

VIOLENT HUMANOID ENCOUNTERED IN BOLIVIA

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Specially written for **FLYING SAUCER REVIEW** and translated by Gordon Creighton.

DURING the latter part of 1968 I received from a friend of mine, Señor Pedro Medrano, who is a student of UFO problems, a press-clipping which he in turn had been sent by Señor Mauro Nuñez of Sucre, in Bolivia. The clipping was from the Bolivian newspaper *Crítica*, but unfortunately the date was not recorded on it. However we may assume that the episode which it describes took place during the first few months of 1968.

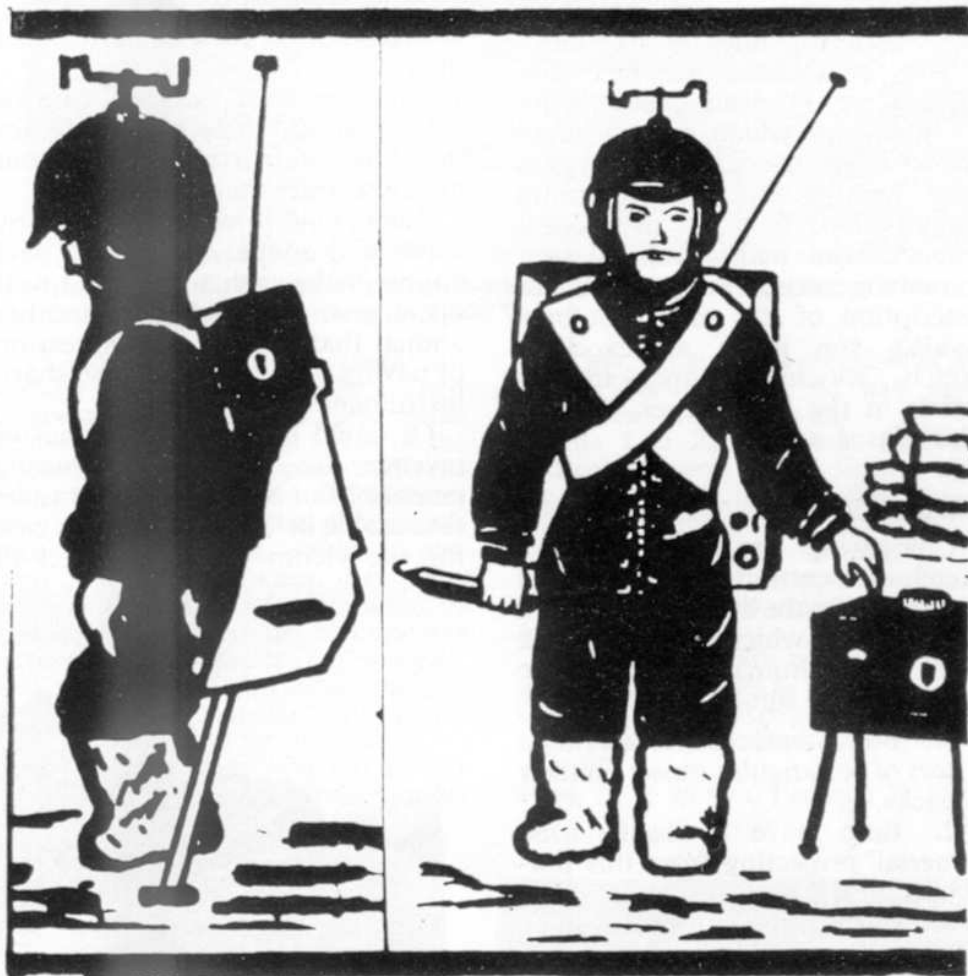
It will be seen that it is a report of great importance. For not only is it the first account of a humanoid that we have ever received from Argentina's northern neighbour, Bolivia, but the "Ufonaut" seen shows a remarkable likeness in various respects to the man-like being photographed on the Bernina Glacier on July 31, 1952, by the Italian engineer Gianpietro Monuzzi.

The Encounter

At 6 o'clock in the evening, at Otoco, a small village near Uyuni in the south-western part of Bolivia, a woman named Señora Valentina Flores went out to bring back to the corral her herd of sheep and a herd of llamas. These last-named animals were at a place one kilometre distant from the farm.

