



PLEISTOCENE COALITION NEWS

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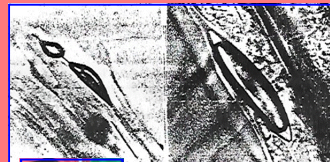
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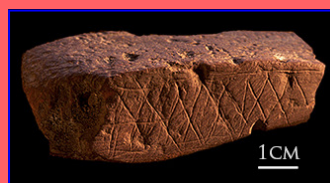
- Challenging the tenets of mainstream scientific agendas -

PCN passes 1,000 pages bringing to the public suppressed evidence in anthropology and the compromised joint fields of biology and paleontology

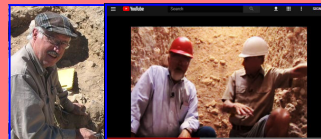
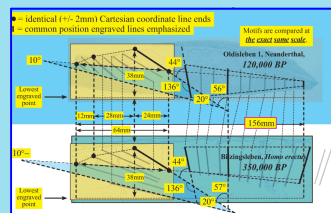


Scientific evidence of 250,000-year old maize in Mexico and an associated paper by USGS geologists were blocked from

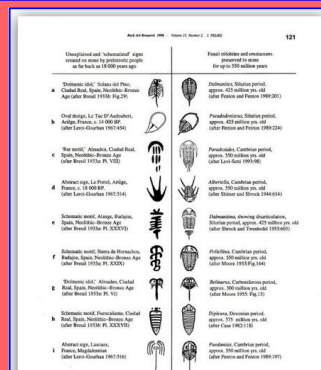
publication in 1975. The problem is that maize doesn't grow wild; it must be cultivated. Problem, you ask? Yes, since cultivated plants in the Americas this early goes against anthropological myth censorship is the automatic action when such evidence arises. Neither myself nor any of my well-respected USGS colleagues had any expectation our reports would be censored. Public knowledge is compromised by this community. That is the difference between anthropology and normal science. See **Dr. Virginia Steen-McIntyre p.2.**



Same intelligence level and pattern 500,000 yrs ago as 75,000 yrs ago. See Baldwin **p.14.**



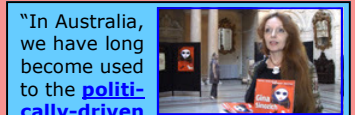
Tom Baldwin, PCN writer, copy editor, and Calico worker since Dr. Louis Leakey was Director rekindles an excellent **YouTube short featuring Dr. Allan Spreen** who tours the site with former Director **Fred Budinger**. Some comments on the film reflect the standard false information perpetuated by uninformed anthropology professors and "experts" who have never seen the artifacts yet call them "made by nature." For this reason, we reprint a Calico blade compared w/an identical blade from the French site of Brassempouy so readers can clearly see the compromised state of the field. **p.4.**



385 best Science images on Pinterest adds **Fig. 5** from PCN Layout Editor's 2-year **Current Anthropology**-censored paper about the influence of fossils on Paleolithic and Neolithic people. **p.8.**



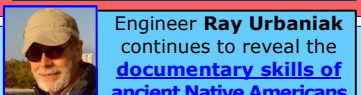
5,000 years or a million years Despite mainstream science axioms taught as fact advances in technology do not now and never have reflected any kind of biological or cognitive evolution. See **Feliks p.5**



"In Australia, we have long become used to the **politically-driven suppression of any archaeological evidence** which does not fit the current paradigm of Aboriginal tribes being the 'first people.'" Archaeologist **Vesna Tenodi**, former 25-year employee of the Australian government, continues her battle against powerful institutions and the proliferation of false science in Australia. **p.22.**



PCN writer/copy editor, historian, and investigator of anomalies, **David Campbell**, visits **Handaxe to Figure Stone** exhibition in Dallas. **p.6.**



Engineer **Ray Urbaniak** continues to reveal the **documentary skills of ancient Native Americans** showing significance hitherto unknown in rock art research. Urbaniak stands his ground despite destructive efforts by competitive researchers associated with the Australian R. Bednarik and IFRAO. See **Urbaniak p.16.**

Farmers in Mexico a quarter million years ago?

Evidence of maize grains withheld from publication

By Virginia Steen-McIntyre, PhD, volcanic ash specialist

"These grains were rough dated by me... using the tephra hydration/superhydration dating method on an overlying volcanic ash layer. From those grains I got the same hydration curve as that for the Hueyatenco volcanic ash... in other words, roughly 250,000 years old."



