is a name Hay[e]s on the list! Really?"

BL: "Yeah, there is.

Now I don't know if there's a billion Hay[e]s in the world, but ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “There’s a Hay[e]s on that ...”

BL: “... you know, there is a Hay[e]s on the list.”

AB: “Oh My God! Really!

Okay. Okay.”

BL: “I mean, there’s also a Jones too (!)” (grins).

AB: “Yeah, I know, but what it still ...”

BL: “But there is ... there is a Hay[e]s.”

AB: “What are the odds?”

BL: “Right.”

* * *

Aud: “Ah, Mr. Lazar, I’m a big fan of yours!”

BL: “Oh?” [Unintelligible].

Aud: “And I’m wonderin’ how you feel about how the government disavowed knowledge of you and disrespected your ... your ... your ... your work and everything?”

BL: “Well, I’m needless to say not too thrilled about it.

There isn’t much I can do, but, ah, I mean there will never be a common ground between us. Ah, you know, as far as I’m concerned, all ties are broken (!) and all promises are broken too!

And you know, that’s one of the reasons I’m on the air!

You wanta treat me like that? Well, guess what?”

AB: “Here’s wha’cha get!”

BL: “Yeah.”

AB: “If you, ah, if ... if ... if they came back to you and they said, you know:

‘With all the water that’s gone under the bridge, ah, Bob, ah, we ... we’ve made a lot of progress. We’d like to take you up there and show you how much we’ve done, how far we’ve come’ (impossible, as this is)?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

If they came to you with that and said, ah: 'However, ah, there ... there're gonna be a million conditions and, ah, more security checks, and blah, blah, blah' ... would you be able to turn that down? Would you tell 'em to go fly a kite?"

BL: "I would certainly love to do that, but in ... in view of what's gone on, I ... I can't possibly trust them.

You know, it's a completely remote isolated area, and once you're there they could really do anything! To say: 'Hey, you're not goin' home (!)'"

AB: "And ... and you wouldn't go home. You'd just be ... not even a lump in the desert, but far below it somewhere."

BL: "Who knows? I mean, maybe that's all fantasy, but, ah, you know, I just ... *I cannot trust them!"* [JS Note: And could they trust Bob Lazar given his previous actions?]

Hey, I would absolutely love to get back into the technology. I mean, it was ... it was the greatest scientific experience I've ever had!

You know, working with it – and I'd love to see what else they've done. And you know, love to lend a hand and ... and become part of the project again, *but I can't!"*

AB: "You know, I'd say the chances of them coming to you like that are ..."

BL: "Are Zero (!)"

AB: "Yeah."

BL: (laughs).

AB: "Absolute Zero. Anyway, just an interesting question."

* * *

Aud: "Bob?"

BL: "Yeah?"

Aud: "Ah, you fascinate me by saying what part of the Universe this thing came from. Where did it come from, did you say?

How can you say that with definiteness [sic] ... with being definite and sureness in your voice?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And was your job to reproduce this fuel and this fuel called one-fifteen (115)?

And how far did they ever fly this thing, or did they tell ya?"

AB: "All right. Well, first of all, ah, the ... the assuredness in his voice, ah, came from the fact that they told him that's where it came from, correct, Bob?"

BL: "Right. I ... I did not determine this myself. And again, this was just an ... a written satellite briefing of the project. So whether or not that's true or not, ah, you know, I cannot stand up to that fact.

But it ... it is possible, because the other things that I read in the briefings, that I did get hands-on experience with, are accurate and true. So I don't have any reason to disbelieve it, but because I don't know it for a fact, it just kinda sits in that special place in my mind where it possibly might not be true.

But, again, you know, why ... why throw a lie in there if we're tryin' to get all this work done and find out what the basis is of this thing. The origin of it may have something to do with the operation of it, so I don't think they would have taken the opportunity to lie about it there."

AB: "Yeah."

BL: "So I ... I just ... I kinda believe that was true."

AB: "Now knowing what you know about the drive systems, you said ... you refer I think earlier to some of the Belgian [UFO] sightings?"

BL: "Umm-hmm."

AB: "Ah, when you consider all the UFO sightings – and, ah, I'm sure you've seen a million pictures and moving video now of UFOs and all the rest of it – you think the Belgian sightings, ah, were perhaps, ah, accurate with what you know about the drive systems?

Ah, have you seen any other film or stills of UFOs that ... that look like the 'Real McCoy' to you?"

BL: "Absolutely! Because once I started looking into it ... now I don't research this stuff anymore and I get a lot of people asking me UFO questions, *and actually, believe it or not,* **it ... it doesn't interest me (!)**

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I liked being involved in the project, but I don't, you know, look at he UFO stories or research this stuff."

AB: "Umm-hmm."

BL: "But when I did, um, when I said the craft operate in two (2) modes – the Omicron and Delta configuration – when it's transitioning from Omicron to Delta, the way the craft flies through in space is belly first (!) Not flying horizontal like you'd see in a science fiction movie.

And as the craft leaves the ground in Omicron mode, they perform a roll maneuver, where the craft raises and, you know, eventually you see it at a forty-five degree (45^0) angle and it becomes straight up and down – a hundred and eighty degrees (180^0)."

AB: "Right."

BL: "The amplifiers come up to power, they focus on a point, and the craft flies belly first to the target. And you see a lot of UFO photographs here and there with crafts ascending in the sky at a forty-five degree (45^0) angle, but flying up or ... or sitting at odd angles in the sky. And at least from what I can guess from the photographs – if they in fact are genuine – it looks like the craft are transitioning from one mode to another!"

AB: "And so you've seen quite a few of those?"

BL: "I've probably seen three (3) or four (4) of those."

AB: "Three (3) or four (4)?"

BL: "Yeah."

AB: "So the majority of, ah, UFO photographs are by you pretty much dismissed, but every now and then one hits you and you say: 'Hey, hey, hey! Look at that!'?"

BL: "Yeah, if it has something that clicks somewhere, but you know, these days, boy, you just take a picture into Adobe Photoshop and, you know, you can make anything!"

AB: "I do know.

Ah, Bob, I can't thank you enough for coming on tonight!

With regard to your movie, Bluebook Films ... hey, do you have any idea what the title might be?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "No idea. The only thing they talked about are the people that might play me: James Spader, Kevin Spacey, or Mark Wahlberg.

So, that's about all I know at the time."

AB: "Brother, good luck with the movie and thank you so much for laying so much new detail on us tonight."

BL: "No problem, Art. And I'd just like to say: 'Hi' to my buddies Debbie and Nancy out in Chicago and the Incredible Dooger [sic?]"

AB: (laughs). "Good Night, Bob."

BL: "Good Night, Art."

AB: "All right. There you have it, folks!

A whole lotta stuff you've never heard before!

That was Bob Lazar.

I'm Art Bell.

This is Coast.

See ya tomorrow night! Open lines (!)"

* * *

2002 06 07 Friday No Guest Open Lines

AB: I have a wide array of guests – some of the believable, others not as much. "Bob Lazar is *exceptionally believable* for me."

* * *

2002 12 04 Wednesday Open Lines Bob Lazar acquaintance

AB: "First-time caller line – you are on the air. Hello."

Aud: "Well hello."

AB: "Hi."

Aud: "I'm just a girl from Nevada ..."

AB: Just a girl from Nevada ...?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "... who has a story."

AB: "Heh!"

Aud: "Heh, heh, heh, heh ..."

AB: "Ha. Heh, heh, heh ... I want to tell you a little story."

Aud: "Thank you."

AB: "Um, very quickly. Ah, as you know I'm in Nevada too – I'm in Pahrump, Nevada."

Aud: "I do."

AB: "Now did you know that Pahrump as part of Nye County has legal brothels?"

Aud: "Oh, yes sir, I do. I do know that. I just ..."

AB: "I think a lot of the country knows that. Ah, there are people who have fun at our expense here in Pahrump. And you know what they ... they call young Pahrumpian women?"

Aud: "What would that be?"

AB: "Brothel sprouts."

Aud: "Aaah!"

AB: (laughs). "Isn't that awful? ... (laughs more) ... Isn't that awful?" (laughs).

Aud: (laughs along).

AB: "Brothel sprouts! ... Oh God, of course it's not true!"

Aud: "Well that's pretty cute. Pretty cute.

It's a nice way to put it, isn't it?"

AB: "Anyway Hon, what's up?"

Aud: "Well, I've been tryin' to get in touch with someone just recently in the past couple years, which included the first time Steven Greer, then Whitley Strieber, then actually yourself, but I seem to move right after and I've lost

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

contact so nobody could actually have gotten back with me anyway. What I wanted to say was, um, ah ... especially since Robert Lazar was just on the other day ..."

AB: "Bob Lazar, yes."

Aud: "Yes, well back in the seventies (1970s) about '76 or so, I met him."

AB: "You met Bob?"

Aud: "I met him while I was dealing blackjack in a small town outside ... actually it was in Mesquite."

AB: "He is an *incredible* person."

Aud: "Oh yes! But I have more than just having met him. Um ..."

AB: "Oh?"

Aud: "We have a long version, we have a short version, we have an exciting version, or I could just tell you the facts ... ?"

AB: "Uhhh ..."

Aud: "Let's go! You tell me as we go, okay?"

AB: "You pick the one you like and go ... !"

Aud: "I've never done this before, so let's just go for it!"

AB: "That's ... that's all right."

Aud: "Okay, so you ask me a question if I don't make sense.

But it was like 1976 or so and I was dealing blackjack in a little place in Mesquite [Nevada], and you get to know everybody there in a small town – course I'm from Pennsylvania – and it's the first time I've ever done anything like dealing blackjack in Mesquite."

AB: "Okay. Let's get to the Bob Lazar part."

Aud: "Well, there I was doing it and I knew he wasn't from there, and I said: 'Hey, what are you, uh, passin' through?'

He says: 'No. I work down the road.'

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I said: 'Aw, well gee, the Chicken Ranch?' (AB laughs). That's the only thing out there.

He says: 'No, there's this a ... a base out there I work on.'

I said: 'Oh, you mean, you're with Nellis?'

He says: 'Well no, not really. It's sort of a *private* base."

AB: "Oh now this is very interesting, because, um, it validates to some degree Bob Lazar's story. As you know a lot of people, ah, cast aspersions on the story that he ever worked out there and they expunged all records virtually making him into a non-person.

So if he actually told you that off-hand ..."

Aud: "Yeah."

AB: "... that is ... that's kind of some interesting corroboration for what he said."

Aud: "I have a whole lot more, sir."

AB: "Well ... keep goin'."

Aud: "Okay, so I have been afraid to talk about this because I knew he was a non-person – and my family encouraged me not to. And this has been a very long time, and I just can't take it anymore."

AB: "Keep goin', keep goin'."

Aud: "Um, Mr. Lazar said: 'Um, I work out there.'

I said ... I said ... well, I go ... I go: 'What do you do?'

And he said: 'I'm a rocket scientist.' Ha!

Yeah, and I said: 'I've been visited by aliens!'

He said: 'No, I really am.'

AB: (laughing). "Yes."

Aud: "I said: 'No, I really have.' Which led us into my belief ... the fact that I believe [unintelligible] in aliens and I have been contacted throughout my life myself."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yes."

Aud: "Therefore he proceeded. He said: 'Ah, he could show me real ships and that they were working on, uh, re-creating models that they had.'

I says: 'Yeah, right.' I said: 'Prove it.'

'What time you get off?'

'Eleven' (11 o'clock pm).

'Okay.'

AB: "A-ha."

Aud: "He and I then proceeded out hours ... out somewhere from Mesquite ..."

AB: "Ohh?"

Aud: "And I really wasn't sure where I was ... it was very dark!"

AB: "Uh-oh ..."

Aud: "I thought I went to the left side of the road, which was in the south where the Nellis Air Force Base ... in my mind ..."

AB: "Do you normally get in cars and go to remote locations with people that say they've seen alien craft? Just a question ..."

Aud: "Well, Mr. Lazar seemed so ... unviolent and unoffensive, and un-all those words that most men are."

AB: "Yeah, he is very unaffected ... yes, that's true."

Aud: "Then I took him be ... exactly at his word."

AB: "I mean, you know, tellin' a good lookin' lady (Aud laughs) ... a blackjack dealer a story like this, um ..."

Aud: "And it has ..."

AB: "It ranks right up there beyond 'What's your sign?', that's for sure."

Aud: "Well, I'm sorry but I have been ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "So he took you out into the middle of no doubt Area 51 or near ... or something?"

Aud: "We go further, sir."

AB: "You got ... did you get near S4?"

Aud: "I don't ... I saw signs with that. I saw: 'They're gonna shoot you if you go any further.'

I remember seeing the black mailbox that you just turned at."

AB: "Oh, yes!"

Aud: "We proceeded up to, uh, what he ... a mountain, and we went up there. And he had me walkin' way up there and we'd already been gone a long time. And I looked over it and he goes: 'There it is! There's Groom Lake!'

Well, I'm lookin' for a lake. ..."

AB: "Yeah."

Aud: "Well, I don't see a lake. But I see buildings. And they're like way far off and we're not even there yet."

AB: "Uh-huh."

Aud: "We get back into his car ..."

AB: "Yes."

Aud: "... and we start to proceed. As we do so – when I missed like the mailbox turns – that I don't remember. And we did stop at the A'Le'Inn on the way in.

But anyway, I ... we get up there and as we go to leave down the mountain to go finish this, he said: 'You want to go further?'

I said: 'Yes.'

Ah, they stopped us with these light green or yellow [Chevy] Blazers."

AB: "Uh-huh."

Aud: "And security came up to Robert, uh, the car, and I was hiding in the back under something ... and they knew who he was.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

So he let us proceed."

AB: "Bob Lazar was recognized and allowed to proceed."

Aud: "Yes, sir. I was really scared then, 'cause ..."

AB: "Would you like to give us your first name?"

Aud: "it's true, so I think it would be good if I did."

AB: "Just give me your first name."

Aud: "Paulette."

AB: "Paulette? All right. That really is your name?"

Aud: "That really is my name."

AB: "All right, Paulette. Because I'm going to be asking, ah, Bob about this."

Aud: "I ... *That's what I want!*"

AB: "Okay. All right."

Aud: "That's what I want out of this whole conversation."

AB: "Let's ... all right, Paulette, let's keep going. He ..."

Aud: "Okay."

AB: "... he was allowed to proceed. You were hiding in the back of the car. Then what?"

Aud: "Yes. Um, and I thought it was all silly until that moment – you know what I mean?"

AB: "Yes!"

Aud: "And then I was scared. I thought: 'Oh my gosh! I'm hiding in the back and we are now ... you know, these guys are serious! Okay, and they were scary!"

AB: "Oh, but they were serious."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "So we proceeded up to, turned right into, uh, and I saw this long, ah, field. And on the left side was a large hangar with a couple huge doors and a small door to walk into.

And at the end of the field – which I'm still lookin' for a lake – couldn't [be] a lake, it's some kind of landing strip ..."

AB: "Uh-huh."

Aud: "And the end of it is some kind of tower I could see and we stopped the car, and we entered into the building of the hangar where the ships were."

AB: "You get in that building?"

Aud: "Yes, sir!"

AB: "And you saw the ships?"

Aud: "Yes."

AB: "Describe to me and everybody what you saw, please."

Aud: "Okay. Well, it was kinda dark in there because he just turned on the lights up towards the front."

AB: "Got 'cha."

Aud: But as we walked in I remember a little 'Ha, ha,' because they had those like peoplemovers that they have those velvet things and the gold poles that they have where movie theaters are."

AB: "Right."

Aud: "I laughed: 'Yeah, this is going to keep people away from here – Ha, ha!" Anyway, there was a cigarette-shaped one, cigar-shaped one, first. Then in the middle was a little round kind of a tear-drop looking thing. Like a little helicopter without its top.

And the third one is the one that I actually saw more of and entered into."

AB: "You entered this craft?"

Aud: "Yes. The third one was made of sort of ... it looked like, uh, wings of a butterfly that you could look through. Had like little reins going through it, and I remember it to be a yellow."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Okay."