She had already put the sheep in the pen, and was returning again with the llamas, when she noticed to her great astonishment that the sheep-pen was now covered with a strange net of some material resembling plastic. And moving about inside the pen was a strange being about 1 m. 10 cm. in height. This creature was engaged in killing the sheep with a tubular instrument with a hook on the end of it.

Thinking that it must be a sheep-



Figs. 1 and 2. Humanoid drawn by Pablo Ayala and based on Señora Flores' description

rustler, she started pelting the creature with stones, whereupon it walked over to a small instrument resembling a radio, and, moving a wheel on the top of it, quickly absorbed all the netting.

By now Señora Flores had armed herself with a cudgel and approached the pen, intending to give him a thrashing, whereupon he went for her with the same sharp instrument with which he had been killing the sheep. He threw the instrument at her several times, and each time it returned rapidly to his hands in a typical "boomerang" motion, after

inflicting a number of cuts on her arms. None of the cuts, however, were very serious.

The creature then speedily gathered up the machine into which the net had been absorbed, and also a plastic-type bag in which it had placed the entrails of a number of the sheep. From the sides of the creature's "rucksack" two prolongations emerged. These extended down to the ground. And immediately the creature began to rise straight up into the air, making a most extraordinary noise, and vanished.

The Investigation

When the affair became known in the neighbourhood it caused a fantastic commotion, particularly among the country people who were absolutely terrified and saw in the episode an omen of future disasters.

Colonel Rogelio Ayala, his son Pablo, Lt. Alfredo Ampuero, Lt. Carlos Coso, Dr. Jean Sea, and Señor Jesús Pereira of the local police headquarters lost no time in launching an official enquiry and gave the witness an extremely thorough and detailed interrogation.

They established the fact that there were 34 dead sheep, from every one of which certain small portions of the digestive organs were missing. In their opinion, Señora Flores was an honest witness, who had genuinely seen something very strange. From her description of the entity, Colonel Ayala's son made an excellent sketch, which appeared in the article in the local paper, *Crítica*. (See Figs. 1 and 2.)

Similarities to the Monguzzi Case

Comparing Sr. Pablo Ayala's sketch with cut-out enlargements of the figures in the sequence of seven photographs¹ which Monguzzi took of his famous humanoid, we find the following five similarities:

1. Both creatures are carrying a sort of rectangular object on their backs.
2. Both have a regular-sized 'aerial' projecting from this portion on the back.
3. In both the clothing is thick and bulky, especially on the feet.
4. Both are carrying a small tubular instrument in the right hand.
5. In both the head appears to be covered by a sort of helmet (although in the Monguzzi case the humanoid has goggles like those used by us in submarine exploration).

These resemblances are evident, and are, we might say, worthy of note.²

Señora Flores is a woman of very rudimentary education, so that she is highly unlikely to have had any way of knowing of the Monguzzi case via UFO literature (which latter, incidentally, is scarcely to be found anywhere in Bolivia).

Furthermore, is it conceivable that she could have concocted the story as a hoax, and then backed it up afterwards by killing 34 of her own sheep? My own view is that she could not have done so, for it would be totally out of the question even to suppose that anybody on so lowly a social level as this peasant woman should *sacrifice her own sole source of livelihood—her sheep—for the sake of fleeting publicity*. Her animals might of course conceivably have been killed by sheep-rustlers, and she herself then have invented the rest.

But then what peculiar kind of robbers would these be who do not steal the animals themselves but merely extract their entrails?

Then could it have been done by some wild animal? But can a wild animal make such a clean and neat opening in the belly of another animal that it gives the impression of having been cut with some sharp instrument like a knife?

Or could it have been an act of revenge by some neighbouring peasant? But it does not seem to be reasonable behaviour in such a case for the victim of such an act of

vengeance to prefer to concoct a fanciful happening rather than lodging a complaint with the authorities with a view to having the perpetrator apprehended.

Finally, even if we did accept any one of these possibilities, it would still be necessary to grant that—despite her rudimentary education and her virtual isolation from civilisation—Señora Flores possesses a virtual prolific brain that seems to be capable of producing material which is fully up to the level of the boldest speculations of contemporary Science Fiction.