In our last issue, Ray Urbaniak included a photograph of an ancient southern Utah petroglyph of what appears to be a corn plant ([Earliest maize depicted in southern Utah petroglyph](#), PCN #51, Jan-Feb, 2018; photos of the plant are on the cover page

and in Fig. 3 on page 13). On the last page of Ray's article, I also noted maize/corn grains that were recovered from deep within a sediment core from the Valley of Mexico by scientists in the 1950s. These grains were rough dated by me years later using the tephra hydration/superhydration dating method on an overlying volcanic ash layer (**Fig. 1**). From those grains I got the same hydration curve as that for the Hueyatenco volcanic ash at that famous (or infamous to the mainstream) site 100 km to the east, in other words, roughly 250,000 years old.

Maize doesn't grow wild. It must be cultivated.

Were they actually maize grains? The researchers seemed to think so ([Fossil maize from the Valley of Mexico](#), E.S. Barghoorn, *et al.*, 1954, *Botanical Museum Leaflets, Harvard University* 16[9]: 229-40). Does that mean they were farming in Mexico in pre-Wisconsin Glaciation times? (The Wisconsin Glaciation was c. 75,000-11,000 years ago.)

I included the raw data for that tephra layer in a table

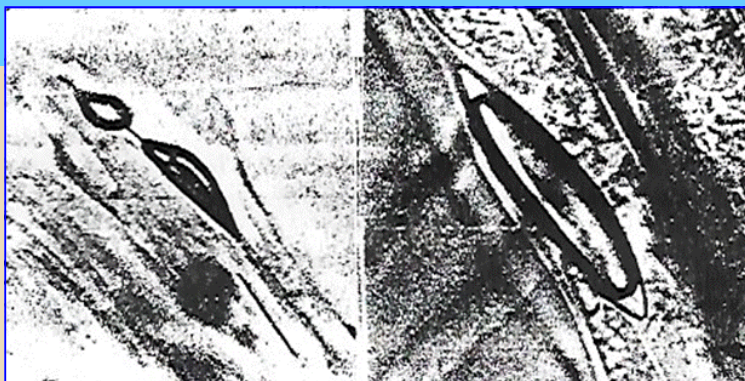


Fig. 1. Basics of how the tephra-hydration/superhydration dating method works: **Left:** Bubble cavity (vesicle) empty in sand-sized grain of volcanic glass. **Right:** Bubble cavity partially full in sand-sized grain of volcanic glass. Photos: Virginia Steen-McIntyre.

which was part of the abstract for a talk I gave in Santa Fe back in 1975 on the tephra hydration/superhydration rough-dating method. It was the same meeting where our USGS team introduced the very old dates for the Val-sequillo, Mexico, sites including Hueyatenco. We didn't want to make waves, so we thought to place the information on record through a small regional meeting instead of a large national one. The abstract was never published. Neither was our Hueyatenco paper published, which was supposed to appear in their meetings book. (Long story.) Perhaps the organizers didn't want to make waves either!

Forty-three years later and the abstract *still* hasn't been published. And it should be. So I've included it here in raw data form.

Reproduced verbatim on the following page is **Table 1** from the abstract. It gives hydration/superhydration

data for 18 tephra samples, ranging in age from 150 years to Pliocene (several million years). 'Modal n' ' is the modal refractive index of the hydrated volcanic glass of each sample (hydration raises the refractive index considerably). The refractive index 'range' of a single sand-size glass shard can be narrow for glass from a fresh eruption, increasing to wide for glass that is several thousand years old, and narrow again as the shard becomes fully hydrated (at a higher n value compared to what it was when fresh). Water then continues to pass very slowly through the glass structure and collect in enclosed spindle-shaped bubble cavities. It can take millions of years for those bubble cavities to completely fill with water.

The corn pollen grains were collected from 70 meters down in a sediment core taken in the Valley of Mexico back in the mid-50s.

> [Cont. on page 3](#)

Farmers in Mexico a quarter million years ago? (cont.)

"The abstract was

The core contained several tephra (volcanic ash) layers. The one shown in the table occurred slightly

Antiquity 29(4): 476-522X.