Aud: "Um, I remember hieroglyphic type markings. It was very small. I'm five-foot-two (5 feet, 2 inches) and I had to ... to bend over and crawl in to get inside."

AB: "So it was obviously meant for small beings ..."

Aud: "Yes, sir."

AB: "... of some sort. All right."

Aud: "Um, what clicked my memory on this, which I have to remember that after this all happened I had no memory of this until twelve (12) years ago. And when I heard a report on TV in Vegas that talked about someone talking about a 'sports model' ..."

AB: "Right."

Aud: "...I remembered the third ship and I thought to myself when I saw it – he said: 'This is our sports model.' And in fact that when I wrote my letter to somebody I wrote that he said: 'This is our 'compact model.' But I think the word was 'sport.' And I thought to myself: 'That's the 'economy model.' (AB chortles).

Then I thought ... no, that's not the economy model. Because you don't need fuel in space because everything works ... works in wheels within wheels and reverse gravity!"

AB: "So he got you in and he got you out?"

Aud: "No, wait. They let us out.

He was caught just like I was."

AB: "How did he ... how did it ..."

Aud: "He's gotta remember this ... He's got to!"

AB: "Well, I'm sure he will.

How did the two (2) of you get caught?"

Aud: "Okay ..."

AB: "And what were you doing when you got caught?" (AB laughing).

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "Well I was in the little ship lookin' around, goofin' around, and he was kinda just, um, I don't know, down where we walked in before we went up ... walked into the ship area ..."

AB: "Yes?"

Aud: "And there was like a little ... um, there was a hull, um, and then there was that cage looked like they used to have on *Taxi* where that guy ... fat guy sat in."

AB: "Yes."

Aud: "And right next to it there was a hallway and right next to it was a large plate window. I went over to the plate window and I remember seeing some type of alien body, of some type ... or something."

AB: "Oh My God!"

Aud: "Now ..."

AB: "Now you see Bob has never admitted to having seen either bodies or ... or ... or aliens at all."

Aud: "Now this is part of my memory that I would like clearer, sir. 'Cause I have been, uh, what happened is they did somethin' to my memory. I don't have all the details."

AB: "Well, what keyed bringing all this back? I mean, you just ..."

Aud: "Just hearing things!"

AB: "Just hearing ... in other words ... ah, well, okay."

Aud: "Bob Lazar's interview ..."

AB: "Hearing the 'sports model' and everything ... that keyed it off?"

Aud: "The 'sport's model' ... that clicked it off."

AB: "All right, got 'cha."

Aud: "So that ... let me say this: I will not swear at that point I saw a body there, but this is the images that came from my thoughts of that time.

So I'm not gonna swear at that moment ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "All right. What do you know about after you were caught?"

Aud: "Okay, okay, that's what I mean. At that point they zapped us or something, and I remember being ..."

AB: "Us? You mean they zapped Bob as well?"

Aud: "Yes! They took both of us. And we were taken through this area where ... that's where I remember the aliens working on these little ... little ... like they were all working on carburetors or something ... you know what I mean?

They were all working on something. And they all looked alike and they were all in a row, and they were all doing the same thing.

And as they took our bodies through to this back room, we went up and all of a sudden – I mean there's time that I don't remember of course – when that ..."

AB: "All right. But of the ..."

Aud: "As I woke up, Bob Lazar, myself, and two (2) other couples (!) were connected to a machine with electrodes on it standing in front of a military man, which was standing in front of a large glass window. And he had a desk.

And I said to him: 'Please,' I said, 'let us go. We won't say anything!'"

AB: "Uh-huh."

Aud: "And we were nude.

And I remember looking over at Bob Lazar and I remember thinking: 'Oh my God! This is so embarrassing, you know?' (AB smirks).

And I thought: 'Well, he don't look so good himself.' (Aud laughs). 'I guess I don't have to feel that bad ...'" (Both Aud and AB laugh).

AB: "My God!"

Aud: "I know! Sorry about that."

AB: "Do you swear all of this is true?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "*I swear to God!* The only thing I'm ... I'm not sure of because of my other times I was taken – I'm not positive of the bodies, but I ... I know of everything else."

AB: "All right. That's fair. I mean, you're clear on that, are you?"

Here's waht I want you to do, ah, Paulette. I want you to contact me privately – I have email at *artbell@mindspring.com* ..."

Aud: "Um-kay."

AB: "*artbell@mindspring.com*."

Aud: "Um-kay."

AB: "And provide me with a phone no. which I will not give out, I promise, to anybody else."

Aud: "Thank you."

AB: "And I want to talk to you. I want to talk to Bob. And I want to follow-up on this, all right?"

Aud: "You know how happy that would make me, because it's something that I've wondered about myself all these years too!"

AB: "Paulette, you do it. I'll do it. Thank you. Ah, thank you very much. You get me the information and I will follow up, and then I'll follow-up for all of you.

Whew! You never know ..."

* * *

2003 12 06 Saturday Bob Lazar UFOs/Alternative Energy

AB: "Boy, do I have a guest for you –

BOB LAZAR!

He is a man, who is probably one of the more controversial people in the entire field of UFOlogy. I mean really controversial!

Bob Lazar is the President of United Nuclear – they specialize in research and development of, ah, cutting edge technologies; design and manufacture of radiation detection equipment for the nuclear weapons industry; and the retail, ah, scientific equipment and supplies.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

He was formerly senior staff physicist for the U.S. Department of Naval Intelligence at the Nevada Test Site ... you know, that area near me. And a nuclear physicist at Los Alamos National Labs where he was involved in advanced nuclear weapon design and development.

And above all that, he's seen things very few *living* Americans have ever seen! *He's actually seen the ships (!) He's actually seen the saucers (!)*

In a moment ... **Bob Lazar!"**

* * *

AB: "Some of you I know, um, probably didn't hear the first program, ah, or the last program I guess I oughta say I did with, ah, Bob Lazar. He is a *fascinating guy*, who got to see the Real McCoy at Area S-4 [Site Four] near, of course, the infamous Area 51. I, ah, just ... I guess it was, ah, last ... about a few weeks ago now I interviewed our mutual friend, John Lear.

Oh, what an interview that was!

Bob, ..."

BL: (laughs).

AB: "... welcome to the program!"

BL: "Well thanks, Art!"

AB: "Um, gee Bob, ah, you know what? I'm gonna start at the end.

Why do you *hate* talking about UFOs?"

BL: (takes a breath). "Well, there's a few reasons. (BL grins). First ... first of all, it's gotten pretty old. It's been, you know, over a decade ..."

AB: "Yeah."

BL: "... and, ah, second of all, ah, yeah, I'm ... I'm glad I was involved in the project for a short time, but, um, you know, once you leave that and try and enter normal life – ...

AB: "Umm-hmm."

BL: "... especially if you're peddling your services ..."

AB: "Hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... in research and development ... the scientific field – it becomes really tough for people to take you seriously when you're known as 'the UFO guy' (!)"

AB: (smirks).

BL: "So things just started to kinda divorce all that stuff."

AB: "That's kinda the same problem that John Lear had, you know, when he was workin' for the airlines. Ah, it finally got to the point where he had ... had to say: 'No more!' For years of course, he didn't talk at all!"

BL: "Right. I know he had a lot of problems with that and, ah, I don't know, *that's something people just don't take into account!"*

AB: "Got fired ... actually got fired because of it. From one airline."

BL: "Yeah, that's ... that's right. That's ... that's what I heard."

AB: "Um, how ... how do you now remember the special year with John – or maybe it was more than a year – but that period of time you spent with John and you went through all of that.

How do you now remember that?

Do you remember it fondly?

Do you remember it as something you wish you hadn't done … or what?"

BL: "Oh no, those are fond memories!

It was, ah, it was fun and exciting back then! Ah, you know, before all the problems started and all the hassles from the Feds and whatnot.

But, ah, yeah, back in the early days before all this became popular and Area 51 was on everyone's tongue …"

AB: "Umm-hmm."

BL: "… ah, you know, we were sneakin' around out there when there were minimal security and … and whatnot, and I had the, ah, test flight schedule at that time so we knew exactly what was gonna happen and what was goin' on, and …"

AB: "Well you know what I'd like to know?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Why did you … I mean you at that time had a pretty damn good, secure job, ah, at an extremely secret place. What made you decide to grab John by the collar and say: 'Hey Buddy, I can show you somethin' (!) ?'

I mean, wha' … how'd you make that choice?"

BL: "Ah, hmm? I have to place myself back in that time.

Well, there, ah … it's one … that's kind of a loaded question, 'cause there was a lot of stuff going on at that time. And you know to kinda make a long story short:

At the time they were just calling me out, um, usually at night on specific days to go out there when I initially started working down at the test site."

AB: "Right."

BL: "And, you know this was causing problems with my wife at the time. 'Cause I would … I was keeping everything confidential – even from her."

AB: "Sure."

BL: "And you know here eleven or twelve o'clock at night (11:00 pm – 12:00 am) I get this call …"

AB: "And you gotta go."

BL: "… and I disappear.

Yeah, and this happens time and time and time again. And …"

AB: "'Where are you going, honey?'

'I'm sorry, but I can't talk about that.'"

(AB grins).

BL: "Right! 'Yeah, I'm going to work.'

'I'm sure you are (!)'"

AB: "Yeah."

BL: "You know and, ah, as this goes on for quite a while, suspicions begin to build up and, ah, you know, I … I kinda kept my friends at arms length at

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

that time, because I just didn't want any problems. I wanted all the, you know, this newfound security to go smoothly."

AB: "Sure."

BL: "And, ah, it was pretty much playin' with the game.

So it started causing suspicion in my friends and, you know, immediate family, and that sort of thing, so … I decided to take the risk one night and, ah, just bring everybody out close enough to where they could see a test flight when I knew a test flight was going on."

AB: "Yeah, but you … you had to know what you were risking, right?"

BL: "Oh I did. And you know, I can't … I can't really say what the actual motivation was back then. You know, specifically what made it … you know, what made me snap on that day. But, ah …"

AB: "Were you angry at them?

Ah, were you showing ..."

BL: "No, not at that point.

AB: "Were you showing off? (There's nothin' wrong with that by the way – if that's what it was … [then] that's what it was).

I mean, I ... I can understand ..."

BL: "No, I ... it ... it really wasn't that.

You know, and it ... that ... that would actually be an easy answer, but, ah, it really wasn't that.

As I recall, we didn't start ... we didn't start butting heads until after that."

AB: "Right."

BL: "But, um, that was about it. I think it was to alleviate suspicion and show, you know, several of my friends what was going on."

AB: "What was really going on."

BL: "Umm-hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yeah. Um, how much ... during these sojourns how much did you actually get to see, along with John [Lear]?"

BL: "While we were out of the Area or while I was actually there working in the Area?"

AB: "Well yeah, they're two separate things.

No, I meant when you took John and the others up there.

What ... how ... how ... how ... is what you saw, ah, was it convincing for those who came along with you? There was no question in the mind about what they were seeing?"

BL: "Oh, no! There ... there was no question. I mean, John hauled out his ... even though we got much closer in than you can today ..."

AB: "Uh-huh."

BL: "... near the Area – well, I have no idea what it's like today. But at least when I was last in Las Vegas a few years ago, you ... you really couldn't get very far out on the road, but we ... we drove in close to ten (10) miles, and you can't do that anymore.

But John hauled out his Celetron ten inch (10 in.) telescope, and from there it was quite a view."

AB: "Umm-hmm."

BL: "So, ah ..."

AB: "And you were seeing saucers?"

BL: "A saucer, yeah."

AB: "A saucer?"

BL: "Umm-hmm."

AB: "Ah, hovering ... moving ... doing ... ?"

BL: "Yeah, umm-hmm."

AB: "Heh."

BL: "It just lifted off the ground and hovered around."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Do you have any idea ... now of course you actually – it's another story, but I mean you of course got into see the 'Real McCoy.'

Um, you saw how many saucers ultimately at S-4?"

BL: "Well, there were nine (9) total."

AB: "Nine (9) total."

BL: "But ... you know these were seen at a distance.

The only one I actually had direct contact with was the one being test-flown."

AB: "Uh-huh.

Ah, do you have any idea how they sufficiently back-engineered whatever in the hell they found inside that saucer to be able to test-fly it?

Do you have any idea what went on to ... to ... to learn about ... I mean there must have been ... I mean what was it like inside? Inside this thing, what was it like?

If you were standing there looking at it inside, what would you be seeing?"

BL: "Well I guess the most shocking thing about it is it was ... everything was one color (!) There was no aesthetics at all. Everything was a light gray and, ah, it was as if – and I said this before – it was as if ... as if the entire device was made out of ... carved out of wax, heated for a bit, and cooled off. There were no sharp edges, no right angles – everything was rounded and smooth both inside and out. There are no seams or anything like that."

AB: "Like it had been done by ... from a mold or something?"

BL: "Right! Like a giant injection mold of some sort.

But, um ... so that's ... it's ... yeah, that was probably the most obvious thing you'd notice when you walk in there. It just, ah, didn't look conventional at all."

AB: "Huh.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Any idea again, I mean, from that could you see ... but ... wha- ... how did they navigate this thing? Were there buttons? Were there joysticks? Were there ... what sort of ... ?"

BL: *"I have no idea."*

AB: "No idea?"

BL: "No."

AB: "And so you would have no idea then how they back-engineered ... it would have to be a pretty dangerous thing to take the craft that you just had and try to figure out how to fly the damn thing!"

BL: "I ... I imagine so!

And from the stories I've heard, it was a dangerous thing. But unfortunately a lot of this went on way before I ever got there. And, ah, obviously they had at least found out to some extent how some of the systems and subsystems operated."

AB: "Umm-hmm. Do you know how they got their hands on these in the first place? I mean, how'd they get 'em?"

BL: "I don't know. I don't know. Unfortunately a lot of the information's compartmentalized so nobody has ... no one person has the whole story about everything. And that's typically done in any government project ..."

AB: "Absolutely."

BL: "... so nobody can walk away with, you know, the whole project or knowledge of everything. But, ah, yeah I ... I wish I had the complete picture ..."

AB: "Sure."

BL: "... of what was going on even just smaller pieces of the picture I did have.

But I would be very interested in how the navigational system operated. That still kinda puzzles me. Ah, as do flight controls and ... and things of that sort. But ..."

AB: "And propulsion? This Element ... what is it? 116?"

BL: "115, yeah."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ye- ... yeah, 115 ... 115.

Ah, do you have any concept of how the propulsion system did what it did? I know how a, you know, a jet plane moves from A to B and so forth and so on. I mean, how was this Element 115 used to ... to move the craft?

What ... what kind of propulsion system is it?"

BL: "It's a gravity propulsion system. *It's nothing that's, ah ... (BL grins), completely alien to us* – if you don't mind me saying that."

AB: "That's a good word, yeah."

BL: "The, um ... instead of an action-reaction system, I guess the analogy I always use is: If you go put a bowling ball in the middle of your bed and three feet (3 ft.) away from it push your fist into the bed and push down really hard, the bowling ball rolls towards it."

AB: "That is correct."

BL: "And what happens in these craft – or on this particular one anyway – there were three (3) gravity amplifiers in 'em. And what those are are long tubes that are in the belly of the craft and they're on kind of a universal pivot-type joint, ..."

AB: "Umm-hmm."

BL: "... ah, to make it simple. Ah, it's actually something more complicated than that, but what they can do is swing two (2) of the emitters up at one time, focus on a point in front of the craft, and cause a local distortion. And essentially the craft moves forward towards it, just like the bowling ball would."

AB: "So it's ..."

BL: "So it's kind of a ..."

AB: "... it's falling into the path it's making for itself."

BL: "Right! It's ... it's kind of constantly rolling downhill so to speak."

AB: "Yeah!"

BL: "Which is the opposite of how our vehicles travel.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

We always accelerate air, throw exhaust out the back, do something to propel something forward. And, ah, in the air anyway. And this eventually operates the opposite."

AB: "Now is it dependent on a local field of gravity? Because obviously these ships are designed to fly, ah, through interstellar space, and I wonder with it, if they're using gravity in that manner, then how does local gravity affect them?