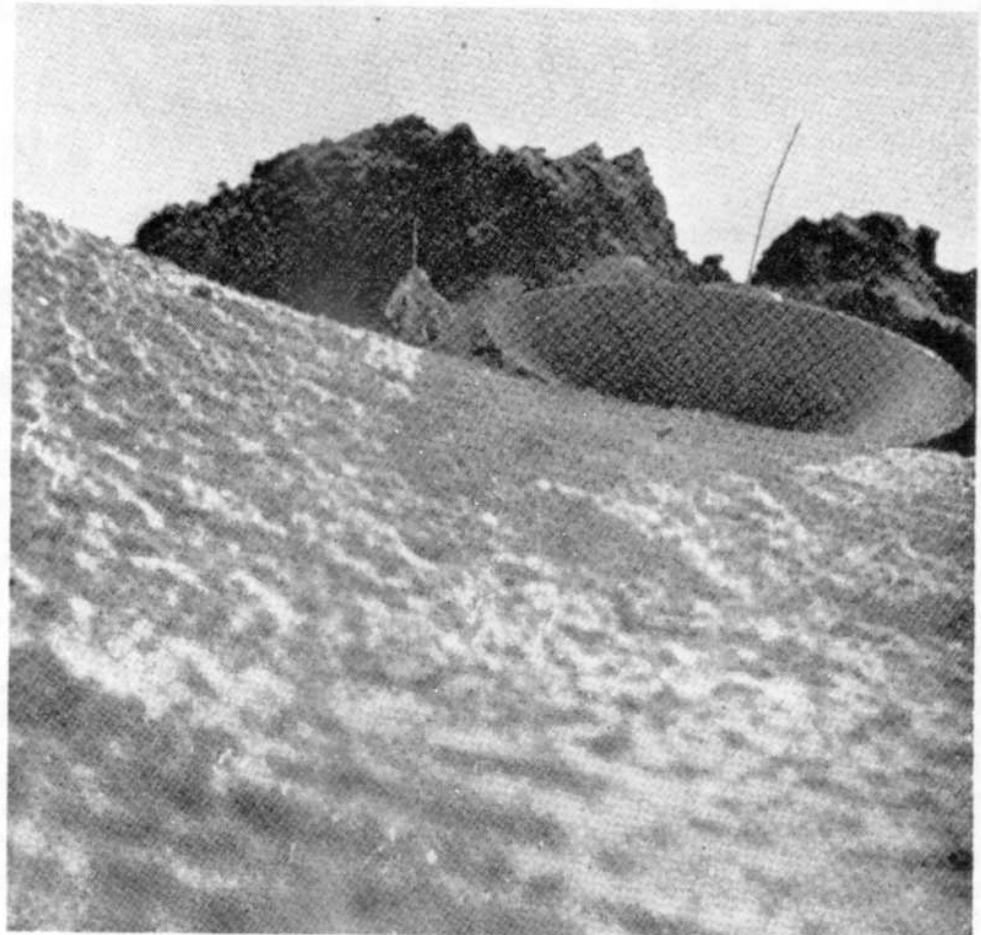
NOTES

by Gordon Creighton

1. All seven photographs were reproduced with Miss Lou Zinsstag's article, *Monguzzi Takes Saucer Photos Of The Century*, in *FSR* Vol. IV, No. 5 (September/October 1958), pps. 2-4.

I have never met a soul yet who was not entirely satisfied that the Monguzzi photographs are a rather poor piece of table-top photographic work. They not only *think* they are fakes. They *know* it.

Personally, I have always felt that the photographs were far more likely to be genuine than not, and I now note with much interest that, in a footnote



Monguzzi photograph, showing "Humanoid"

to his article *The Superior Technology* (FSR September/October 1969, p. 29) John Keel has this to say about them:

"Like most researchers, I dismissed the Monguzzi photographs as 'tabletop photography' at first, but after collecting a good deal of information from European sources and having objective professional photographers examine them carefully, I now think that there is a chance that the photographs could be genuine. The meticulous editors of the magazine TRUE independently agreed with this and published one of them."