Roedder, E., and R.L. Smith. 1965. Liquid water in pumice vesicles, a crude but useful dating method

first brought to public attention in Michael Cremo's and Richard Thompson's classic tome, *Forbidden Archeology*, which was followed by a central appear-

Table 1. Extent Hydration and Superhydration of Selected Pumiceous Tephra

Pumice (One sample each)	Age in years $\times 10^3$	Modal \bar{n} hydrated glass	N range 1 shard	Percent liquid in spindle-shaped cavi- ties 10-50 μ m long						
				≤ 0.1 (empty)	≤ 1 (tr)	≤ 5	≤ 10	≤ 33	≤ 67	≤ 100
St. Helens T	.150	1.498-1.506*	moderate	92	7	1				
St. Helens W	.450	1.494-1.496	moderate	99	1					
Chalchuapa (El Salvador)	2	1.501	wide	97	3					
St. Helens Y	3-4	1.497	wide	97	3					
El Cauce area (Nicaragua)	6	1.510	wide	69	29	2				
Mazama (Crater Lake)	7	1.509	wide	81	19					
La Malinche	8	1.498	wide	93	7					
St. Helens J (upper)	>8<12	1.504	moderate	90	9	1				
Tlapacoya	10	1.510	moderate	84	14	2				
Glacier Peak	13	1.500	moderate	66	29	5				
St. Helens S (upper)	>12<18	1.505	moderate to wide	95	5					
La Malinche	>24	1.498	narrow	59	34	6	1			
Rio Frio	>36	1.498	narrow	67	25	8				
**Hueyatlaço	~ 250	1.498	narrow	1	14	18	24	28	11	4
**Bell's Artes Core, 70.5-70.7 m	Pre-Wisconsin?	1.504	narrow	1	4	8	20	40	21	6
Pearlette O	600	1.498	narrow			2	25	47	24	2
Bishop	700	1.498	narrow			5	18	54	21	2
Pearlette B	2,000	1.500	narrow					16	53	31
Bidahochi	Pliocene	1.498	narrow							100

* No actual mode. Wide \bar{n} range due to small change in composition in conjunction with incomplete hydration. ** Corn pollen these two locations

never published. Neither was our [USGS team's] Hueyatlaço paper...which was supposed to appear in [the 1975] meetings book."

above (younger than) the layer from which the scientists extracted the pollen of interest.

References

Barghoorn, E.S., et al. 1954. Fossil maize from the Valley of Mexico, *Botanical Museum Leaflets, Harvard University* 16(9): 229-40.

Friedman, I., and R.L. Smith. 1960. A new dating method using obsidian: Part 1, the development of the method. *American*

(abstract). *Geological Society of America Special Paper* 82, Abstracts for 1964, p. 164.

VIRGINIA STEEN-MCINTYRE, PhD, is a volcanic ash specialist; founding member of the Pleistocene Coalition; and copy editor, author, and scientific consultant for *Pleistocene Coalition News*. She began her lifelong association with the Hueyatlaço early man site in Mexico in 1966. Her story of suppression—now well-known in the science community—was

ance in the NBC special, *Mysterious Origins of Man* in 1996, hosted by Charlton Heston. The program was aired twice on NBC with mainstream scientists attempting to block it.

All of Virginia's articles in *PCN* can be accessed directly at the following link:

http://www.pleistocenecoalition.com/#virginia_steen_mccintyre

Member news and other info (cont. on page 8)

"Fred gives a tour of Master Pit 1 and Master Pit 2. Dr. Spreen shows

Calico Early Man Site YouTube tour and links to PCN Calico articles

PCN copy editor and writer, **Tom Baldwin**, found the link to a very informative YouTube



Fig. 1. Former Director of Calico Early Man Site (Barstow, California), Fred Budinger, with Dr. Allan-Spreen in Calico Master Pit 2. Still from YouTube program, *Explain This (Humans in America for over 200,000 years)*, produced by Dr. Spreen and filmmaker Kevin McMahon; posted January 2008.

and explains the National Geographic test pit."

video featuring PCN writer and former Director of Calico Early Man Site, Fred Budinger (**Fig. 1**). The short film is called *Explain This (Humans in America for over 200,000 years)*

[https://www.youtube.com/watch?v=0FCdTO9k_2s]. It focuses on the nature of the Calico dig site (rather than the artifacts, **Fig. 2**) containing proof of human occupation in North America for over 200,000 years.

Fred gives a tour of Calico's Master Pit 1 and Master Pit 2 at the 200,000-year level. The host, Dr. Allan Spreen, later does an excellent job explaining the purpose of Calico's 77'-deep 'control pit' and how a *National Geographic* skeptic recognized Calico's authenticity after results from choosing the control pit's location.