In other words, the Earth has, um, gravity and when they're within our field is it any different than when they're in interstellar space in terms of the way it operates?"

BL: "Yeah … completely.

There's two (2) different modes of travel. There's Delta and Omicron."

AB: "Oh!"

BL: "And the … Omicron configuration is when the craft uses one of the emitters to essentially hover on and causes that local distortion with the other two in front of it, …"

AB: "Right."

BL: "… causing it to move forward."

AB: "This is something I've never heard before. Okay."

BL: "The Delta configuration … in fact, there … let me take a step back for a second.

That's how the craft is flown in an area of gravity.

Now when you wanna leave a local area of gravity – say fly into space – what is done is you transition from Omicron to Delta.

And in a lot of the, ah, UFO pictures you see … occasionally, ah, you'll see these UFOs at these ridiculous angles – at forty-five degree (45^0) angles hanging in the middle of the air."

AB: "Sure."

BL: "And, ah, that … the reason for that is that's the transition between the two … two different flight modes."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ah!"

BL: "As the craft lifts off the ground, it has to fly in a gravity-free environment in space with the belly forward. It doesn't fly like a flying saucer does in a science fiction movie. The emitters focus on one point."

AB: "Right."

BL: "All three of 'em out in space and that's how the … the thing travels. So you're kinda going from a conventional mode of flight – lifting up in the air, raising the belly, and then aiming that towards your target – and that's how you … you progress."

AB: "Ah, Bob, knowing what you know about at least the propulsion system, um, what can you imagine that might go wrong and cause a craft to crash as it allegedly did, for example, at Roswell?"

BL: "You know, I've wondered about … about that for a while and I can't … I really can't see how one of these things could … could crash. Um, but apparently it did. But I just … I can't see where a failure is gonna typically occur – I don't care if there's a … a lightning storm or what locally is going on, unless there was something that occurred within the craft.

I don't think there's any external force that's gonna act on it. Certainly any natural force and cause any problems, because if you're generating your own gravitational field, you're essentially immune to everything that's going on around you."

AB: "Hmm."

BL: "Um …"

AB: "If that field should fail for some reason or … ?"

BL: "Well … yes. That's why I say if something … if some defect occurred inside or if something was done unintentionally as far as piloting the craft – that I could see happening.

But I … I don't buy the story somebody comes cruising in (BL grins) from thirty (30) light years away, runs into a thunderstorm, and crashes into the ground."

AB: "Yeah, you bet.

Ah, are you convinced that Roswell was, in fact, a crash of an alien craft?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "No."

AB: "Oh! Oh really! Now there's a surprise."

BL: "Well, you used the word *'convinced'*." (BL laughs).

AB: "Um … well, I did."

BL: "There's … there's a lot of information that leads me to believe that.

But, you know, I'm one of the most skeptical people when it comes to flying saucer stories. And I know that almost sounds hypocritical, but that's … that's just the way it is. Becoming involved with, you know, one aspect of it, ah, kind of cemented that in my mind. But, you know, there's lots of wacko stories out there, and I'm sure you've … you've heard your share of 'em …"

AB: "I …"

BL: "… maybe more than anybody."

AB: "Perhaps I have.

Um, but … but you know if … if this propulsion system … I mean. It could mean so much for the world! Ah, if we knew how to manipulate gravity in that way, that obviously would be a power source that could be harnessed and utilized in a world where we're runnin' outta coal and oil and all of the conventional stuff we've used. Ah, we really badly need another energy source.

If, I mean, when you saw these saucers, it was how many years ago now?"

BL: "Well, it was in '88-'89 [1988-1989]."

AB: "'88-'89. And now – 2003 – we're starving for energy. We're probably gonna have wars – well, we are having wars because of it. And there'll be more wars because of it.

So why do you suppose, Bob, that all of this has been kept from the world?"

BL: "I don't know. There's also, you know, there's also a tremendous weapon potential here."

AB: "That too!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "You know, *tremendous weapon potential!* Maybe moreso than energy. Because as far as duplicating the … the power system, well, you need access to materials, elements … things of that sort that … that we simply don't have … and cannot fabricate. And, ah …"

AB: "Well, you know they'd be makin' weapons!"

BL: "Well, yeah … of course! Of course!

You know, if you can control – I think I said this on my last interview with you – you know, we have … we have devices that can produce magnetic fields. We have devices that can produce artificial light. But you know, the big gap is we don't have a machine that can make gravity (!) You know, there's … there's nothing that does that."

AB: "Well, either that …"

BL: "And it's such a big gap in physics (!)"

AB: "… or we haven't made it *public*.

And … and the question is why is this technology still buried?

I'll tell you what – we're at the bottom of the hour.

Hold on, Bob. We'll come back and we'll jump right back into this same place.

It's what, ah, Dr. [Steven] Greer, who by the way will be here tomorrow night, and a lot of other people want to know about why is this being kept secret?

From the high desert, this is Coast to Coast AM."

* * *

AB: "And my guest of course is Bob Lazar! The very controversial Bob Lazar is a physicist and he's actually been where few living human beings have ever been – and that's standing right in front of the 'Real McCoy': UFOs, flying saucers, flying disks. Some described … one described I recall as the 'Sports Model' … but the real thing (!)

In fact, ah, I believe what Bob saw resulted in the 'Testor model.' You remember the Testor model of the, ah, the saucer? Well, that came from – at least in part, if not in totality – Bob's description.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I think that's right. We'll ask about that.

In a moment, Bob Lazar!"

* * *

AB: "All right. **The ability to create or manipulate gravity** … *some incredible thing to be sure (!)*

And, ah, Bob, we're talkin' about the, you know, the energy needs of the world. And then you brought up weapons … and you bet'cha! I mean, do you believe, for example, that they have in fact, ah, developed weapons using this technology and that we have them now in our arsenal?"

BL: "My own personal belief – absolutely!"

AB: "Absolutely."

BL: "Absolutely. Because I saw evidence of that even when I worked there. Part of the, ah, part of the briefing contained a couple hints about using gravity as a lens or, ah, one of the gravity emitters as a lens to focus an energy weapon. So … which to take a step back – if your particle beams and other, ah, energy-type weapons of that sort disperse quickly in an atmosphere. And, ah, it's kinda hard to keep a focused, ah, intense beam on your target. But if you can manipulate gravity, ah, you know, you can really, really change the dynamics of that. So …"

AB: "What … how … what would such a weapon do?"

BL: "Well, that's … they're using a technology there essentially to focus something that's conventional. But if you could maintain the energy density, maintain, ah, you know, essentially a tight focus spot …"

AB: "Right."

BL: "… of any high intensity energy, you could burn, you know, penetrate, ah, destroy diffferent targets. But also, it's also a great defensive thing.

Because, ah, once you start talking about manipulating gravity – and you can create a gravitational field in any plane you wish – you know, things that become possible are … are what we consider science fiction. Now the popular shields in *Star Trek* become possible now … [unintelligible]."

AB: "Well, how about the not quite so as fictional, ah, suggestions made by Ronald Reagan about 'Star Wars'?"

BL: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "You know, you gotta wonder if some of what that man said at the time came from some knowledge he might have had about what was possible."

BL: "It … it could certainly have had. I've heard several people talk about Reagan in that way. And I know he made several of those, ah …"

AB: "Yes he did."

BL: "… speeches with, ah, making reference to aliens invading the Earth …"

AB: "That's right."

BL: "… and whatnot. But, ah, yeah, that's … that's very possible."

AB: "Ah, certainly that would have been one of the early conclusions any military mind would have drawn, and that could have easily made it to the top to the President. Ronald Reagan was somebody who said what was on his mind, ah, to the consternation of many around him. You know, he'd just say what was on his mind (!) …"

BL: "Hmm."

AB: "… and, ah, to hell with the consequences. So one does have to wonder about that, but still … there it is – maybe we've got the weapons?

We didn't use them in Iraq."

BL: "No, I think these are ... these are way too valuable to use in combat. These aren't things that have been produced.

You know, we have ... if we have any, ah, we're using the parts from the craft and their prototypes and I don't think anybody is risking putting these valuable things into battle."

AB: "Hmpf."

BL: "Ah, I think it's ... you know, unless we've developed another source for the materials, ah, or have been able to duplicate them, you know, in the past ten (10) years, I really don't see that we're gonna be going anywhere with that. But, ah, who knows? Maybe ... maybe by this time research has continued and they've actually come up with something?"

AB: "One of the key things that, ah ... ah, John Lear did during our inter- ... last interview was he said: 'Hey, Art, I'm gonna take you to a briefing, ah, and you're gonna get to say whether you think all of this, ah, there should be

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

total disclosure about everything the United States government has done since Day One regarding this whole issue of extraterrestrials, what we've learned, what information we have, how we got it, what we've done with it, the terrible things government has done to protect the secrets, and all the rest of it.

I'm gonna lay it all out for ya and you decide whether or not it should be all publicly disclosed? (!)'

You know, everybody in ... in UFOlogy is screaming for disclosure.

And so, I'm wondering about you, Bob. Um, if you had a litany of things laid in front of you that we had done – some of them pretty terrible, if you buy it – ..."

BL: "Right."

AB: "... ah, would you ... would you say that there should be full disclosure or is this something better kept from the American or the World public?"

BL: "Well, it's not better kept from the American people, because you know we're ... we're supposed to be the government. We hire these guys – elect them to their positions to take care of business."

AB: "Yes, sir."

BL: "So nothing is supposed to be kept from us.

However, you know, there are other countries. We do have an awful lot of people in the world that just hate us because we're alive (!) And, ah, you know, if you're concerned about weapons and the proliferation of things of that sort, ah, you do need to keep certain things secret from the rest of the world. However, it's one of the things that I had said initially: 'Go ahead and keep all that stuff secret.'"

AB: "Hmm."

BL: "But just admit: 'Hey, by the way ..."

AB: "What?" (AB grins).

BL: "... you know, a long time ago we ran into some of these things. This technology is real. There apparently is actual intelligent extraterrestrial life somewhere else.'"

AB: "Uh-huh."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "'And, you know, we have a few artifacts.' And you know, go ahead and release some stuff to the public. Look ... appear!'"

AB: (grins).

BL: "You know, here's a hinge made on another world. Just something generic. And, ah, you know, keep all the other stuff secret.

And I can also see the flip side of that.

It's gonna whet everybody's appetite and there's gonna be a furor over, you know, disclosing the rest of the information. And if the government's been keepin' that for secret for so long – *what else have they been keepin' secret?"*

AB: "Well ... yes!"

BL: (grinning). "I don't see the government coming clean with any of this stuff. I mean, they're ... they're up to all kinds of no good, so ... ."

AB: "Ah, do you believe that there is a ... a government, ah, behind the government? You know, sort of pulling the strings as it were?"

BL: "I don't know about that. I think ours is pretty screwed up as it is, so I don't think it needs anybody else pullin' any strings."

AB: (chuckling). "Yeah, you're right about that.

Ah, but surely there is, ah, some method for keeping this gigantic secret and not, ah ... not all politicians nor even perhaps, ah, all Presidents are told about the existence of that. Do you believe that?"

BL: "No, I think ... yeah, I think very few people know.

And one of the things they told me – which was one of my first comments there when I finally knew what I was working on: 'Ah, how do you guys keep this secret?'"

AB: "Yeah."

BL: "What they told me was this is the easiest thing in the world to keep secret ... 'cause it's so unbelievable."

AB: "Huh."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: “And you know, when you really think about it – they’re right!”

AB: “Well, they are! Because every ... everything just gets, ah, dismissed or perhaps erased.

How much anger do you, ah, have for them now?

I mean, what they did to you. They virtually erased your life. They brought a steel fist right down in the middle of your life and, ah, kind of ruined things for quite a while for ... for you.”

BL: “Well, I don’t know, I’ve tried to put this out of my mind.

You know, as I fight to try and just put this behind me and forget about everything, you know? A ... a lot of people, ah, keep, ah, prodding me for information, and you know, it resurfaces in my mind. But for the most part, I ... I just try and get rid of this.

Ah, at the time, sure ... I was pissed off (!) Ah, moreso than you can possibly imagine!”

AB: “Hmpf.”

BL: “And, ah, you know as my friends at that time recall, I drove around in my little [Datsun by Nissan] 280Z with an Uzi [sub-machinegun]. You know, that’s the kind of trouble I expected, and I didn’t go anywhere without it!

But, ah, you know, times have changed, a lot of time has gone by, and, ah, I don’t know, it’s ... it’s kinda hard to say. Yeah, it’s always in the back of my mind, but you know, what am I gonna do?

To this day I’m still fighting to get some, ah, paperwork and ... well, some things I can’t even talk about. But back ... back to the way I was so I could be a normal person (!)”

AB: “You obviously thought they were gonna kill you?”

BL: “Oh, no question.”

AB: “Ah ...”

BL: “That was the impetus for going on the news that one night.”

AB: “Yeah ... yeah. And ... and, ah, the famous or infamous Channel 8, ah, thing.”

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Umm-hmm."

AB: "Yah. Um, you wanta tell everybody about that, 'cause of course not everybody in the rest of the country, ah, either recalls or knew about what happened with regard to that.

Um, explain exactly how that came down."

BL: "Well, hmm ... I'm wondering how far I should go back?

Essentially, after I left the project, um, and it wasn't really voluntary. But, ah, I ..."

AB: (laughs).

BL: "... I'm trying to remember exactly what happened then."

I think ... in fact, I think it was John ... that interview took place at John Lear's house. Um ..."

AB: "It was George Knapp that talked to you, wasn't it?"

BL: "Yeah, a combination of both I think. I had ... I had gone down to John Lear's house and, ah, really was afraid to go home at that time. And hid out there for a while, and John said: 'Why don't you go talk to George Knapp and maybe if the stuff's all over the news, they'll just leave you alone. It be your way of kinda pushing back."

AB: "George Knapp, folks, a reporter for Channel 8, um, the, ah, CBS [Columbia Broadcasting System] affiliate in Las Vegas. And George ..."

BL: "Yeah, he was, ah ... oh, I'm sorry for interrupting."

AB: "No, that's all right. George is just very, heavy-duty, ah, investigative reporter for that station, and, um, I guess he was sort of doing stories on John Lear at that time. And then somehow you got involved in this.

And then ... and then if I remember correctly, ah, you were put on television in a shadow behind something or ... ? God, I can't remember."

BL: "Yeah, it was just a backlit shadow so, um, you know, you couldn't recognize who I was and pseudo-name I used was the name of my boss at the time (!) Which was kind of a little smack in the face to say: 'Hey, just back off and leave me alone!' And apparently that caused, ah, quite a stir and I got a call shortly after that.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Needless to say, they were pretty upset with that move, but ..."

AB: "Do you think John ... well I bet they were!

Do ... do you think John wanted you to do it to in essence back him up at that point?"

BL: "Oh I'm sure! At that time, ah, I mean ... you have to look at things at that time.

First of all, I got into the project thinking I was going to be working on a new fighter ... a propulsion system for a new fighter aircraft."

AB: "Yes."

BL: "And, ah, I was certainly not one of the people that believed in UFOs. These were people that were just, you know, something to laugh at as far as I was concerned.

So, um ... I already lost my train of thought."

AB: "Well, let me put you back in that chair and that night when the interview got done ... was done. What did you say to the audience that night?"

BL: "Well, that was essentially just admitting there were nine (9) craft out there that they were actively back-engineering. And, you know, attempting to duplicate the power and propulsion system of the craft.

And that's ... that's basically about all that was said. I mean, there were a few details about where it was and ..."

AB: "That was enough – that's like takin' a match and throwing it on gasoline.

What was the reaction like after that, ah ...?"

BL: "Oh, it was ... it was pretty widespread."

AB: "Yeah. I bet."

BL: "It went all over the place. You know, I had ... I had seen, ah, because they interrupt ... well, I don't know if they interrupted it, but it was in the middle of the five o'clock [5:00] news!"

AB: "Oh yeah!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "A live broadcast and ... and I've seen that exact broadcast repeated on Japanese television and you know, in Germany, so it ... it made the world fast!"

