



### Part 1: Eyewitness Links Animal Mutilations to Non-Humans

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*It's like a spotlight shining down on the back of my car.*

*... I can see an animal being taken up in this."*

- Judy Doraty, Houston, Texas

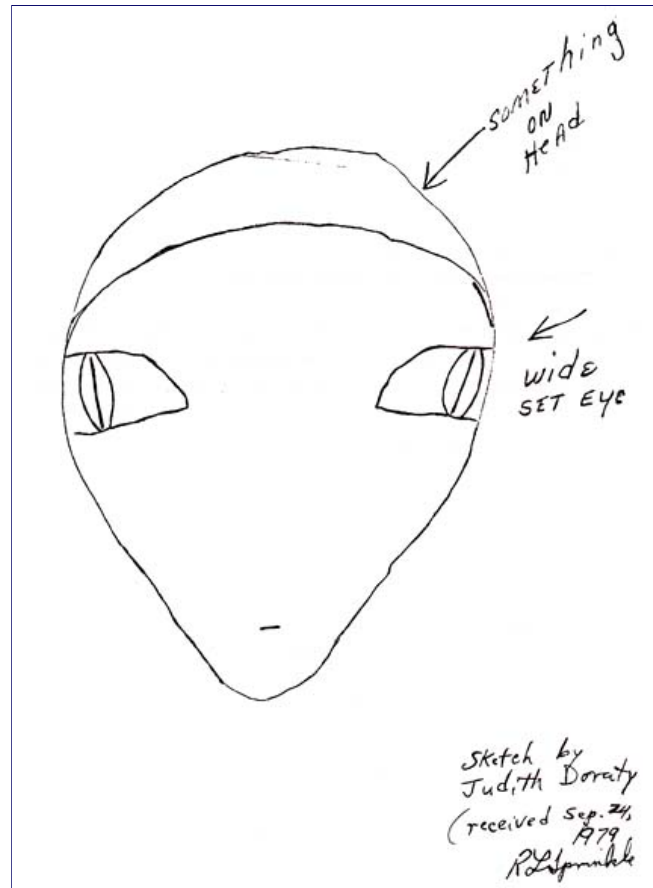
**April 18, 2007 Albuquerque, New Mexico** - I think what persuaded me to seriously consider that extraterrestrials might actually be the worldwide mutilators of cattle, horses, goats, sheep, pigs, rabbits, cats, dogs and wild animals such as deer and elk was an "eyewitness" named Judy Doraty. I qualify "eyewitness" because the information was gained through hypnosis. However, Judy's story began in full consciousness with four other family members.

On a clear moonlit night in May 1973, Judy was driving back from a bingo game in Houston, Texas. She and her mother, her teenage daughter, Cindy, her sister-in-law and brother-in-law watched a bright light hover in the sky. The family argued about what it could be. Judy's brother-in-law thought it was a helicopter going to the Galveston airport. But Judy was not sure. Finally, after the light stayed with them for several miles, she pulled the car over to the side of the road near a pasture. She got out and walked to the back of the car.

At that point, she and her family simultaneously lost time. It was as if everyone were put in suspended animation. When Judy got back into the car, she was thirsty and nauseous. She complained to her family that she did not feel well, but no one was aware there was lost time until they arrived home later than expected. Waiting for them were worried relatives who had been baby sitting young children.

After that night, Judy suffered from terrible headaches and anxiety. In 1978, she underwent her first hypnosis session with a medical doctor. That session brought out part of her suppressed experience, but not all of it.

Sometime after that hypnosis session, she recalled a strange face, drew it and mailed the sketch to Leo Sprinkle, Ph.D., then Director of Counseling and Testing at the University of Wyoming in Laramie. He was one of the few professionals at the time trying to help people who had encountered UFOs and experienced missing time. Dr. Sprinkle showed me a copy of the sketch.



Praying mantis-shaped face with "cat eyes" was sketched by Judy Doraty for Leo Sprinkle, Ph.D., received by mail on September 24, 1979.

Over a period of two months in early 1980, I spoke with Judy by long distance phone calls. I explained that I had listened to the first hypnosis session in which she saw an animal taken up in a pale, yellow beam of light. I said her experience might help me in my documentary film, *A Strange Harvest*, which I was producing for KMGH-TV in Denver, then a CBS affiliate. I suggested that hypnosis with Dr. Leo Sprinkle might bring out more details of her experience, relieve some of her pent-up anxieties and reduce her headaches. She welcomed the idea to work with Dr. Sprinkle, but she was extremely nervous about any publicity. She did not want me to reveal her married name or where she lived. She was also afraid to travel. So, I had to get Dr. Sprinkle, myself and a film cameraman to Judy.