Prior to PCN's and its founding members regular publication of *mainstream-blocked evidence*, 'experts' have insisted there were no early people in the Americas. As PCN continues to disprove this, main-

stream anthropologists—without proper citation of earlier evidence even by such as the U.S. Geological Survey—are scrambling to claim ideas or evidence for themselves

even though they were part of the suppression. In standard practice such researchers commandeer particular topics as though prior work or observations never even existed. One-time Calico or Hueyatlaco critics or apathetic professionals try to claim suppressed discoveries covered in PCN for a decade as "new" (two recent examples being

to Calico and the Texas exhibit, *Handaxe to Figure Stone*). In some cases, mainstream anthropologists having been informed and updated on evidence by PCN are starting to realize its relevance and now, without citing sources, want to be seen as originators running ahead of the pack. This is typical anthropology (picture 'Commodus' as portrayed in *Gladiator* and you will have a sense of the type of approach this represents from *Donald Johanson's commandeering the Laetoli footprints* before Mary Leakey had a chance to announce them—resulting in decades of science fraud taught as fact—to modern opportunists who recognize things worth assimilating.

Calico has been covered in PCN since its debut in 2009 with more informative articles on the site than can be listed here. However, below are direct links to several of Fred's and Tom's articles. Fred's articles highlight his efforts to protect Calico. He was Director of the site after the passing of famed anthropologist Dr. Louis Leakey. Nearly 30 other articles—many with high-quality Calico artifact photos, audio clips of Dr. Leakey, and perspectives on early people in the Americas the reader will not find

anywhere else—can be found on our website, pleistocenecoalition.com. Simply go to the site and do a find for "Calico." That will highlight all direct-link articles with the word Calico in the title. Many other PCN articles also discuss Calico. Problematic sites like Calico, Hueyatlaco, etc., need to be protected from uninformed anthropologists and politicians alike.

FRED E. BUDINGER, JR., MA, RPA, is Senior Archaeologist at Budinger & Associates and former Curator (1974–1986) and Project Director (2000–2008) at Calico Early Man Site. Over the past

several years he has raised concerns and discussed in detail the threatened Calico artifacts and the gradual and deliberate destruction of the site in several articles including *Protecting Calico* (PCN #17, May-June 2012), *Saving Calico Early Man Site* (2012, same issue), and *The Calico Legacies*, December 2014 (PCN #32, Nov-Dec 2014). He has also provided several brief news items on the degraded state of U.S. archaeology and lack of preservation efforts and the subject of truth in science including *An important update on the state of affairs at Calico Early Man Site* (PCN #39, Jan-Feb 2016). In that report Budinger encapsulated current "professional" rulings: 1.) "No [Calico] artifacts can be seen by anybody," and 2.) A respected book author (*Bipoints Before Clovis*) who wrote to Director Schroth about flying out to California from Virginia to photograph selected Calico specimens for an up-coming book was given the following response: "The Calico collection is no longer available for study." Budinger continues his efforts to keep Calico site from being buried by popular archaeology as have other sites such as Hueyatlaco.

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Dr. Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, *The Evening and the Morning*, is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published many prior articles in PCN focusing on Calico, early man in the Americas, and *Homo erectus*. All of Baldwin's articles published in *Pleistocene Coalition News* can be found at the following link:

http://pleistocenecoalition.com/index.htm#tom_baldwin

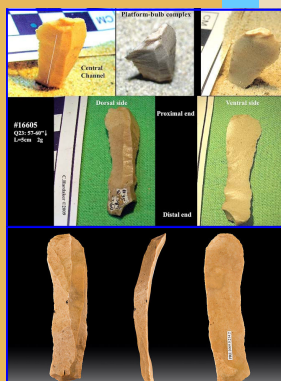


Fig. 2. PCN Layout Editor put this comparison together for *Revising the Calico of Louis Leakey, Part 1* (PCN #21, Jan-Feb 2013) and *Part 3: Audio clips from Leakey's 1970 Calico talk* (PCN #39, Jan-Feb 2016) in response to those unaware of how Calico's artifacts compare to Paleolithic Europe. **Top:** Artifact #16605, 50,000–200,000 BP, from PC founding member and 30-yr archaeologist, the late Chris Hardaker's, Calico Lithics Photographic Project. **Bottom:** Identical blade from the famous site of Brassempouy, France, 22,000–29,000 BP (public domain). Readers can judge the objectivity of "experts" who claim that the Calico specimens were *made by nature* while the European specimens are fully-accepted as *made by man*. –jf

Advances in technology do not reflect human evolution

By John Feliks

"Long-distance trade cannot be regarded as anything other than fully-modern human behavior."