AB: "What was the nickname you used?"

BL: "For?"

AB: "That interview?"

BL: "Dennis."

AB: "Dennis. Yeah, that's right. – they called you 'Dennis.'" (AB laughs).

It's a long time ago now. That must have taken great big ones to sit in that chair and say that on television. God!"

BL: "Yeah, Dennis Mariani was my supervisor at that time."

AB: "I see. Ah ... okay.

So, after that story broke, um, I mean you must've ... you and John probably just sat back and watched the world explode around you."

BL: "Well, kind of.

Yeah, I mean at that time, you know, John Lear was out there himself saying that, ah, there were flying saucers at the test site and all kinds of stuff that I thought was pretty silly. But, ah, as it turned out, he was right (!)

I don't know what information source he had at that time, but, ah ..."

AB: "He'd been telling you and saying that, so I guess maybe ... maybe that's the reason that you went to John, ah, as ... as draggin' him along sayin': 'Hey, I got somethin' to show you'. Maybe ... maybe you just sorta felt as though ya owed it to him in some way, huh?"

BL: "Ah, maybe. I can't ... I actually can't remember the exact reason. But, ah, it was just the people around me at the time I felt obligated to at least give a peek to."

AB: "Wasn't the ... the ... the Testor ... the Testor Company that makes models, came out with a model of a UFO of a flying saucer?"

BL: "Umm-hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ah, quite a unique, ah, scale model of a flying saucer. I have one of them.

And, ah, how much of your input was used to create that model?"

BL: "A hundred percent (100%)!"

AB: "A hundred percent."

BL: "Yeah. Yeah, John Andrews from Testor's sat down and said: 'Hey, we wanta make a model of this and you wanta help us or not?'

'Yeah ... okay!'

And they said: 'This is it.'"

AB: (laughs). "You know, okay."

BL: "And they brought, ah, a couple guys in and, um, you know, off the top of my head I tried to remember some dimensions and we did some initial drawings, and the craft just didn't look right. And he had a couple friends that ... I don't quite remember what they were ...they were skilled in, but in any case, they were able to, ah, get the correct dimensions by me recognizing the sizes of known objects at various distances ..."

AB: "Sure."

BL: "... and kind of, you know, back-engineered it from that. And were able to get, ah, the proper dimensions.

And when the drawing was done, that did ... that did look correct. And I think I'm more comfortable with the ... the final drawings and, um, dimensions they came up with. And that was … I think came up with like to fifty-two point eight feet (52.8 ft.) in diameter or something like that."

AB: "Well, when you look at the ... the Testor model today, ah, does ... do you look at that and say: 'Yup, ..."

BL: "Yeah ..."

AB: "... that's what I saw!'?"

BL: "... yeah. No ... no question. They ... they hit the nail on the head with that."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Really?"

BL: "Yeah ... yeah, that's exactly it!"

AB: "How long a process was that for you to accurately ... finally, you know? I guess it's like, ah, going to a police station and going to a sketch artist and have them finally come up with something that matches, you know, the person you saw."

BL: "If I remember, it took quite a while!

Um, it probably took a month on and off of, ah, going over drawings, drawing the layout over and over again, and you know, and having these ... these guys look at it. And then scale it up and see if it ... if things fit. 'N' ... but it ... it did ... it did take quite a while."

AB: "All right."

* * *

AB: "Ah, am I right or wrong?

Do ... do you really have ... do you own a ... a missile silo in Roswell, New Mexico?"

BL: "Yeah, Jon Farhat and I have a ... a project going down there. And, ah, it's ... yeah, it's a ... a decommissioned nuclear missile silo just outside of Roswell.

And it's not like I wanted a ... a place outside of Roswell – it just happened to be where it was."

AB: "Yeah ... well, yeah, but how does a person go about getting a missile silo in the first place? I mean, who do you approach?"

BL: "Well, I think they're actually on the internet.

If you type in 'missile silo,' (AB laughs) there are ... there are a few left for sale. But they are ... they are pretty neat – it's, ah, I believe the ... the main ... where the missile sits is two hundred feet (200 ft.) deep and, ah, you know these places are, ah, quite a deal compared to what the government paid for 'em. I think they paid ..."

AB: "Ohhh!"

BL: "... thirteen million dollars ($13M or $13,000,000) just for the concrete ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Oh, I'll bet!"

BL: "... to build these places. And it's ... it's literally bomb-proof (!)

You can set a, you know, a thermonuclear bomb against the door and set it off and still be drinkin' beer inside ... for a while anyway (!)" (BL laughs).

AB: "Well, why ... why did you want a silo?"

BL: "Oh, it was cool!"

AB: "Just because it's cool?"

BL: (bursts into laughter). "Yeah! Well, we also have some other plans for it, but, ah ..."

AB: "That you can or can't talk about?"

BL: "Nah, I'm really not obligated to talk about it."

AB: "You really can't talk about it. Yeah ... I see.

Ah, so this is a full, decommissioned nuclear missile silo ..."

BL: "Yeah."

AB: "... in Roswell?"

BL: "Yeah."

AB: "Just not something that, ah, the average person would have or want. And I wish I knew what you were gonna do with it, but you ... you can't talk about that at all, huh?"

BL: "Well, (BL grins), not really. I can ... I can tell you some of the things we're not doing with it. We had, ah ..."

AB: "You're not launching missiles (!) we ... we know."

BL: "Yeah, fortunately I couldn't find a reload kit for the place, but, ah ..."

AB: "Ha!" (AB laughs).

BL: "... I would certainly have bought one if I could. Ah ..."

AB: "I see!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

All right. Ah, hold that thought. We'll be ... we'll be right back.

This is the top of the hour.

My guest is Bob Lazar. He does ... he owns a missile silo in Roswell, New Mexico. And he'll [tell] us shortly things that, ah, well, I guess he's not gonna tell us. He can tell us things you can't do with it or he can't do with it, or maybe things that he will do with it ... ?

We'll see what we can pry out of him ... next!"

* * *

AB: "I liked his answer actually. Why would you own a missile ... why would you buy a missile silo? 'Well, because it's cool (!)'

Now you see I can understand that answer 'cause it's cool! Indeed, owning a missile silo would be cool!

Bob Lazar owns one – and he's pretty cool!

And he'll be right back."

* * *

AB: "Once again ... Bob Lazar!

Bob, you said you could describe some things that what? You can't do? Or ... you might do?"

BL: "Well, one thing I do have to correct is, um ... ah, my partner John Farhat and I, ah, are involved in the silo. And John has far more invested in it than I do. So just to say that it's mine personally ..."

AB: "So you own ..."

BL: "... is not ..." (BL breaks off).

AB: "... part of a silo? (!)"

BL: (laughs). "I guess in ... in that respect. Um ..."

AB: "I mean, but did you ... there had to be more!

Well, maybe there didn't.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I ... I ... you know, I was gonna actually put a rocket on my front lawn to impress my neighbors (!)"

BL: (laughs).

AB: "I thought it'd be cool! I mean, if you're a neighbor and you see a rocket go up on a guy's lawn ... huh!

So, do you own a silo for the same reason?

Just for ... just ... well, you said: 'It's cool!'

It is cool!"

BL: "Well, now we ... we actually have some serious plans for it."

AB: "I thought you might."

BL: "And, ah, you know, you don't invest all kinds of money just for the hell of it.

But, um, it's amazing the amount of rumors that start (!) And generally for some reason when my name is involved somewhere, all kinds of ridiculous stories pop out of the woodwork. But, ah ..."

AB: "Hmm."

BL: "I think even Channel 8 carried that story in Las Vegas, um, there. In fact, when I was down at the silo, ah, we got a call from the police in Roswell."

AB: "Oh?"

BL: "And they sounded kind of embarrassed and said: 'Ah, you know, we're gonna have to come down and check out the facility there.'

And we asked: 'Why?'

And there was kind of a hesitation, and they said: 'I know this sounds crazy, but you know, we have people that actually have come down to the station and said that *they believe you're holding alien hostages underground in the silo (!)'"* (BL snickers).

AB: "In ... in the silo (!)"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Yeah, and you know, because they filed a report ... they actually went down, they are obligated to go check things out. So they had to come down and verify that there's no aliens, being held hostage in there."

AB: "They actually did that?"

BL: "Yeah, yeah, they did that while I was there.

And, um ..."

AB: (scoffs). "Now that's a story in itself! That got reported! I missed that one!"

BL: "Well, that was most recently. Before I moved to New Mexico, um, what had happened was, ah, just a ... a ... a random guy drove out there and was planning on committing suicide. Now of all the places in the world this guy coulda gone to kill himself, he drove down the road to the silo."

AB: "Huh."

BL: "Parked on top of it and set his car on fire or something like that."

AB: "Oh."

BL: "Anyway the thing burnt to the ground and the guy was dead.

And, ah, prior to that, there's also wild animals – antelope, cattle [wild?] ... whatever in the area – and there's been a couple dead cows out there, so the connection between cattle mutilations and all this started brewing in the minds of some people. So somehow it got around that I was developing a 'death ray' (!) in this underground facility and that I (BL laughs) had tested it on cattle (!), which is why they were dead, and of course, a guy came driving down the road *and I vaporized his car!* ... and killed him. And [unintelligible] story ... ."

AB: "I see – and you maintain that none of this is true?"

BL: "No, of course not."

(AB and BL both laugh).

AB: "All right."

BL: "Plus, ah, it's just amazing the stories that get started ... [unintelligible]."

AB: "Well, I'll tell ya ... *of course, you are Bob Lazar!*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

There's a certain *aura* around you, and when you connect that with buying a missile silo, people's imaginations naturally go berserk."

BL: "Well, berserk is a good word."

AB: "But, then again:

You are Bob Lazar.

It is a missile silo.

And, to be honest, you haven't actually answered my question yet about what you're going to do with it. And you say you can't answer that question. And you know that's gonna feed rumors – it's got me thinkin'!"

(BL and AB laugh).

AB: "Okay ... well, all right. Hey, you know ..."

BL: "Well, I just ... I just can't help that."

* * *

AB: "Yeah, Bob, over the years, um, expecially in ... in ... in that time period, ah, when you were with John [Lear] and the whole thing was comin' down, um, how much – and you've done a number of public interviews ... several with me – *how much is left that you can't talk about?*"

BL: "Can't?"

AB: "Can't ... can't ... are unable to."

BL: "Concerning the UFO ..."

AB: "The whole thing, yeah."

BL: "... information?"

AB: "Yeah."

BL: "Ah, not a whole lot."

AB: "But some?"

BL: "There's ... there's just a couple little tidbits, and I think I've told you that before.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

There's a couple things that I need. And this isn't to burn anybody and hold information back. But if in case somebody claims that they were involved with the project or worked there, there are a couple things that only those people will know and anytime that anybody brings those up when questioned by me, I'll know."

AB: (under his breath). "I see."

BL: "So that's ... that's the only reason. There's ... there's just a few little bits and pieces of information here and there."

AB: "All righty then. Then let's go down the road for a second.

I mean, there ... there are others like you, Bob, who worked out in and saw all of that. Um, obviously there had to be quite a number over the years of people who became aware of that knowledge.

Why ... why are there not a lot more 'Bob Lazars' out there?"

BL: "I don't know. Initially I was not supposed to be the only one that came forward. But, ah ..."

AB: "Not supposed to be?"

BL: "No."

AB: "You mean you had an agreement with someone?"

BL: "Well, Barry, the guy that I worked with there, ah, was supposed to additionally come forward, but, ah, that apparently never happened. So I was left out there in the dark."

AB: "Twisting in the breeze."

BL: "Umm-hmm. So ... I don't know what happened."

AB: "So this Barry had ... had promised you he would step forward with you?"

BL: "Well ... kind of. And you know, I wonder if it's wise really to ... to comment too much on that."

AB: "Umm-hmm."

BL: "'Cause I don't know what Barry's situation is now."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm."

BL: "But we had, you know, we had talked about things."

AB: "But if somebody were to come forward and claim they had seen what you saw ... they also know it to be true because they worked there, you would have a couple of questions you'd be able to ask them that would verify the authenticity of ... ?"

BL: "Oh, sure! Instantaneously!"

AB: "Instantaneously?"

BL: Yeah."

AB: "All right."

* * *

AB: "Now why did you move?

I mean, you've been a very long time desert rat, ah, out here in Las Vegas area, nearby me, and of course, ah, the infamous Area 51, S-4, and all the rest. I mean, you lived here so long – why'd you move?"

BL: "Um, you know after a while Las Vegas gets to you!"

AB: (laughs).

BL: "I was there and, ah, certainly working at the test site, ah, was fascinating."

AB: "Hmm."

BL: "And, um, a little bit of the work I did there, when I initially moved to Las Vegas. But after that, um, being out of the scientific field, I ... I really went stagnant. And really didn't produce or do anything that I really considered worthwhile, and just needed to get out of the Las Vegas environment completely. And, ah, New Mexico – especially around the Albuquerque area – you know, you have two (2) of the most prominent ..."

AB: "Oh yeah."

BL: "... national nuclear labs here – Los Alamos and Sandia. And, you know, the cities here are filled with Ph.D. scientists. And it just feels ... it felt good to get back into ... into the mainstream of things."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Umm-hmm."

BL: "And, ah, you know in the short time I was here ... in the first eighteen (18) months, ah, I just began to actually produce what I considered decent work. I started filing for patents and, ah, you know, working on the hydrogen system and, ah, ... [unintelligible]."

AB: "Yeah, I wanted to talk a little bit about that – yeah, patents and, ah, on hydrogen fuel systems. And I ... I know you've had them in your car.

You've run your car on hydrogen – did it for a long time, right?"

BL: "Right, umm-hmm."

AB: "Um, whatever patents you have, ah, what's this about a SWAT [Special Weapns And Tactics] coming in and grabbing all of your, ah, data and computers? That was ..."

BL: "You know, I have to stop you there. We can't even touch that one.

I spoke to my attorney after, ah, I sent that email ..."

AB: "Well, no kidding?"

BL: "No, we gotta totally just ..."

AB: "Not talk about that, huh?"

BL: "Yeah."

AB: "O-kay. Ah, at any rate now that you're back or you're in New Mexico, you feel like you're ... you're doing good work in ... in your area once again?"

BL: "Yeah, and it's, ah, yeah, I ... I guess it's just a different mindset. And also the immediate area that I live in. You know, moving up, isolated in ... in the mountains in the middle of a forest, and you know, on a lot of acres of land is different than living right in the middle of Las Vegas in, ah, you know, typically in town. So it's just, ah, it's a freer environment and it, ah, I'm building my own research lab here, and, ah, I don't know, it's … it's a lot more fertile ground for … for thinking and actually doing something serious."

AB: "Well, I do get the sense there is still a lot you can't talk about.

You said a couple of things, but then we can … we keep touching on several things that still … there's aspects of it that … that you can't talk

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

about. So … I would say a lot of your life still is surrounded by having to keep secrets.

Are you good at keeping secrets?"

BL: (grins). "No. I think it's been proven pretty well that I can't do that!"

AB: (laughs loudly).

BL: "But it drives me crazy 'cause the thing I would love – I could spend four hours (4 hrs.) on the phone more pissed off than you can imagine talking about this SWAT team thing. But I … my hands are tied right now and I …"

AB: "Oh, no I … that's … [all right]."

BL: "… maybe in the future I can say somethin' about that."

AB: "Yeah … yaeh … no, attorneys are that way, I know when there's ongoing stuff.

Ah, and they're right of course! Ultimately they're right.

But it does kill you not to be able to talk about something?"

BL: "Yes, it does."

AB: "Uh-huh.

Um, do you think that your working on – without asking you specifically what you're working on – did any … (let's try it this way) … did any of your experience at S-4 … what you saw and what you learned technically have application in any work that you're either doing now or contemplating?"

BL: "Yes."

AB: (laughs ghoulishly) "Ah, my! Yes, um, now I'm obligated to ask you about your project – what … what you envision? What you're doing? Even in general terms can you tell me a little bit about what you're working on?"