Finally, on March 13, 1980, we all met in a southwestern city. Judy was a short woman with dark hair and very large, brown eyes. I thought of a wounded deer when I first saw her.

Television colleagues had helped me find a room where we could work uninterrupted. It was quiet and Judy had a reclining chair to lie on. My cameraman, Richard Lerner, and I set lights up while Leo talked quietly with Judy. On the airplane flight, Leo told me that in the first hypnosis transcript, he thought there was significance in Judy's statement that she saw both outside and inside the light, as if she were in two places at once. He felt that exploring the outside and inside perspectives might move her further into the repressed 1973 experience.

As we finished lighting the room, Judy wanted to smoke a cigarette. I walked with her to the bathroom. It was my first chance to talk with her alone.

"Judy, Dr. Sprinkle has asked us not to film during his relaxation work with you. I hope that makes you feel better when we get started. We're ready to go whenever you are."

She paused and picked some tobacco from the end of her tongue with her thumb and third finger, the cigarette held in between. She looked at the floor, then quickly back at me. Her dark eyes were moist.

"I just want to know what happened to me. Sometimes when I'm washing dishes or working around the house, I remember something about contamination, medical, lives will be lost. I don't know. Sometimes my hands shake, it bothers me so much."

"Do you still have dreams or nightmares?"

"Yes, not as much as I used to. But I still have the headaches."

"Dr. Sprinkle says that when people relive their repressed experiences under hypnosis it helps. Like lancing a boil."

Judy smiled nervously. "Sometimes I'm not sure I want to know."

Judy Doraty was a good hypnosis subject, who relaxed easily. Soon, we were filming. At first the material was a repeat of the first tantalizing hypnosis session in 1978 when Judy saw a pale beam of light that contained a small brown and white animal. Leo went back and forth in time, taking Judy deeper and deeper into relaxation, helping her to explore her sense that she was both outside and inside the light. As he did, she finally began to have a more complete recall of that late evening drive in May 1973 outside Houston, Texas.

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Complete Transcript of March 13, 1980, Hypnosis Session  
with Judy Doraty for my KMGH-TV documentary special, *A Strange Harvest*,  
which was broadcast for the first time on May 25, 1980. Hypnosis  
by Leo Sprinkle, Ph.D., Director of Counseling and Testing,  
University of Wyoming, Laramie, Wyoming.

SPRINKLE:

OK, Judy, as you maintain this deep concentration, this deep relaxation, you can feel yourself even going deeper yet. And as you go deeper and deeper, feeling comfortable and relaxed, allow yourself to go back in time, going back and back, back in this time of March 1980 to the year 1973, to that particular night in which you and your family members had a sighting that was an unusual event. You'll be able to go back in time, you'll be able to talk and describe your impressions. Now, let yourself drift back, going back from 1980 to 1979 to 1978, '77, '76, '75, getting closer and closer to that particular time, that particular place. In '75 to '74 and now '73.

You can talk now and you can describe what you see, what you hear and what you feel. All right, go right ahead, you can describe what's happening around you.

DORATY:

*We were driving back from Houston. We'd been at bingo. And my mother and I were in the front seat and my sister-in-law and my brother-in-law and my daughter were in the back seat. And my mother spotted a light in the sky and she pointed it out to me. And my brother-in-law said he thought it was a helicopter. It was like a large spotlight, like they were looking for something. But it wasn't moving, it was stationary in the sky and it was to my left. But as I drove, either I passed it or it passed me because it was to the rear and on my left. I had to turn to see it. And we had gone quite a few miles and it was still there. I questioned my mother if she, what she thought it was. And my brother-in-law stated he thought it was a helicopter that probably was going to the Galveston Airport.*

*I ... for some reason, didn't think it was a helicopter and I kept turning and looking at it and it would never change in size, it stayed the same. I pulled over to the side of the road. I thought if it's a helicopter I would be able to hear it. So, I rolled my window down in the car and I couldn't hear anything. And I stepped outside of the car and I could see like it had fiber or it had substance. It was a light, but it had substance to it. And I got back*

*into the car and we drove on to Altaloma and it followed us. It stayed the same no matter if I would go faster or if I would go slower. It would stay the same distance from the car.*