Clinical psychologist Terry Bradford, PhD, keeps a watch out for evidence of *modern-level* intelligence in Paleolithic people which is still used by mainstream scientists to promote evolutionary ideas. For this issue of PCN, Dr. Bradford made us aware of a recent report on evidence of *long distance trade* 320,000 years ago. It is accompanied by standard implications that handaxes represent lesser-evolved humans. The *Science* paper implies that environmental challenges led to evolved intelligence and more sophisticated tools. It is the latest from mainstream anthropologist Dr. Richard Potts, Smithsonian (R. Potts *et al.* 2018. Environmental dynamics during the onset of the Middle Stone Age in eastern Africa. *Science* 3-15-18; popular version: "320,000-Year-Old Stone Tools Push Back Origins of Human Innovation," *sci-news.com*).

Readers should make no mistake; long distance trade cannot be regarded as anything other than fully-modern human behavior. And changes in technology say nothing at all about the intelligence of people who use either old or new technologies (see **Fig. 1**). Advances in technology do not imply any greater

intelligence only more people and easier sharing of innovations. Rather than admitting that the idea of early humans as less intelligent has been

the public that keeps them unaware of how this field manipulates public beliefs about human prehistory by giving them false ideas about the

past. It is science gone astray. Three fields have been commandeered—anthropology, biology, and paleontology—creating a false sense of agreement between them and a compromised public afraid to stand up to organized science fraud. Anthropology would rather publish what archaeologist Paul Bahn calls "a lot of rubbish" than the cumulative truth of what has already been discovered about the past.

See the author's series [Debunking Evolutionary Propaganda](#). Most of the series w/quick overviews of the first 18 parts can be accessed at [Part 19: Quick links](#) (PCN #42, July-August 2016). The two remaining parts can be accessed at [Part 20: 'Objective' stratigraphic column: Reality check—'Mass extinctions'](#) (PCN #43, Sept-Oct 2016) and [Part 21: Cores](#) (PCN #46, March-April 2017). [Click this link](#) for Parts 1-11 in interlinked html with magnifications of the 200 fossil images. On Richard Potts, see

Richard Dullum's, [Smithsonian challenged at travelling exhibit, "Exploring Human Origins"](#) (PCN #41, May-June 2016), [1.84 million-year old "modern human" bone being promoted as "not" *H. sapiens*](#) (PCN #42, July-August 2016), and [Handaxes dredged up on North Essex beach and who might have made them](#), [Part 2](#) (PCN #49, Sept-Oct 2017).

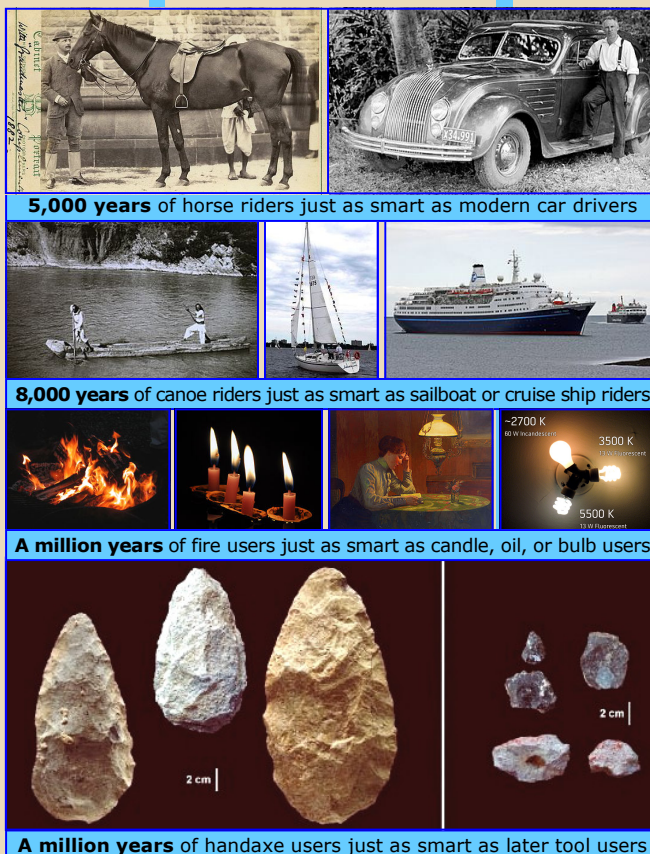
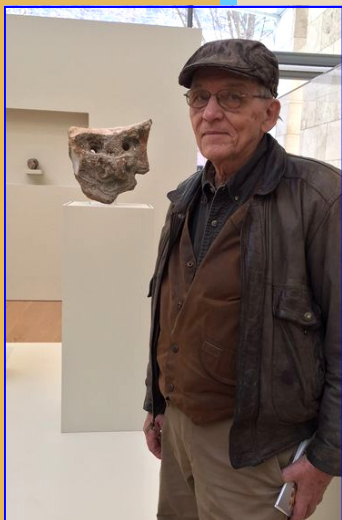