BL: "Well, there's a … there's … I … actually I'm overburdened with projects in progress."

AB: "Hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Um, as mentioned … as you mentioned, the … the hydrogen fuel systems, ah, that's actually something I've been working on since the late Seventies (1970s). And, ah, that's finally come to fruition. And a lot of the materials needed long-term testing and they've certainly had it now."

AB: "Hmm."

BL: "Um, they're probably the biggest, ah …"

AB: "Okay. Perhaps you can answer a hydrogen question for me.

Now, it's hydrogen being touted. Even the President of the United States is touting it as 'the way to go' and … but, ah, there are others, Bob, say: 'Look, this is in a way all foolishness because, you know, to create hydrogen in amounts that would be good for the public to use, you know, … energy cells, fuel cells, ah, would require manufacturing, pollution, the use of energy. In other words, all you're really doing is finding a new storage facility and way to store energy that still has to be, ah, produced frankly in the old-fashioned way (!)"

BL: "Umm … no, not really."

AB: "Well then, lay it on me. Not really how?"

BL: "Well, first of all, there's … there's two trains of thought here.

Um, the automotive industry, the President and his advisors are all going down the fuel cell path. And for those who don't know, a fuel cell is a device that takes gaseous hydrogen and oxygen, combines them, and makes electricity. And little fuel cell water dribbles out of it, 'cause when the hydrogen combine [unintelligible – into fuel, it's water.] [?]"

AB: "That's the only ... the only by-product is water?"

BL: "Right. And, ah ..."

AB: "And so you could use these in cars or to power homes, or whatever, right?"

BL: "Right. Well, you can use these things and the ... their car of the future has fuel cells and an electric motor, and that's how the car is powered.

Now that's ... that's very efficient. It's around thirty-five percent (35%) efficient, ah, ..."

AB: "Okay."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... overall. And, ah, that is pretty neat.

However, all the technology's not there. The vehicles will be fantastically expensive – none really exist right now in ... in production."

AB: "Hmpf."

BL: "And what about the billion cars that are on the road now?

What ... is everybody gonna dish out a hundred and seventy-five thousand dollars ($175,000) for a new car?

And on top of that they wanta just replace gasoline pumps with hydrogen pumps and sell you the fuel again. So ..."

AB: "All right."

* * *

AB: "Ah, let's get back to refuting this.

In other words, no matter how it works, Bob – and it ... it sounds like you're almost more on the negative than the positive side of this – but no, I mean no matter how it works, aren't conventional fuels going to have to be used in copius amounts to produce these cylinders of ... of, ah, of hydrogen?"

BL: "No. I don't."

AB: "How do you figure?"

BL: "The system that I came up with first of all converts a conventional car to burn hydrogen conventionally."

AB: "And ... and ..."

BL: "No fuels."

AB: "... with how much cost?"

BL: "Well, let me get to that in a second."

AB: "All right."

BL: "The actual conversion is not that difficult ... not that terribly expensive.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, I have ... I have not used any energy producing any of the hydrogen that I make as far as power off the grid, fossil fuels, or whatnot. Hydrogen is easily electrolyzed by water. You know, if you need to prove it to yourself, take a twelve (12)-volt battery, put both wires in the water, add a pinch of salt, and you'll see bubbles coming off of one side. Well, some off the other too. That's ... [unintelligible]."

AB: "And that oughta be hydrogen?"

BL: "Right.

Anyway, it's easily produced and it can be produced, ah, with solar panels or a wind turbine. I use solar panels – that's where all my hydrogen comes from. I fill up the Corvette with it, and we drive seven hundred (700) miles on it. And the car will also run on gasoline."

AB: "All right."

BL: "So ... that ..."

AB: "All right, so that's perfected. I mean it works, right?"

BL: "Right, and it's worked for years and years and years."

AB: "All right.

Let's say I buy a conventional automobile for, I don't know, twenty ... thirty grand ($20,000-$30,000) ... somethin' like that. What would it cost to convert a car like that to hydrogen? You ..."

BL: "Well, the ... the big hang-up right now has been the actual storage medium. You don't wanta store ... hydrogen is just a compressed gas, 'cause it's dangerous, it's flammable, and on top of that you need thousands of times more space to hold the hydrogen than you would an equivalent amount of gasoline."

AB: "Okay."

BL: "So it ... it just doesn't work."

AB: "Right."

BL: "You don't wanta store it liquid 'cause that's cryogenic – it's dangerous; it's just a big thermos bottle in your tank; and it's another big headache.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

The ... the third way is the best way, and that's a metal hydride. And this is the granular material that absorbs hydrogen like a sponge absorbs water."

AB: "Umm-hmm."

BL: "And it only releases the hydrogen when it's heated. And when ... when it's not being heated I can fire incendiary bullets through the hydride tank and it just smolders like a cigarette. *So it's **extremely** safe!"*

AB: "Wow!"

BL: "And this is the material that I store the hydrogen in – in the vehicles and for home use."

AB: "Is this the subject of a patent?"

BL: "Yes."

AB: "It is?"

BL: "Yah. Now there are various hydride materials and some are actually very difficult to get a hold of. Because some of them, like Lithium 6 Deuteride, which is a ... a hydride actually ... well, the material I use is a hydride. Ah, the only use for that material is in the thermonuclear bombs. And it's restricted ... obviously restricted for sale."

AB: "Yes."

BL: "Um, and the only reason some of these hydrides are manufactured was for the weapons industry and they're done so in such small quantities, the cost was very high."

AB: "Hmm."

BL: "For instance, to convert the Corvette – just for the tanks of hydride – we were lookin' at fifteen thousand ($15,000) (!) without the hydrogen conversion itself. So, this is, you know, that's ... that's a ... a pretty huge price tag (!)"

AB: "Outta line right now."

BL: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "But if ... if ... if this prod-, ah, the whole thing were perfected and you had access to the materials – and it were done *en masse* – I'd like to get some idea at what it would cost to convert."

BL: "Well, we've been working with the hydride manufacturers and, ah, they promise a seventy percent (70%) reduction in cost in volume production, so ..."

AB: "Does that make it viable?"

BL: "Very much so. I mean, wouldn't you pay between forty-five hundred and six thousand dollars ($4,500-$6,000) to have your car converted?

You'll have your hydrogen generator at home, so you can drive locally and even up to seven hundred (700) miles away on hydrogen. And if you want, you can always put gas in the tank and the car will switch over to gasoline when, ah, you know, when necessary."

AB: "Well, okay. I've always wanted to know: Would I need to do that?

Ah, would hydrogen give me the same, ah, equal amount of horsepower?

Would I be happy with hydrogen fuel?"

BL: "You get a little less, you know, for instance in a ... in a larger engine.

I expect that's the reason we converted the Corvette was, ah, a lot of these alternate fuel cars – these little Ford Escorts and these little, little tiny motors – and it leaves everybody wondering: 'Well, can't you power something substantial?'"

AB: "Umm-hmpf."

BL: "So we purposely did a large V-8 engine. And, ah, yeah, it still lights up the tires and, you know, screams away. There's a little loss in horsepower, but in a ... in a large engine you're not gonna detect a ten percent (10%) loss in horsepower."

AB: "But you'll still have a lot of fun though. I mean, it's, ah, it's enough horsepower that ... that generally most people are gonna be happy campers."

BL: "Oh sure! And most people are willing to pay that price tag if they never, ever have to go to a gas station again.

And who wouldn't?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

On top of that, you're not supporting, you know the oil cartel ..."

AB: "That's right."

BL: "... or anything else that's going on or polluting the air."

AB: "All right. Hold it right there.

Bob has a Corvette converted to hydrogen. And he's had that for a long time. And I guess the rest of the world is yet to come.

We'll continue to talk with Bob Lazar, who knows lots of things. We'll see what we can pry from him as the hours continue.

From the high desert, heh, I'm Art Bell."

* * *

AB: "Bet on it! We'll get to questions, ah, from all of you for Bob Lazar coming up in the next, ah, hour!

Listen, check out my webcam. By popular demand I did put up a picture of the Testor model. I'm holding the Testor model for you in case you've never seen it. There it is!

That's Bob's accurate recollection of what he saw at Area S-4, that I'm holding in my hands. That's on my webcam, top lefthand side of the CoasttoCoastAm.com website.

By the way, there may be, in fact, we know there are other Bob Lazars out there. And if there are, I'd like to encourage you to contact me – *we'll work it out* ... trust me. A lot of people, ah, gettin' a little older now and perhaps they'd like to talk about the things they saw up there. If you would, email me! My email address is artbell@mindspring.com. That's artbell (a-r-t-b-e-l-l) @mindspring.com.

Bob Lazar will be right back."

* * *

AB: "And by the way, it's probably gonna screw up my little scenario, *pleading* for some more Bob Lazars to come forward.

But out of curiosity, ah, Bob, tonight all across, ah, the world (!), people who have been in- ... involved, ah, at Area 51 ... S-4 have seen what you have seen – these people ... they're probably listening, Bob. A lot of 'em are listening, you can be sure of it actually.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And so, what would you say to these, ah, these people?

Would ... would ... would you say, you know what? Art's right. Why don't you go ahead and email 'em and why don't you come on and tell what you know?

Would you advise them to do that?"

BL: (laughs). "No."

AB: "No? *I knew you'd screw it up!"* (AB laughs).

BL: "Don't tell anybody what you know!"

AB: "Hah-hah!"

BL: "Just take my word for it. It's not worth it."

AB: "I Knew You'd Do That – I KNEW IT!"

BL: "That, yeah ... well, that ... that really is my message: Just Forget It."

AB: "Forget it, huh?"

BL: "Just forget it. Don't bother sayin' anything. It's not worth the hassle."

AB: "It's not worth it?"

BL: "It's not. And for the most part nobody's gonna believe what you have to say anyway, so don't ... don't even thinka doin' it."

AB: "Oh, thanks for the help."

BL: "I'm ... I'm sorry, but you asked."

AB: (laughs). "Yeah, and I knew ... I knew I guess what I was in for.

Um, okay well, but still ... all right, let me take the other side of it.

Bob, ah, let's ... let's fight this a little bit.

Um, the ... there's a lotta people out there like Steven Greer, who I have on tomorrow night, and they really do make a compelling, damn-strong case that:

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

'Gosh darn it all! If we've been visited by aliens; if they've really been here; if we have their craft, their technology, and even bodies – this is such an incredibly large story, so important to the human race, that nobody has a right to keep anything like this secret and it should be told, it should be out in the open, and if these Bob Lazars don't come in and talk to me and others, then how in the hell are we ever going to find out?'

'Cause you said it yourself: 'The government sure isn't gonna tell us.'"

BL: "Yeah, and ... and I agree with that completely."

AB: **"Well then how can you say that? (!)"**

BL: (laughs). "From personal experience. ... [unintelligible – his voice trails off]."

AB: "Yeah, in other words, you're not really a crusader at all, are ya?"

BL: "No."

AB: "You're not?"

BL: "No ... no. I'm not involved in UFO research. ..."

AB: "Yeah."

BL: "... I don't follow the stories. I don't do lectures. I don't, ah ..."

AB: "I know ya don't."

BL: "You know, I ... I don't do any of that stuff. You know, I ... I try and put it behind me, you know? And a lot of people really, you know, have the drive to get the stuff uncov- ... uncovered. But generally these are the people that haven't been involved with anything.

And, ah, you know, stickin' your neck out on the line really does change your life forever. ..."

AB: "It does."

BL: "And it's not a positive thing (!)

Ah, you know, people really get the wrong impression. They think that, you know, this is a ... ah, you know, a big boost in some way to you and ... and it's not ... by any stretch of the imagination. So I, you know, why would I recommend somebody do that?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Well, a lot of people, Bob, think that, ah, I mean when they have these reality TV shows and people that line-up for blocks and wait two (2) days through the ice and the cold to get a chance to be, you know, have face-time on television – we do live in that kinda world. And so some people suspect your motive is that.

But, um ..."

BL: "Yeah, but I hate bein' ... bein' on TV. I hate doin' interviews And I don't do lectures and all that. How can that possibly be my motivation?"

AB: "Yeah, that's right."

BL: (laughs).

AB: "Well, I ... I ... believe me, I do understand."

* * *

Aud: "Do you have any knowledge ... do you have any knowledge – it's a good question – of any agreement between any group of aliens and humans or the U.S. government? Do you believe that to be true or know it to be true? That there is some understanding?"

BL: "I ... I've heard rumors of that, ah, from various sources, but, um, you know, I ... I don't have any firsthand knowledge of an actual ..."

AB: "Agree ..."

BL: "... agreement ..."

AB: "... agreement, yeah."

BL: "... that was cut between anybody."

AB: "Ah, there's a lot of speculation, of course, about an agreement to allow some human beings, for example, to be abducted (!) You know, for research. In return for, let's say, technology. Ah, and John Lear alluded to all that and said that they, in essence, reneged on that aspect of what was supposed to be a deal."

BL: (grins).

AB: "Of course, to make ... you ... you know, you'd never make that kinda thing public.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

If you had made a deal to shuffle off some of your citizens at random (!) to guys who were gonna do God knows what to 'em – chop 'em up, cut 'em up ... whatever they do – you couldn't ever talk about that *ever (!)"*

BL: "Ah, I ... I don't know. I find that kinda hard to believe. Um..."

AB: "So then John [Lear] has gone too far for you?"

BL: (laughs).

AB: "Is that right?"

BL: "I'm sure he's listening."

AB: "I'm sure he's listening."

BL: "Yeah, that John knows he's gone too far for me!

John's convinced that there are people living on ... or some sort of beings ... beings living on ... on, ah, Venus and some other local planets."

AB: "That's right."

BL: *"And that drives me crazy (!)"*

AB: "Does it?"

BL: "Yeah, it absolutely does – a bunch of the things he says."

AB: "Well, he's convinced there are artifacts on the Moon. Gigantic artifacts on the Moon and Mars. Ah, and others have said that as well. Richard C. Hoagland and others have said there are things on ... on the Moon.

In fact, you know what? There's speculation that the President of the United States, ah, Mr., ah ... ah, George Bush is about to make a speech in which he says ... is gonna say the United States is gonna go back to the Moon. There's going to be a shuttle mission to go back to the Moon."

BL: "I heard that!"

AB: "Yeah! He ... he ..."

BL: "Yeah, I heard he's supposed to make some sort of announcement. Ah ..."

AB: "And ... and we would do it presumably with a shuttle, which is really ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Really? (!)"

AB: "Yeah, really!"

BL: "How are you gonna get the shuttle ..."

AB: "Ah, don't ask me! I have no idea, but that's ... that's what I'm hearing. And ... and actually I've ... I've heard Mr. Hoagland say: 'It's possible.'

I mean, you know, if they used every ...

In other words, once I think Richard said – or someone said: 'Once you get in orbit, ah, you're halfway to anywhere."

BL: "Well, sure. But if you want to get **on** *the Moon, it's a different story.*

You know, the ... the Orbiter wasn't designed to do that at all! And in fact, it needs to be replaced with something else."

AB: "Yes, gettin' pretty old."

BL: "Yeah."

AB: "Still, that's apparently what's going to be announced – I may turn out to be wrong, but I don't know of any spacecraft that we have in current production that would get us to the Moon ... do you?"

BL: "No. But, ah, you know, we do ... we do still have a Saturn Five [V] sittin' there (!)"

AB: "A Saturn Five [V] could do it. Ah ..."

BL: "Well, it was designed to do it."

AB: "With ..."

BL: "With a lunar module and everything. It's sittin' there ..."

AB: "Yeah, yeah."

BL: "... in Florida."

AB: "Yeah."

BL: "Just get the thing off and launch it."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “They ...”

BL: “Get the program right.”

AB: “You think it would be all right?

Not like old ammunition?

I mean, it’s pretty old now!”

BL: “Well, you know, it’s ... for the most part, you know, it’s metal and components. Just sit there with something you know that works ...”

AB: “Umm-hmm.”

BL: “Don’t be ... do what the United States typically does and reinvent the wheel constantly.”

AB: “Hmpf.”