*And when we went to pull in the driveway, it was still in the same position, in back of the car. As we pulled in the driveway, everybody in the house came outside. My nephew came to me and questioned me about what the light was. And I told him I didn't know. Then it started coming toward us and as it came toward us it came lower, I guess, because it looked like it was getting larger.*

*And as it passed over, we could see underneath that it had no wings and that it was almost looking down at us. And I could see inside the craft. It had rows of seats and unusual windows. It had deep set windows and it went on passed us. As it went though, I don't know, it made us all feel funny. My mother felt the same thing I did. It was like, it made my hair stand on end. It gave me an unusual feeling and everything became real quiet.*

*And then it turned like it was straightening up, but it was going very, very slow. And as it passed us, it was tree top level, and as it passed us it angled like it was going to land, like it was going lower in the sky. But all the kids took off running into the pasture and the only thing I could think was I was afraid they were going to get snakebit.*

*And I yelled at them to come back, but they got fairly close to it. And then it just straightened up, from the angle it was on to just straight and then it just shot straight up into the sky and sat right up next to the moon like a star.*

*And it went from very, very big to very, very little in a matter of seconds. And everybody just seemed really amazed, and we talked about it. And we kept coming back out and looking up at the sky and it would still be there like it, almost like it was looking at us looking at them.*

SPRINKLE: OK, you're doing well. Now let's see if we can go more deeply. (Sprinkle does more relaxation with Judy and begins again with her standing outside her car.)

DORATY: *It's like a spotlight shining down on the back of my car. And it's like it has substance to it. I can see an animal being taken up in this. I can see it squirming and trying to get free. And it's like it's being sucked up. I can't tell what the animal is. It's a small*

*animal.*

SPRINKLE: A small animal?

DORATY: Yes.

SPRINKLE: OK, what happens next?

DORATY: (Sighs.) *I can see the animal being cut up.*

SPRINKLE: You see the animal being cut up?

DORATY: Yes.

SPRINKLE: How is it being cut up?

DORATY: *Dissected.*

SPRINKLE: With knives?

DORATY: *Instruments of some kind.*

SPRINKLE: Can you describe the instruments?

DORATY: *They're like a knife, but they have different kind of handles. More like a razor. It doesn't have movable parts, but like a straight razor type. And there's long tubes that take samples. And I can see the stuff running through the tubes but I don't know where it goes.*

SPRINKLE: Are the samples from the body of the animal?

DORATY: *Yes.*

SPRINKLE: The animal is dead. And you can see samples moving up from the body through the tubes?

DORATY: *Yes.*

SPRINKLE: But you don't know where the tubes lead to?

DORATY: *No.*

SPRINKLE: OK, what else is happening?

DORATY: *There's basins. They look like basins, but I don't know what they*

*are. They're scooped out, like scooped out areas. I don't know if it's a drain. It's not a drain because there's no hole. But they're some sort of basins. I don't know what they are.*

SPRINKLE: Are these basins near the body?

DORATY: *Yes. There's several of the basins ... it's like scooped out areas. I don't know if it's a basin. It's just the only thing I know that it looks like.*

SPRINKLE: How many scooped out areas can you see?

DORATY: *A whole line of them. Probably five or six.*

SPRINKLE: Anything in the scooped out areas?

DORATY: *No. They're very immaculate and very clean. But there's blood ... like tubes that's got blood ... that's going somewhere and other substances. It looks like something else. I don't know what it is. It's leading in different directions. And there's, for each basin, there's these little tubes that lead different places.*

SPRINKLE: Are the basins around the body or along side the body?

DORATY: *There's a flat area between each basin and there's pieces of each thing by each basin.*

SPRINKLE: Pieces of instruments or pieces of body?

DORATY: *Different parts ...*

SPRINKLE: Different parts of the body?

DORATY: *Yes.*

SPRINKLE: And how do the parts of the body get there?

DORATY: *I don't know. I just see them there.*

SPRINKLE: You just see the parts of the body there. And you see the tubes. But you don't see where the tubes are connected?

DORATY: *No.*

SPRINKLE: Just describe the body as it lies there. What features can you see?

To be continued in **Part 2**

### More Information:

For further information about worldwide animal mutilations, discs and advanced beam



technology, please see reports below in the **Earthfiles Archives** and my books, *An Alien Harvest*, the 2-volume *Glimpses of Other Realities*, and my documentaries in the **Earthfiles Shop**.

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## Websites:

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