Fig. 1. Anthropology tries to get people to believe that advances in technology found in the archaeological record reflect an 'evolution' of human intelligence. There is no evidence for this while [evidence showing continuity of intelligence](#) is blocked by the science community. Technologies change but not people. **Row 1:** Horses were a transportation mainstay for 5,000 years. However, we don't think of the 'Horse Era' as a period of low intelligence or the 'Automobile Era' as a time of human evolution. **Row 2:** Canoes have been used for at least 8,000 years; yet no one would consider this long period to be a sign of low intelligence or the invention of sailboats and cruise ships as a sign of human evolution. **Row 3:** The ability to use fire has been around for a million years. However, we don't think of ourselves as more evolved because we use candles, oil lamps or electric light bulbs. **Row 4:** Dr. Potts' team perpetuates the evolutionary science error that a million years of handaxes (**Left**) suggests low intelligence while more sophisticated tools (**Right**) show "humans' evolutionary past." If we take away our rapid sharing of ideas and easy-access to supplies even our modern world's most intelligent people will revert back to the old standbys of horses, canoes, campfires. Our technologies are related to our societies—not human evolution.

repeatedly proved false anthropology just keeps moving the goalposts farther back in time hoping to some day turn up a genuine ape-man to prove Darwin right. It is the continuous blocking of evidence from

Walking in Nasher

By David Campbell



"The Makapangsgat pebble was much larger than I had imagined from viewing photos of it. There were also many subtle details which were not apparent in online images."

On March 14, I took advantage of a narrow window of once-in-a-lifetime opportunity to visit the Handaxe to Figure Stone exhibition at the Nasher Museum in downtown Dallas. I brought along my wife, son and his wife, and three granddaughters. My granddaughters may not have been fully aware of the significance of this event at the time but the numerous

photos we took will remind them when the realization arrives in years to come.

The tension of navigating downtown traffic was relieved due to the fact that a train now operates to take you from the suburbs to a station a few blocks from the Nasher. We were pleasantly surprised to find the entry fee had been waived that day to encourage visits from students on Spring Break. It was apparent from the moment we stepped inside that this museum was a very well funded one with world class art on display everywhere.

There were more exhibits of prehistoric art and artifacts than I had expected from the advance promotional literature. As always, pictures did not do the first hand experience justice. The Makapangsgat pebble (**Fig. 1**) was much larger than I had imagined from viewing photos of it. There were also many subtle details not apparent in online images. There was no

problem in recognizing it nor the West Tofts handaxe (**Fig. 2**) that were the stars of the exhibition which we sought out first. This was good because if I were to level any criticism it would be that the individual exhibits are not well labeled nor were they laid out in any logical or chronological order (see also **Figs 3-4**). My wife began to take photos of each one immediately as did my son and his wife. Matching our photos to the ones in the brochure handed out along with the brief descriptions and attributions proved to be a challenge later.

One of the more vexing matches were Boucher de Perthes' (1788–1868) examples from his own collection. [De Perthes](#)

(see *PCN* #14, Nov-Dec 2011) was among the earliest—if not the earliest—geoarchaeologist to recognize the extreme antiquity of the handaxes and the artistic na-

ture of both manuports (natural 'un-worked' stones chosen for their appearance



Fig. 1. The famous Makapangsgat jasperite pebble from South Africa. Image equalized to bring out detail. Photo by David Campbell.



Fig. 2. The famous 250,000-year old West Tofts handaxe from Norfolk, United Kingdom. Image slightly equalized to bring out detail. Photo by David Campbell.

by ancient people) and handaxes that incorporated fossils and other artistic or

> [Cont. on page 7](#)

Walking in Nasher (cont.)