BL: “That got us to the Moon *many times* – it worked! Just update it with some modern materials, electronics, and components ... and use it since it’s there! And stop spending huge amounts of money *doing nothing (!)*”

AB: “What ... what can you imagine our motivation would be for going back to the Moon?

I mean we did go – ah, most people believe ... ah, some actually don’t think we even went – but, ah, I believe we went. And we got rocks and we didn’t get very many surprises. And so what could we do on the Moon today that we didn’t do then?”

BL: “That always seemed more sensible to me to ... to make a small Moonbase as opposed to a space station. Um ...”

AB: “Oh really! Why?”

BL: “Well, for various reasons. First of all, the space station is limited in what it can do – and I ... I know a Moonbase is much more difficult to get to. It doesn’t have to be large, but you can at least try, ah, some and test out some technology on trying, you know, on trying to manufacture fuel. Do some small refining – see what you can get from the surrounding environment.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

You know, there ... there have been reports. I think the ... I don't know, what was it? The Cassini? Some radar-mapping craft over the past four (4) or five (5) years detected that there were supposed large frozen areas of water ..."

AB: "That's correct, yes. Right."

BL: "... on the Moon. However they just went over that data again ..."

AB: "And ... and ..."

BL: "... and another orbiter now are refuting some of that so ..."

AB: "Yeah! Yeah!"

BL: "Ah, you know, if you've got water, you've got energy and you've got the possibility for all kinds of stuff. But, ah ..."

AB: "So we're back to a foggy area. There may not be enough water there to manufacture fuel – which would be a necessity!"

BL: "Right, right."

AB: "So, ah, that would make it, ah, uninhabitable if ... if, ah, if they're completely reversing themselves now. That's kinda strange to me.

A lot of people believe, ah, Bob, that there are things on the Moon – large, glass structures ... incredible things that were hidden from the, ah, the world when we went to the Moon ... and have been hidden ever since (!) And tha- ... that's the reason they say we haven't gone back.

I believe John [Lear] is one of the people who believes that."

BL: "Yeah, he is.

I'm not one of the people that believes that."

AB: "You are not?"

BL: "No. No, absolutely not."

AB: "Then why go back, Bob?"

BL: **"Exploration (!)** You know, why go to the top of the mountain?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

You know, that's ... it's ... it's a completely different world now than it was in the Sixties (1960s). There's a lot more technology. So there's ... there's a lot more we can investigate there.

You know, and the original reason to go to the Moon was never to research the Moon. You know, aside from beating the Russians there, the original intention was *only* to see the feasibility – or to investigate the feasibility – of making a small base there, and launching a Mars mission from the Moon. This was all about goin' to Mars!

The Moon was only supposed to be, 'cause it would be easier to get there [to Mars] from the Moon ... less gravity, so on and so forth."

AB: "Sure."

BL: "And that was just to be looked upon as, you know, as a potential launching site for a Mars mission. So the ... the interest was never in the Moon. I mean, we ... we pretty much knew it was just a rock up there anyway. The interest is, you know, has always been in Mars, but Mars isn't that easy to get to."

AB: "Unless you had a Moonbase ... and that would help."

BL: "Well, yeah, that would help. It ... it's a shortcut and, ah, you know, you could store fuel there. There would be ... in a ... if ... if plans had gone how they should've, ah, you know, maybe we would have already been to Mars.

But I think that's ... that's the frontier we should look at – is investigating that or go to ... go to Europa. There's plenty of things in our immediate solar system that are, you know, potentially fascinating, and Europa is probably the best chance of life, you know, in our solar system. And you know, even the hardcore skeptics at NASA pretty much agree there's a good chance there's something in the oceans there, so ..."

AB: "Bob, if we've got technology that can manipulate gravity – and damn, it was back in the early nineties (1990s) when you knew that we had that. Ah, here we are launching – whether it's a Saturn Five (V) or a shuttle, or however we get back ... *limp* back to the Moon ... um, and for what reason I'm not sure about – but what ... whatever, ah, *we're using ancient,* buggy-like technology compared to what you know exists!

Now ..."

BL: "Absolutely! Absolutely!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

I don't care what spacecraft they've come up with, in my eyes they still look like fireworks (!) And they've proven themselves to be that on occasion."

AB: "Yes."

BL: "Plus that's ... it is ... it's archaic technology and we do have something that operates differently. However, it has limited fuel, a limited lifespan, and we don't wanna lose it.

So ... and as far as I knew at the time, we couldn't even come close to duplicating even the ... the most basic parts of the device, so it, ah, you know, what are you left with?

You're left with ..."

AB: "So you're ..."

BL: "... your own archaic method of transportation ..."

AB: "Yeah, so ..."

BL: "... to other planets and you can only investigate what's going on around you and then you're stuck!"

AB: "So then, Bob, we have been unable to decipher the ... the manner in which or duplicate the manner in which gravity is manipulated by the devices on ... on the craft that you saw?

Obviously we failed or what? Ah, in other words ... otherwise we'd be using the technology – so we failed?"

BL: "Well, quite possibly.

Now again I hesitate because I'm talking about my knowledge from the early nineties (1990s) and late eighties (1980s)."

AB: "Uh-huh."

BL: I don't know what's happened up till today. But, ah, as far as I know back then – yeah, we ... we failed! That's ... that's the bottom line."

AB: "Do you think ..."

BL: "We're not going to be duplicating that."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "... do you think these craft, ah, when tested were taken outside the Earth's atmosphere?"

BL: "No."

AB: "You do not?"

BL: "No, I ... I know that for a fact."

AB: "For a fact?"

BL: "Yeah.

I don't ... I don't ... well ..."

AB: "Well?"

BL: (laughs).

AB: "What?"

BL: "I just ..."

AB: "No ... go ahead!"

BL: "Umm ..."

AB: "Whis- ... whisper it in my ear?"

BL: (laughs).

AB: (laughs).

BL: "Ah ... yeah, I pretty much know that for a fact."

AB: "Um, why out of curiosity ..."

BL: "This is what we're getting right ... real close to one of the areas that I said that I ... I purposely don't talk about so I know if anybody's been involved with the project, which has to do with the craft and where it's gone."

AB: "Oh!"

BL: "So, but that's ... this is why you're hearing my hesitation on this."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Okay, well the ... the next thing out of my mouth was gonna be why do you think if we thought or we had ..."

BL: "Well, look ... look this is a very valuable article and it's an operating craft. I don't know if the other crafts were operating – we know this one does. There's only one (1) of them. Ah, you know, ..."

AB: "So in other words ..."

BL: "... it's a one of a kind thing. Would you risk taking this out of, you know, of the Earth's gravitational pull and losing it in space?"

AB: "Yeah, you bet!"

BL: "No!"

AB: "It's a very good point. It's a very good point."

BL: "You know, this is their prized possession. No one ..."

AB: "And you believe we still have that safely wherever?

By the way, do you think it's still up there? Or do you think it's been moved, and if so, where do you s'pose [suppose]?"

BL: "I don't know. You know, I always thought that that was an odd place to put it, because in the, ah, you know, early days of the nuclear weapons development, some of the best places that they kept everything were in the South Pacific, like Kwajalein Island and ... and things of that sort.

And, ah ..."

AB: "It's a good point."

BL: "... yeah, you don't have any 'Looky Lou's' [sic] there."

AB: "Yeah!"

BL: "You have no hassles from ... from anybody! You're in the middle of nowhere and nobody can get there without you seein' 'em. And, ah ..."

AB: "What a tremendous part! And ..."

BL: "That's where I would've put it. I wouldn't have built this secret base in the middle of Nevada, you know, outside of Las Vegas.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

The ... and the only reason they moved the nuclear test site to Nevada was because it was just too expensive running supplies back and forth and all the ET [Extraterrestrial] program, 'cause it's limited personnel, limited supplies, and, ah, you know, go hide it in the middle of the ocean on an island like they did with everything else. So ... if I was gonna put it somewhere, that's where it would be."

AB: "Why do you think it ended up here in Nevada?"

BL: "I don't know."

AB: "Huh."

BL: "I don't know."

AB: "Ah, I mean, because obviously there'd be more people, ah, conceivably seeing what's going on. Ah ..."

BL: "There's gotta be a reason. Somebody must have, you know ..."

AB: "I mean, Bob, they still drive up to the mailbox. People take videos, people take pictures, so then there's another great theory that you might wanta com- ... comment on. That is, they want there to be a slow time-release of information. They want rumors. They want talk about this subject, ah, for some reason that fits their agenda!

Otherwise, put it in the South Pacific and you know, nobody sees ..."

BL: "Well, there ... there may be some other shortcomings of having it out in the middle of the ocean at, you know, that we're not thinking of. But, ah ..."

AB: "Perhaps."

BL: "You know, I don't know. Maybe they need lots of supplies to get ... to deal with this thing and ..."

AB: "Maybe they ..."

BL: "... the equipment ..."

AB: "Maybe they figure if it crashed, it's gonna be deep down under the Pacific [Ocean] somewhere potentially, *and we'd lose it that way!*"

BL: "That's quite possible too!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Ah, the desert is good for one thing (!), isn't it?

It's, ah, you know, it's just *there* and it's fairly arid and you definitely be comin' down on land if you landed in a strange place."

BL: (laughs). "Anywhere in Nevada, yeah."

AB: "Yeah. So you ... maybe your original point is actually the reason?"

BL: "It could be."

AB: "That they ... they wouldn't wanta risk losing the one model they've got."

BL: "Yeah, that's true."

AB: "Then you figure they're still working on trying desperately to back-engineer this or do you think by now *they've done it?"*

BL: "It's been a long time."

AB: "It sure has."

BL: "I would ... I would hope they've made some substantial progress in ten (10) years! But, um, you know, if you don't have access to exotic materials, ah ..."

AB: "Then you're stuck!"

BL: "... what are ya gonna do?"

AB: "No fuel and that's that."

BL: "You know, it's like ... like I said before being, you know, back in the eighteen hundreds (1800s), and if you wanna make something out of plastic, you know, all you can do is look at it and say: 'Hey, this is really neat, but you know, how do we make this stuff?'"

AB: "Yeah."

BL: "And ... and ..."

AB: "Hold, ah, hold on. We're at the top of the hour.

We'll be right back with Bob Lazar *and you!"*

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "We love ya, baby! And because we do, we're gonna let 'cha talk with Bob Lazar in a moment, if you'll stay right where you are.

The forum ... the questions are directly ahead."

* * *

AB: "By the way tomorrow night we'll give Dr. [Steven] Greer what I call the 'Lear Test'. We'll give him the Lear Test. And I just can't let go of that – ever since John said what he said on the program ... *I can't let go of it* ... for some reason?"

Anyway, coming up in ... in a moment, Bob Lazar is going to answer your questions, so ... .

Ah, I guess what I would say is, ah, prepare yourself, Bob, ah, 'cause you never know what's gonna come."

BL: "All right."

AB: (grins). "It ... it ... it's fun, Bob (!) Don't ... don't worry (!)"

BL: (begins to laugh).

AB: "It's actually funny. ... *It's fun!"*

BL: "What the John Lear Test by the way?"

AB: "Oh, what's the John Lear Test?

Ah, it's really cool (!), ah, to use your phrase.

John, ah, took me to a briefing in essence. He said: 'Art, imagine you're going to this briefing. And I'm going to lay the briefing out for you, showing you slides, and, um, you know, putting things on the blackboard. And I'm going to explain to you everything the United States, ah, and world governments have ever done regarding the whole ET issue. And you tell me at the end of it, if you would say: 'Okay, make it all public'?"

BL: "Okay, yeah, this is what you had touched on before. Okay."

AB: "Yeah. And, ah, you know at the end of it, I said: **'No, I wouldn't make it all public.'"**

BL: **"Oh really!"**

AB: **"Oh absolutely (!)**

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And, ah, I ..."

BL: "[Unintelligible] Now that really intrigues me!

Why would you say that?"

AB: "Heh, ah, because ... because some of the things that John said are so far beyond the pale that the religious implications, the social implications, ah, the fact that I do believe that *people would go to ... go berserk!* I mean, **completely berserk!**

It would take down our government (!)

It would disturb the World (!)

IT WOULD DISTURB THE FORCE!

It would be ..."

BL: (grinning) "You really think people really wouldn't be able to handle this?"

AB: "We- ... well, you've gotta remember now that the test was given from the John Lear perspective. And remember that John believes a lot of things to be true that you don't! Right?"

BL: "Yes, I'm quite aware of that." (BL grins).

AB: "And so to take the John Lear test, you've got to take what he says as Gospel (!) In other words, here's what are some of the terrible things we've done – really terrible things. Would you make it public?

And if you had to assume that everything he said there is correct, I guarantee ya ... I'll ... I'll bet'cha you'd come up with the same answer.

So ..."

BL: "Well, yeah, I come up with the same answer without that.

But, ah, I mean, I truly hope ..."

AB: "Ah-ha ..."

BL: "... everything John Lear believes isn't true.

But, ah ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: “Me too.”

BL: (breaks into laughter).

AB: “Oh, me too. Believe me!”

BL: “But I have been proven wrong before about many other things, so who ... who knows?”

AB: “All right.”

* * *

AB: “You ready?”

BL: “Sure.”

AB: “Okay. Here we go. ...”

Aud: “Um, Bob, I just missed meeting you by a day one time and I regret that. Um, I wondered if you ...”

BL: “Where was that?”

Aud: “That was down in, ah, Nevada.”

BL: “Oh, okay.”

Aud: “Um, I wondered if you knew about a material called ‘Starlite’?

Um, it was supposedly created by a couple of scientists, but I’ve always had suspicions it was, um, you know, alien technology?”

AB: “Starlite? What is this material, sir?”

Aud: “Well, a physicist told me about this material. It’s like, ah, two (2) liquid plastics, and when ya put it together it forms an indestructible solid. A nuclear blast won’t touch it – nothin’ will, ah, destroy it (!)”

AB: “Have you hear of such a material, Bob?”

BL: “No. I’m ... I’m pretty skeptical about a claim like that. That, ah ...”

Aud: “Well, it’s not supposed to be classified. And it came ... came from a pretty reliable source.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

And also, John wanted me to ask you about the orange crate in the crater Copernicus."

BL: "John wanted you to ask me about the orange crate?"

Aud: "Right – the crate on the Moon."

AB: "John who? Lear?"

Aud: "Ah, John ... John Lear. Yes, that's correct."

BL: "Oh, okay. I know what you're talkin' about."

AB: "Well, I ..."

BL: "He showed me a picture one time and there was a perfectly square object on a ... on a Moon picture and he said: 'Well, what's this orange crate doin' there?'"

AB: "Oh!"

BL: "And we were arguing about, ah, you know, some of the images from the Moon and ... and these grainy little things of a couple dots. And John was claiming: 'Well, that's just the reflection from a giant, ah, you know, glass dome over so-and-so.'

And, ah ... but anyway he did have some pictures that, you know, I couldn't explain. But, ah ..."

AB: "Well, you know, Bob, ah – and some of what John says is pretty wild. I mean there's no doubt about it. But on one hand, Bob, you're somebody who's actually see alien craft ... *most of us haven't.*

So to have seen what you've seen, ah, are the things then John says really so crazy?"

BL: "Yes." (laughs).

AB: "Hah! Well, I mean, see a lot of people would say: 'Flying saucers ... we got 'em! You've seen 'em!

Aw, c'mon! *That's crazy!*"

BL: "Right, that's ... I know ... that's crazy! And maybe it makes me a hypocrite for saying so. But, ah, that's ... .

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Look (!), I am the first one to admit that if somebody came forward to me with my identical story and laid everything in my lap ..."

AB: "Uh-huh."

BL: "... I'm not sure I'd buy it. So I ... I can't expect anything else from anybody else.

And in fact, I almost prefer people, who don't believe it, because then I get hassled less about it."

* * *

AB: "I think this is accurate and why I love interviewing you ..."

Aud: [AB reading]: 'Lazar continues to be the most credible witness of all: Straightforward, direct ... not self-serving. No books, tapes, no website ... nothin' to sell. He just describes what he saw – reluctantly at that.