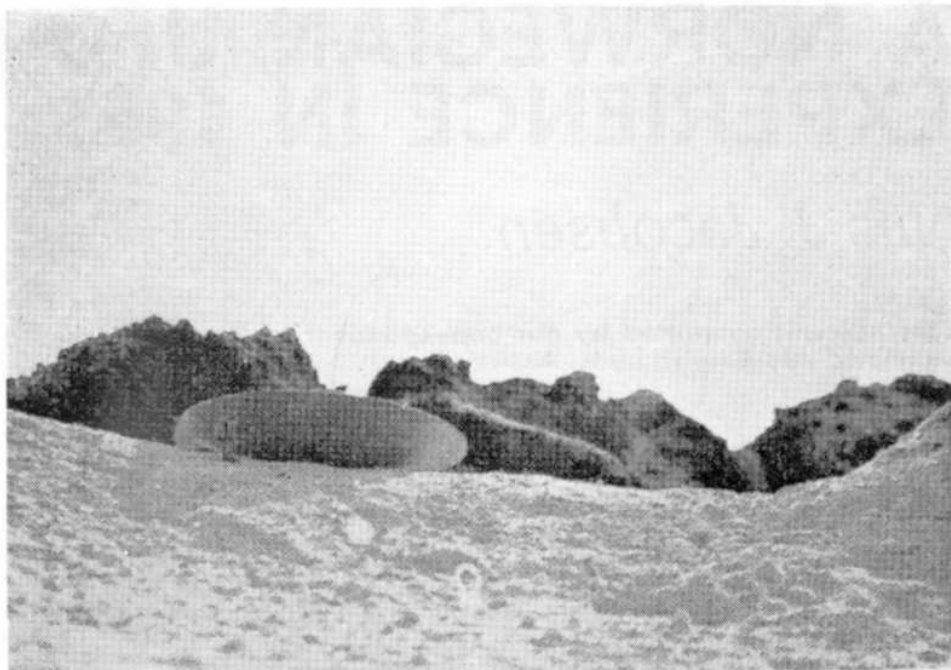
2. The resemblances are remarkable, it is true, but whereas the Bolivian creature is described as being about 1 m. 10 cm. in height, Monguzzi definitely stated that he judged the being he saw on the Bernina Glacier as apparently of normal human size. Apparently, therefore, the two cases do not involve the same type of being.

The full account of how Monguzzi claimed he had taken the photographs is contained in *Svelato il Mistero dei Dischi Volanti* (Rome, 1957) by Dr. Alberto Perego. Lou Zinsstag translated the account, and her article in FSR was a paraphrase of this.

The Monguzzi Case

Gianpietro Monguzzi, a 30-year-old engineer of Monza Iron Plant, and member of the Italian Edison Society, stated that on July 31, 1952, he and his wife were mountaineering in the vicinity of the Cherchen Glacier in the Bernina Massif (Italian side) in the Alps. Suddenly, he claimed, they witnessed the landing of a flying disc-shaped object about 100 metres away from them on the rim of a branch of the glacier. Signora Monguzzi became very frightened and urged her husband not to approach the object. So, instead, he began to take photographs. After he had obtained two shots, a "pilot" appeared to make "on foot" a complete turn about the "craft", seemingly inspecting it. Monguzzi obtained three more pictures. Shortly afterwards the "craft" rose silently and flew off, two more pictures being taken as it did so.

Signor Monguzzi developed and printed his own pictures. It was about this time that details of the famous Washington D.C. UFO flap of July 27, 1952, became known, and when Monguzzi's story got about, he was besieged by Italian and foreign reporters. *Frenzied offers to purchase his pictures were all accompanied by expressions of total doubt as to their authenticity!* Furthermore, snoopers now probed into his private life. One, an American, was even disguised as a *bersagliero* (member of a crack Italian regiment) and spent a whole night trying to brainwash Monguzzi into destroying his case by contradictions.



Another of the Monguzzi photos. Both illustrations were reproduced from those in FSR Vol. 4, No. 5

This sort of treatment was more than enough for the engineer, who refused to see anyone else. Later, after some deliberation, he sold the rights of the photographs to the important Rome magazine *Epoca*, whose representatives were adamant that Monguzzi's own written account would accompany the pictures when they were published. Monguzzi was shocked to find that although the photographs were published, his account was not, and that the text discussed only his clever table-top montage with the aid of a milk bowl and tin toy soldier.

In 1957 Monguzzi told Dr. Perego that this "bad joke" had cost him his

good job; his boss was president of the Edison Society, and he had been booted out of that as well.

Miss Lou Zinsstag says that she had enlargements of the pictures with the "occupant" made before *Epoca* bought the rights, and, as an experiment, cut away the backgrounds of one set. When this was done, the image of the figure clearly emerged (see our Figs. 3, 4 and 5).

Signor Monguzzi's technical photographic details were as follows:

Camera, Kodak Retina 1; objective, Schneider 1/3.5; diaphragm 8; speed, 1/500.

Film, 24 × 36 mm. Ferrania 21°.

Enlargement of "Humanoid" made by Joan Creighton from one of the original prints