"De Perthes was among the earliest—if not the earliest—geoarchaeologist to recognize the extreme antiquity of the handaxes and the artistic nature of both manuports (natural unworked stones chosen for their appearance by ancient people) and handaxes that incorporated fossils and other artistic or symbolic elements."

symbolic elements. Most of us can relate to his struggles against establishment

"antiquarians" who dismissed his finds as geofacts or much more recent artifacts. I must admit that I found some difficulty making that distinction myself with some of the exhibits. In particular a group of water worn pebbles gave no indication of any human association. My wife readily agreed when I commented: "We could have collected hundreds of these in a couple of hours on the Red River gravel bars. Do you think they would exhibit them here?" They had been

found in association with more recognizable artifacts in East Africa and this was not the first time I'd encountered this phenomenon. Likewise many of the manuports with grotesque human faces were little different from the iron ore cobbles we so frequently encountered here in North Texas. A non-descript limestone pebble with contrasting bands of red oxidized iron was also virtually identical to many my wife and I commonly encounter here in North Texas.

Since the Cretaceous geology of North Texas, North Africa and even Europe is often similar due to similar conditions of deposition

this came as no surprise. Due to my lack of knowl-

edge of rock art and manuports, I'm more than willing

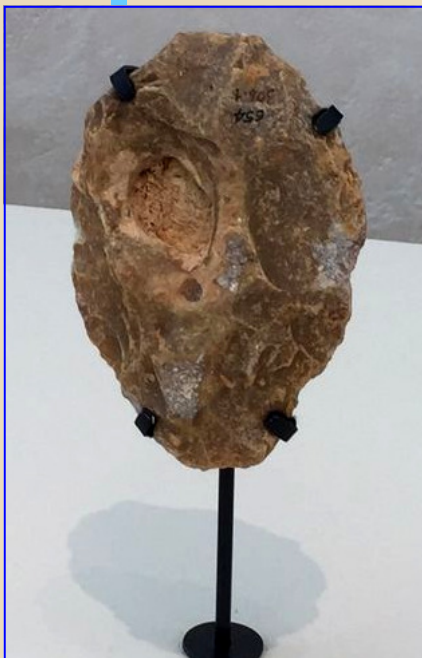


Fig. 3. Possible Boucher de Perthes handaxe or figure stone. Photo by David Campbell.



Fig. 4. Possible Boucher de Perthes handaxe or figure stone. Photo by David Campbell.

to defer to others with greater expertise. One thing that I have been aware of for many years is that objects that I find un-

usual and interesting were viewed likewise by ancient people. This was confirmed by the discovery of a Sandia point and Clovis lithics during the excavations of the Spanish mission of San Saba and Los Adaes in Texas. Even the most conservative Texas archaeologists confirmed that prehistoric and historic Amerindians collected artifacts, meteorites, mica as well as assorted geological oddities just as we do today. While this sometimes throws a monkey wrench into the archaeological record, it does reaffirm that human cognition has remained constant since the beginning and that ours is not in any way superior to our most ancient ancestors. I hope that many of you readers were able to have taken advantage of this rare opportunity to see first hand what most will only see in photo images.

DAVID CAMPBELL is an author/historian and an investigator of geological or manmade altered stone anomalies or large natural structures which may have been used by early Americans. He also has a working knowledge of various issues regarding the peopling of the Americas. Along with Virginia Steen-McIntyre and Tom Baldwin, Campbell is one of the core copy editors of *Pleistocene Coalition News*. Campbell has also written fourteen prior articles for *PCN* which can be found at the following link:

<http://pleistocenecoalition.com/index.htm#anarchaeology>

Author's website:
anarchaeology.com

Member news and other info (cont.)

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[Reconstructed face of Stone Age woman would be forbidden in Australia](#)

Vesna Tenodi

Patricio Bustamante, prolific and pioneering Chilean researcher on the subject of pareidolia in rock art, is one researcher who responded to last issue's exposés of ongoing misconduct in the UISPP and IFRAO, and journals such as *Rock Art Research*, *Current Anthropology*, and the *Journal of Human Evolution* cited for suppression of original and relevant work and the publication of plagiarized material based on such work including by editors and reviewers.

PCN is committed to revealing suppressed rigorous work and the fact that presenters at conferences such as the upcoming NeanderART Conference need to be aware that disreputable practices as described above are present. These and other forms of misconduct in academia are more and more being exposed.