He makes a believer of this skeptic.'

So in that way, you really do sell your story.

I mean, you're so damn low-profile about all of this like you don't wanta talk about it."

BL: "Well, it's not a business! I'm just relaying, you know, what happened to me at the time and ... and that's it!

You know, that's ... that's the end of the story and, ah, you know, where it's gone and why, you know, how all this stuff came about is beyond my scope of knowledge, and I don't profess to know anything that I, you know, haven't been exposed to. But, ah, you know, I will stand on ..."

AB: "... on what you know."

BL: "... on what I have seen and ... and I know."

AB: "I got that, but I mean, as incredulous as it sounds, um, why not bring ... believe other incredulous things? I mean, if there are saucers here; if there were bodies recovered; if we actually have aliens – then certainly some of the stories about aliens could easily be true."

BL: "Well, and ... and maybe so, but ... but ..."

AB: "You don't know, do you?"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "... Art, *I'm spoiled!"*

AB: "Yep."

BL: "I had some things verified to me and had hands-on experience. I got to touch 'em; I got to see 'em; I got to analyze them – and said: **'Okay ... This Is Real (!)'**

Now for the layman or the researcher, or whatever that hasn't, everything is in the same category to them – it's all conjecture! You know? Yet I've had some things proven to me and I hold onto those like an anchor.

Okay, this is real, but I don't know about anything else (!)"

AB: "Right."

BL: "I don't know if Betty and Barney Hill were abducted, but they had a compelling story. I don't know if the Roswell crash occurred, but that's a compelling story!

Some of the stories you hear are tot- ... totally illogical and don't make sense, and to me they fit in the category ... you know, you try and maintain an open mind and remain scientific about it."

AB: "Yes."

BL: "But there ... you know, you have prejudices in either direction, you know, as most intelligent people do. And, ah, you know, there ... I don't believe everybody that says they were abducted were ... was abducted.

Um ... but they might have been (!)

How would I know?

It's just my own personal beliefs."

AB: "No, of course not."

BL: "And ... [unintelligible]."

AB: "I ... I don't believe it all either, Bob. Or ... I might even go so far as to say large chunks of it I don't believe.

BUT ... but, um, some of this I do believe is true and based on what you saw and you know to be true, then it's not too hard to imagine that there

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

was interaction. We might not know the exact parameters of that interaction, but there was interaction with aliens!"

BL: "Chan- ... chances are there was."

AB: "Yeah."

BL: "In some way, shape or form over, you know, over a period of time.

By the way ..."

AB: "Huh?"

BL: "... on another note, I, you know, I get so many emails about this. Um, apparently in some other show – and I just got three (3) more recently – ..."

AB: "Yes?"

BL: "... some other show, you spoke to somebody – a female – that said ... (BL laughs) ... that claimed that I took her out to Area 51 and showed her around (!)"

AB: "That's right!"

BL: "Does this ring a bell to you?"

AB: "Oh absolutely! I ... I remember that, yes!"

BL: **"This is the most ridiculous story I'VE EVER HEARD!"**

AB: "So that didn't happen either, huh?"

BL: "As if they a- ... allow visitors to Top Secret security installations?

That's absurd!

Who would even claim something like that?"

AB: "I don't know (!)"

BL: "No ... yeah, in either case, that's, you know – it's just one of the ... another one of those knuckleheads that, ah, just likes to hear themselves talk for some reason."

AB: "Ahh? Okay.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Um, as a matter of fact I had an email from this person just, ah, yesterday, Bob (!)"

BL: "Really!"

AB: "Yes, she imagines quite a re- ... relationship, ah, with you (!)"

BL: "Really!"

AB: "Ohh yes, yes, yes!"

BL: "Ah!"

AB: "Not ... not true though?"

BL: (grins). "No." (Both AB and BL laugh).

* * *

Aud: "I'm, ah, I'm calling about the gravitational, um, amplifier system."

AB: "Uh-huh."

Aud: "I'm interested in this because I'm a physics student and I was thinking that, um, kind of at the forefront of physics student and I was thinking that I'm kind of at the forefront of physics research now. It's kind of a push to detect, ah, gravitational waves and – which is a tough thing to do – and probably ultimately discover the gravitational particle – 'the graviton'.

And I was thinking about this three (3) – pole, um ... ah, system that you described as very directional and, ah, maybe ... maybe a gravitational current is involved?

I was wondering if that maybe hints at why we can't figure out what is going on there. Um, you have any thoughts on that?"

BL: "Well, this is more of the research I wanted to conduct while there. While I wanted to get to the hardcore research in gravity and how ... how the energy propagates by itself.

And by the way, I don't be- ... *I don't believe there are 'gravitons' – I don't believe there's particles involved.*

I don't believe it ... it's even a wave particle duality."

Aud: "Hmm."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "You know, like ... like photons are.

I, you know, I think this is ... well, it ... it appears to be more of a wave effect. And exactly how it propagates is ... at least I don't personally understand that.

It almost seemed to propagate as microwaves did, since ..."

AB: "Hmpf."

BL: "... anytime inside the craft, the gravity, ah, the basic gravity wave was rooted anywhere from the reactor to the amplifier, *but it always traveled inside tuned-pipes (!)"*

AB: "Hmpf."

BL: "So ... ah, again that implies at a specific frequency, you should have some sort of gravitational effect if it's just a basic, you know, carrier wave of some sort. But, you know, that ... that doesn't appear to true.

So it's something ... it's something more than that."

AB: "Well, we know don't we that, ah, microwave can be carried in like oblong tubes, right? Waveguide?"

BL: "Right! Exactly! Waveguides."

AB: "So ..."

BL: "And that's ... that's what connected the reactor ..."

AB: "Yes."

BL: "... to the, ah, the skin of the craft and ultimately to the, ah, ... [unintelligible]."

AB: "So then whatever ... whatever the nature of this wave is you could imagine it like microwave because it ... it was carried according to your physical description kinda the same way?"

BL: "Right, but if it's just a basic wave, you know, you could just set up a high frequency oscillator and then as you slowly increase the frequency you get different effects. You know, you get microwaves. You get ... and it's all part of the electromagnetic spec- ... spectrum. And you can get X-rays and whatever. And you should just run into gravity at some point.

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

But ... but you don't, so there's ... there's something else there.

But they were ... they were so concerned about the actual application, they weren't really concerned about, you know, the research into the ... the basics of it, which, you know, probably if it would ... would have been done that way when I was there, I ... at least I think it would have given us a clue – at least a better clue of how to use it and how to duplicate it."

AB: "But again, you think, Bob, don't you that, ah, they're now still, if they haven't done it, they're certainly pursuing it. You wouldn't give up on something like that, would you?"

BL: "Are you kidding? (!) Not a chance!"

AB: "Not a chance. So ..."

BL: "No, I'm sure just tremendous amounts of money are funneled into this ..."

AB: "So then that ..."

BL: "... and I'm sure they continue to handpick specific people ..."

AB: "Yep."

BL: "... so they can think anyway, are gonna keep their mouths closed, (AB laughs) and, ah, you know, be ... be involved with it.

But, ah, I ... there was a frustration even when I got there."

AB: "By they way, I wonder what happened to the person that picked you?"

BL: (laughs). "That's a good question."

AB: "Uh-huh."

* * *

Aud: "I was wondering if ... if Bob has ... I'm sorry, Mr. Lazar, I shouldn't ..."

BL: "Bob will do ... that's fine! Mr. Lazar is my Dad."

Aud: (laughs). "I was wondering if you had any thoughts as to the propagation speed of the wave? We know light travels at a certain speed."

AB: "Right."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

Aud: "Um, or at least we assume it's a constant speed.

You think, um, you think that gravity is different?"

BL: "Yeah."

AB: "Good ... good question."

BL: "Yeah, excellent question!

Because for all ... from all indications, the propagation is instantaneously. And I know that ... that upsets everything, but remember, gravity in itself distorts Time and Space (!)

And every way we attempted to measure the propagation from the reactor base to the emitters themselves – there was no delay at all.

And so ..."

AB: "Hmpf."

BL: "... I believe that ... I don't know if the wave is actually propagating instantly or the fact that it's a gravitational wave is distorting the Time-Space around it and making it appear as if it's ... it's instantaneous propagation, ..."

Aud: "Wow!"

BL: "... but that ... those are the results that we got."

AB: "Bob, you said, ah, you actually measured no delay at all.

How carefully was that measured? I mean, 'no delay at all' is quite a statement to make. Ah, you could measure this …"

BL: "Right."

AB: "So … so?"

BL: "Right, there was … there was … there was no delay at all.

And we, ah, again envisioned other potential uses. You know, here's, ah, …"

AB: "I'm sure."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Look at ... communication to Mars is still a flat twenty (20) minutes between our little robot orbiters and things of that sort.

Ah, you know, here you have a potential, if in fact there is instant propagation of gravitational waves, ah, you know, here's, ah, a fantastic communication device where there's no delay. Where you can talk in real time at great distances. So the, ah, you know, obviously there's just tremendous implications if this technology …"

AB: *"Even Time Travel (!)*"

BL: "Ehh … it's … it's possible. You know, gravity distorts time, and …"

AB: "And if gravity … if the speed of gravity – which is not defined – is faster than light, then you certainly have Time Travel based on that alone (!)"

BL: "Well, you know, like they say: 'Time Travel is a lot more common than you think!' Time Travel in the future … to the future happens all the time – all you have to do …"

AB: "Is stand there?" (AB laughs).

BL: (grins). "… is stand on a high mountain goin' through a spacecraft, travel fast … you do slip nano-seconds into the future.

Time Travel backwards is debatable whether or not that's even possible."

AB: "Well, we're off on a tangent."

* * *

Aud: "You notice … you mention an Element 115. I'm assuming that's atomic mass number?"

BL: "Umm-hmm."

Aud: "And that's … I think that goes further than the Periodic Table – is that true?"

BL: "Right, that's correct."

Aud: "So … so maybe, um, maybe that kind of, ah, insinuates that you're dealin' with a higher amplitude gravity wave and I guess more to start off with if you're gonna amplify it? I mean …"

BL: "Well, yeah, there's something unique about that element. Um, just like there's something unique about the nuclear elements we use in … in

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

reactors. But something apparently happens different there that doesn't … and I know there were previous attempts to duplicate what was going on with other materials … other nuclear materials."

AB: "Umm-hmm."

BL: "And there was no success in that. So there is something very unique about the fuel and specifically what it is, you know, in an atomic scale. We were only just beginning to look into that, so …"

AB: "Bob, I heard some rumors about, ah, some scientist speculating about or perhaps lab work going on … something surrounding Element 115. It's just I … between when you told your story and now, sometime or another I remember hearing about some legit science dabbling with the concept of 115 or somethin' – I can't remember. Do you … ?"

BL: "Yeah, I believe it was the lab for heavy ion research in Darmstadt, Germany, and at the time they were on the cutting edge of coming up with new elements.

And I … they were, ah, they were shooting for producing Element 115 at one point and, um, they were using a new technique. Instead of bombarding something with neutrons, they were just, ah, slamming, ah, nuclei together, and somehow it was fusing into heavier elements.

But I don't think they … they reached it. And in fact, I don't know if it was the same lab, but, ah, somebody found out that there was false data. I mean, the last heavy element that was claimed, that might have been 113 or something like that."

AB: "What do we think … what do we think the properties of this element would be generally?"

BL: "Well, that … that's hard to predict. I mean, we certainly observed some unique properties of it. It … *it's incredibly heavy and incredibly dense!*

Um, aside from that, it, ah, the way the reactor worked in the craft was like a small accelerator and it constantly bombarded the 115, which transmuted it immediately to Cade [sic?] and that's when it produced its gravitational pulses."

AB: "Oh."

BL: "And as a by-product it produced a tremendous amount of heat."

AB: "Got'cha!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And inside this one …"

AB: "Listen …"

BL: "Okay."

AB: "All right.

We're at the bottom of the hour. Hold on.

This is really good stuff (!)

Bob Lazar is my guest, but yeah, John Lear is on my mind. (AB laughs). The test tomorrow night for Dr. Greer."

* * *

AB: "Well, for sure fascinating stuff (!)

Bob Lazar … man who's had hands-on with alien craft; hands-on with Area, ah, alien propulsion, ah, Element 115 – that's a … another story that he can't quite totally talk about … nor will John Lear.

In a moment we continue with Bob – stay right where you are."

* * *

AB: "From the mountains of New Mexico directly to you and with you right now, here is Bob Lazar!

Bob?"

BL: "Yes?"

AB: "You ready for more?"

BL: "Sure."

AB: "Yeah, these are pretty good … and you're in the middle of, ah … I don't wanta miss out on anything else you'd like to say about the propulsion system and how Element 115 was acting in the process."

BL: "You know, I was on a roll at the minute and now I can't quite … [unintelligible]."

AB: "Well, remember you said it was bomb- … it was … it was hitting Element 115 …"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Oh! How the reactor operated?"

AB: "Yeah."

BL: "I guess I drifted onto that …"

AB: "Yes."

BL: "… and how the 115 itself was bombarded, ah, released the, um, in some way, shape, or form releases, ah, a pulse of, ah, gravitational wave and kind of as a by-product, ah, releases a tremendous amount of heat, and that heat is converted to electricity, which runs the craft. However, there's no wiring or any conventional, ah, connectors or controls, or anything of that sort on the craft."

AB: "Hmm."

BL: "*But, ah, all incredibly fascinating!* And you know, to a scientist it's ... it's a dream come true!

So yeah ... yeah, sure in some respects I ... I regret the way things turned out, but, ah, I don't know, maybe eventually we'll all find out what's goin' on (!)"

AB: (grins). "Yeah, I ... I wonder, ah, I really wonder.

As the world grows short of oil and the wars are raging because of it and we prepare to go back to the Moon – maybe in the shuttle of all things! Ah, I don't know! It just seems like all of this really is there.

And yet ... and yet I guess the answer is that you suggest we have, as of ... well, the date you knew anyway, not been successful in the back-engineering attempts, so we don't have it down yet ... or, if we do, for some reason we're not willing to begin to release [it].

I mean, you'd think, ah, they could do it through industry, you know? Sort of sliding things slowly into industry as some development or something, just to get it into the economy."

BL: "Ah, possibly. Poss- ... and maybe that's already been done."

AB: "Ah, yeah."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "But, um, every time somebody points at something, you know, there is also conventional explanations for it. We really haven't seen anything, you know, in- ... incredibly amazing pop up."

AB: "Right."

BL: "We see improvements over products here and there and, ah, you know, a ... a couple things, but there really hasn't been any quantum leaps, you know, in recent times."

AB: "Well, you may recall if you ever heard, ah, Colonel Corso's story before he passed on that he suggested that's **exactly** how a number of things made it from the Roswell crash to modern industry (!) Pretty interesting stuff."

* * *

Aud: "My first question is: Is, ah, if Aldrich Ames of the CIA [Central Intelligence Agency] can go to jail for so many years, ah, because he revealed government secrets, um, how is it that Bob, um, you know, was able to pull this off?

And then my second question ..."

AB: "Let's do 'em one at a time.

Ah, Bob, ah, pretty good question."

BL: "Umm-hmm."

AB: "Um, if you'd been revealing secrets of the magnitude that we've been talking about tonight, ah, well, of course, ah ... I can answer ..."

BL: "Well, what would you jail me for? You know?"

Aud: "Oh, I ..."

BL: "You know, when somebody gives away, you know, secrets ... satellite secrets or other technology secrets, and you know, that information has to be brought out. So okay, you're gonna take me to court and say:

'Okay, you released the information. What did he release?'

'Oh well ... secret stuff.'

'Well ... what?'

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

You know, they ... you're not gonna trick them into admitting what they're trying to keep secret."

AB: "Yeah, and something of this magni[tude] (!) Ah, exactly so!

So I guess that would answer that caller: I mean, after all, if they charged him with something, they would simply underscore everything he said.

Next question?"

Aud: "Okay. The next question is: Are there not simpler ways to create gravitational propulsion effects? Um, you know like with scalar waves, possibly?

I mean ... I mean we're talking, ah, Element 115.

This whole procedure seems so *exotic* and so *advanced* – can we not work ..."

BL: "We cannot."

Aud: "... with what we have now?"

BL: "There have been ... there have *not* been gravitational waves produced in any other method. And there are claims as such all over the place and people say you can do it with these Mercury engines. I've heard scalar waves. I've seen, you know, all of that data. The bottom line is: **It's not real (!)"**

AB: "Next?"

Aud: "Okay ... last question. Um, T. Townsend Brown; ah, John [R.R.] Searl; ah, Viktor Schauberger with his vortex technology; John Keel; Otis T. Carr ... all these researchers, ah, which – this relates to the second question (I think I know how you're gonna answer it). Um, how do you feel about what they've ... so-called contributed to gravitational propulsion technology?"

BL: "Contributed where? Where is it? Show me one (!)"

Aud: [Unintelligible monosyllable].

BL: "Bring it down here. I'll even fly and see it!

Every time I've wasted my time on that looking at everybody that's claimed any of that stuff! It's never panned out."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "It's like perpetual motion. The same ... [unintelligible]."

BL: "Yeah, there's plenty of claims, and ..."

AB: "Sure."

BL: "... you know, people want, you know, are looking for funding to research this or do that. And you know, for the most part ... not for the most part, *there is no device of any sort that can create a gravitational wave now.* And go ahead and prove me wrong ... other than what was at S-4."

AB: "Dammit, you are such a *reasonable* person!"

BL: "No, but that's ... that's a fact!

Prove me wrong!"

AB: "Well I know! Hey, listen ..."

BL: "I will ... come and check out what you're gonna claim."

AB: "... I'm ... I'm with you all the way, but you see that's what makes your other claims so damn legit in my mind, just like that person who Fast-Blasted me! Geez Louise! In every other way you're so ..."

BL: "Now that ... I'm ... I'm not belittling these people that are doing this work, you know?

T. Townsend Brown ... many others were brilliant people doing work ..."

AB: "Yes?"

BL: "... and I think a lot of the things they observed have other explanations."

AB: "Yes."

BL: "And, ah, you know, just because something lifts off the ground does not make it 'gravity propulsion'. But gravity propulsion I define as something that's acting directly against gravity and I don't mean being lifted by electrostatic forces ... something like that ... something that's counteracting ..."

AB: "Your ... your skepticism ..."

BL: "... the gravitational wave ... [BL trails off]."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "... everywhere else, ah, is so strange in light of what you say, ah, to the rest of us."

BL: *"Look, I barely believe my own story ... what happened to me!*

That's how big of a skeptic I am!"

* * *

Aud: "For over twenty (20) years I've been in the research of Exobiology. I don't wanna mention any names, but my ex-father-in-law, who was with the CIA at Groom Lake – before he died of Agent Orange, he asked me if there was anything I would like to know about Area 51.

And I said: 'Yes. *Is the government cover-ups of UFOs and ETs true?'*

He said: **'Yes.'**

Because he stood guard several feet away within one of the hangar bays, guarding ETs from the ... UFO, that was being brought from one place to another."

AB: "But this person – your 'Dad' has passed on?"

Aud: "Yes, he passed away.

See he was all fed up with the government for what they were doin' to him, because he spent so much time in the service and all that, you know, with them, that they wouldn't do any more for him ... so he just said: 'The heck with it.'"

AB: "Hmpf."

BL: "Yeah, they have a pretty bad record of taking care of their own people."

Aud: "Right."

BL: "But, ah, yeah, you find a lot of people as they come, you know, close to the end of their lives. Look what happened with the JFK [John Fitzgerald Kennedy] thing, you know? It's just if enough time goes by, people become more comfortable releasing what they know (!)"

AB: "Yeah! Well, that's why I said: 'There've got to be other 'Bob Lazars' out there (!) – and there surely are!

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

So, um, you take the very moral position that you would rather see them not come back for their own sakes than come back and ... and verify your story?"

BL: "Oh, ab ... absolutely!

If you're listening, don't listen to Art – don't say anything."

AB: (grins).

BL: (laughs).

* * *

Aud: "Ah, I wanta know, ah, Bob, have you ever heard of the work of Jerry Gallimore, who under certain conditions could *see* gravity?"

BL: "No, never heard that before."

Aud: "Okay, ah, the way he did it, ah, was, ah, doing the old, ah, high school, ah, science class project. Just lay a ... a, ah, bar magnet on a table and put the paper on it, and sprinkle the iron filings on it, so you can see the magnetic lines of force."

BL: "Okay."

Aud: "But Jerry was a Native American and something of a shaman and, ah, around the centerpoint of that magnet, he could see a halo of energy, ah, that was gravity."

AB: "Umm-kay, and here is where the ..."

BL: "Why do they think it was gravity?"

AB: "... the metaphysical meets, ah, science (!)"

(to BL) Well, regardless he ... he thought that.

So, do you ever wonder about that at all, Bob? I mean, the entire metaphysical world, ah, maybe it's all hooey? Maybe it's another one where you can say: 'Prove it to me first.'

But boy, I'll tell ya, there's some good stories out there! I hear 'em all the time about things that we simply, really don't understand.

Regarding the Afterlife ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "And I ... I'm sure that is true!

You know, to ... to be ... to be so bold to say that why we have science handled and we pretty much know what's going on, and everything's cut 'n' dry ... and you know, that is so far from the truth.

We, you know, we aren't even ... even at the tip of the iceberg as far as knowledge about everything around us. And, you know, talk about the metaphysical stuff – we really have no idea what's going on.

And a lot of these things that, you know, people think are silly ..."

AB: "Umm-hmm."

BL: "... you know, and things that I ... I may laugh at may actually turn out to be true."

AB: "Oh, yeah ..."

BL: "So ..."

AB: "... there's gonna be a place ..."

BL: "... it's important to keep an open mind."

AB: "There's gonna be a place, Bob, where the metaphysical or something in the metaphysical square on meets science. And science suddenly will say:

'Oh My God! There is another side!'

Or:

'Oh My God! Ah, we really now suddenly have proof to some degree of a soul ... some way to prove something in the metaphysical.'

Who knows what it might turn out to be?

But somewhere science and [the] metaphysical will suddenly meet.

I predict it."

* * *

Aud: "In *Encarta ...* in Microsoft *Encarta* in the encyclopedia, there's a reference about Element 115."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

BL: "Is there really?"

Aud: "If you go into 1976, look under 'Physics' ... 1976, it talks about Element 115 as being present in a meteorite that came into the Earth's atmosphere."

AB: "Oh ... oh really!"

Aud: "And also the heavier elements ..."

AB: "Wait a minute, sir ... slow ..."

BL: "Wait, wait, wait, wait!"

AB: "Hold ... hold ... hold ...

Where was this again? I'm ..."

Aud: "In *Encarta*, yeah, which is the, ah, I guess that's the, ah ... what is it? The encyclopedia that you get for your computer from Microsoft."

AB: "Really!"

Aud: "Yeah, ah, Microsoft *Encarta* and you go to 1976 where under 'Physics' ..."

BL: "Are you talking about, ah, a meteor that had Element 115 in it?"

Aud: "One Fifteen (115) (!) And they were able to measure it and deduce that it had Element 115 in it.

And also, ah, the other references for 116 through about 124. At the end of the article it says: 'They were [ah,] measured in mica schist that was in Africa!"

AB: "Wow!"

Aud: "So, in mica schists, ah, mica schist – which is I guess a rock formation – there is, ah, there's trace. When they bombard it with a Van de Graaff generator at high energy [it] gives off a ... a pattern of, ah ... ah, atomic, ah, some signature that shows that those elements were there ... the logic is there – they talk about it."

AB: "Well ..."

BL: "Wow, that's really interesting!"

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Yes!"

BL: "I ... now isn't *Encarta* ... we're not talking about something that's on the Internet?"

Aud: "No, we're talking about *Encarta* that you buy for your computer, which is a[n] encyclopedia from Microsoft."

BL: "Right, on a ..."

AB: "It comes from Microsoft, right?

Okay ..."

Aud: "Yeah, a Microsoft software program."

BL: "And what did you look up to find this?"

Aud: "Under 'Physics 1976'."

AB: "All right. Great."

Aud: "Ah, at the bottom of the article that's in there, ah, the reference.

Okay, the other question I have – the only question I have ..."

AB: "All right, stop for a second."

Aud: "Okay."

AB: "Out there, if somebody would be so kind as to do the research, email it to me ... I'll have it by tomorrow night.

Continue, sir."

Aud: (chuckles). "Okay, ah, let's see – one other question.

That is, I heard the rumor that somebody had tried to open one of the reactors somewhere on the facility there – somebody made that suggestion – and there was an atomic explosion underground (!)

Do you know anything about that?"

AB: "Oooh."

BL: "Yeah, I heard that ..."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "Oh!"

BL: "... and I heard that *officially* too."

AB: "Oh ... Oh Really!"

BL: "Yeah, ah, yeah. That was one of the things that was told to me. In fact, that was one of the reasons why I worked there, because I was allegedly replacing one of the people.

So the previous 'Bob Lazar' got a little too close to what was going on apparently. And from ...from what I recall from the story, I believe it was in March – and I don't remember the date – ..."

AB: "Yes?"

BL: "... but it was ... it was announced as a 'nuclear test'.

And there is a corresponding date for that test. And, ah, what they have ..."

AB: "My gosh!"

BL: "... listed as the test is completely false information.

That was the detonation of the reactor at the test site (!)"

AB: "Um, the detonation?

So, it exploded with the force of ... you say they announced it as a ..."

BL: "It was a low yield test."

AB: "A low yield ..."

BL: "You know, as they ... remember they used to do that in Las Vegas all the time?"

AB: "Oh ab- ... sure, I used to announce it. You know, get off high buildings ... that kind of stuff."

BL: "Right. They'd always tell ya in advance.

But, ah, anyway the ... that data is on their site [*e.g.,* website]. *Not about what it was (!)*

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

But that date – and I don't remember it – in March. I'm sure George Knapp or one of those guys would know."

AB: "Do you know anything about the nature of the, um ... ah, the explosion? The ..."

BL: "Yeah, I know it was ... the intention was ... the frustration was with the reactor at that point. And for whatever reason, somebody had the bright idea: 'Well, let's try and ..."

AB: "Open it."

BL: "... open it while it's operating (!)"

AB: "Oh really?"

BL: "Yeah."

AB: "Oh, my!"

BL: "Extra smart guys workin' on this problem.

So they took this, ah, they ... they took one of the prototype ... not the prototype reactors. One of the reactors from one of the other craft – and by the way, they all looked exactly the same – not the craft, but the reactors. And they, ah, took it to the nuclear test site, and it was done remotely underground. And the people monitoring it I guess ... apparently were too close, and they didn't ... they didn't realize the explosion was, you know, gonna be that large and it did [was].

And again, this isn't something I witnessed ... this is something I was told, but it was something I was told while I was out at the site, so it just has another notch of authenticity because I heard it out there."

AB: "How many, ah, people allegedly lost their lives in this? Do you know?"

BL: "I don't ... I don't recall.

It wasn't ... it wasn't like a lotta people there, you know ... two (2) or three (3) people from what seems to stick in my mind, but I ... I can't say that for sure – I don't recall."

AB: (exclaims). "I ..."

BL: "I ... I ... I did hear that exact story."

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

AB: "I'll be doggone! I had never heard any of that.

All right."

* * *

Aud: "And, oh, I've got a question going back to Bob's comments about running his car on hydrogen."

AB: "Okay. Fire away."

Aud: "Okay. Um, over the last bunch of years, NEXUS magazine has run a least a couple of articles about running one's car on hydrogen."

BL: "Umm-hmm."

Aud: "Ah, using electrolysis ... in other words, generating the hydrogen, ah, on board on demand, um, and I just ... some people I've spoken to about it say that it's a ridiculous idea – that it's impossible – that it would take ..."

BL: "I'm one of those people."

Aud: "Really? ... more energy ..."

BL: "It's not happening. *You ... you can't crack water that fast (!)*"

AB: "I hear ya."

Aud: "Oh, really?"

BL: "Yeah, the ... *you can't."*

Aud: "Because there's a guy ..."

BL: "Unless ... unless you're carrying a nuclear power plant behind you."

Aud: (laughs).

BL: "You ... you just can't. Water doesn't come apart that fast. And ... and, ah, there are flashwaves.

In fact, I met a physicist from Sandia Labs here and was talking to him and they have, ah, this neat device that kinda works on a ... a plasma pulse and cracks water at a much higher volume than electrolysis. In fact, the guy emailed recent- ... emailed me recently they have something that does something with hydrocarbons, but, ah, as far as, you know, driving a

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

car and having and producing hydrogen by electrolysis from water at a volume great enough to keep the car running ..."

Aud: "Oh."

BL: "... is never gonna happen."

Aud: (laughs).

BL: "It's not gonna happen."

Aud: "So it just takes ... so you ... you ... you are, ah, required really to ... to generate the hydrogen at some other time, some other place, and then ..."

BL: "Right."

Aud: "... [Unintelligible – tighten?] it to the car and store it? You can't ..."

BL: "Our ... our product is a small hydrogen generator kinda like a, ah, dishwasher, ah, sits in your garage, solar panels, and it takes two (2) to three (3) days to fill the tanks (!) Because it ... it ... you ... it takes a lot of energy and it takes a long time to do it.

Now, there are faster ways, but you know, they consume more power and – well, some don't – but are more complicated, don't use water, [and] so on and so forth. Ours is a low-cost, just uses ... connect it to the water line, uses solar panels, and slowly cranks out hydrogen. And you can over a period of two (2) to three (3) days fill the tanks in your car and then, you know, you can drive seven hundred (700) miles.

Ideally you'd have several sets of tanks and just fill them and ... and whatnot. But, ah, it's the only way to do it!

I've been playing with hydrogen fuel systems since, you know, the late Seventies (1970s), and, ah, *ya just can't make it fast enough!"*

AB: "Huh."

Aud: "Okay."

AB: "Caller ... a few seconds [remain]."

Aud: "Ah, well, I'm all set."

AB: "You're happy?

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

All right then, ..."

Aud: "I guess."

AB: "... bye."

Aud: "Thank you."

AB: "Thank you and take care.

And I'm afraid, ah, Time is slipping by ...

Ah, no, it has slipped by and the end of the program is here.

So ... hey, Bob ... man, what a great program again!

Every time you come on it's a great program."

BL: "Hey, always great to talk to you, Art."

AB: "And, ah, maybe next time you're here, I'll give you the, ah, the Lear Test?

Anyway ..."

BL: (laughs).

AB: "... anyway listen, thanks for bein' here, huh!"

BL: "Hey, thanks ... thanks again, Art."

AB: "Take care and Good Night!"

BL: "Thanks."

AB: "Ah, he always ... **he's [a] totally excellent interview anytime you talk to him!**

Bob Lazar!

From the high desert, middle of the night, I'm Art Bell.

See ya tomorrow night.

Bye."

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up

2005 02 19 Saturday Timothy Good UFOs & Cover-ups

AB: "Do you have any witnesses, ah ... ah, people ... I don't know ... people who claim to have worked on craft like this?"

TG: "Oh, yes. Well I mean, you know in ... in my book, *Alien Contact* I've got, um, quite a number of chapters on the ... on the claims of, ah, Bob Lazar and others. And, um, whereas I think there was something to that story, *the problem is that Bob Lazar is not the nuclear scientist he claims to be! That's ... that's ... that's, ah, number one (!)"*

AB: "Do you believe that he was at Area 51? That he was in fact employed to do something there?"

TG: "Well, I ... I ... I wonder why someone ... why someone who's not qualified would be sort of, ah, hired to go there?

I think if he was there, it was more as a sort of part of a disclosure project just to see what people would ... would come out with. And he was exposed to some of it."

AB: "Huh."

* * *

© 1992, 1997, 2002, 2003, 2005 Premiere Networks Inc.
The Art Bell Vault offers vintage, commercial-free Art Bell shows at coasttocoastam.com/sign-up