In this particular instance, Bustamante has informed us of an official complaint sent to the leadership members of IFRAO—about 50 rock art authorities including Dr. Jean Clottes, Professor Dr. Luiz Oosterbeek, and Dr. George Nash—regarding mistreatment, suppression and plagiarism by its Convener Robert Bednarik. Sent over a year ago, March 12, 2017, it has been ignored and no effort is being made to stop Bednarik's well-known and ongoing practices.

Bustamante has invoked Articles 7(1) and 7(2) of the IFRAO Code of Ethics (see other articles this issue) which relate to misconduct including plagiarism as are common to Bednarik and various associates of neuro-

science evolutionism described in prior issues of *Pleistocene Coalition News*.

Bustamante sent the IFRAO cc message after long and tiresome efforts to resolve the matters with Bednarik directly (identical to PCN Editor's published experiences). In the e-mails are clearly seen the same tactics used in the past to block submitters' work while incorporating their ideas into his own writings without proper citation into IFRAO-affiliated venues or obscure or foreign-language publications. Bednarik then cites his own papers to claim priority. Other techniques used have been described by Portuguese archae-

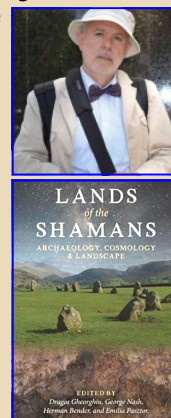
ologists such as Antonio Pedro Batarda Fernandes in *Coalition* journal. Academic misconduct resulting in damage to professional careers is not a small matter. Some, like famed archaeologist Dr. Joao Zilhao, having even received threats to end his career in rock art, have had enough and, now, like in *Retraction Watch* for biology and physics primarily, are beginning to publicize misconduct in the hope of bringing back some integrity to anthropology and counter its continuing decline as an honest objective science. More on this later.

The Impact of Fossils [Fig. 5 on Pinterest](#) (Fig. 1).

Experimental archaeologist and pyrotechnics expert, **Professor Dragos Gheorghiu, PhD** (National Univ. of Arts, Bucharest, Roma-

nia), has written that he is in process of a new PCN article. Gheorghiu and his colleagues are also working on a new book which will be out in October called, [Lands of the Shamans: Archaeology, Cosmology and Landscape](#).

Gheorghiu is author of several PCN articles covering the topics of spirituality and ritual in the archaeological record. PCN has also featured several reports on Gheorghiu's fascinating large-scale experimental land art archaeology work which can be accessed here: http://pleistocenecoalition.com/#Dragos_archaeologist_artist_pyro-tech.



[Link to PCN #51](#)



[Link to PCN #50](#)

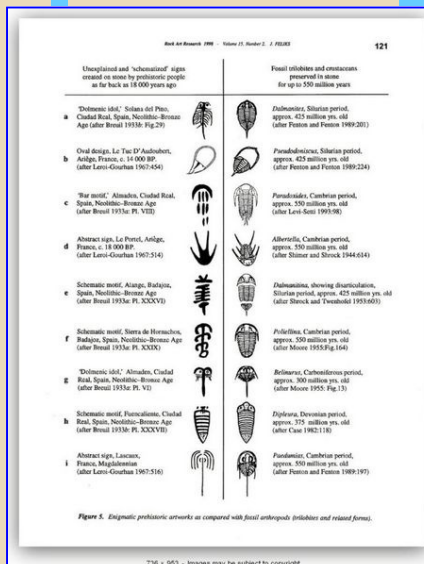


Fig. 1. PCN Layout editor's paper, *The Impact of Fossils on the Development of Visual Representation*—blocked by competitive editors and reviewers at *Current Anthropology* and *Rock Art Research*—has received a very good visual citation. The figure, which compares prehistoric rock art images with fossil trilobites from the same regions, is included in ["385 best Science images on Pinterest."](#) Contrasting its "no value" decree by competitive editor, Robert Bednarik, the figure has been called startling and impressive by Dr. Oliver Sacks, Dr. Paul Bahn, and others.

> [Cont. on page 9](#)

Member news and other info (cont.)

PCN passes 1000 pages this issue (#s from our archives):

#52 = 24 pages	March-April	2018	running total 1008 pages
#51 = 18 pages	January-February	2018	running total 984
#50 = 22 pages	November-December	2017	running total 966
#49 = 20 pages	September-October	2017	running total 944
#48 = 20 pages	July-August	2017	running total 924
#47 = 21 pages	May-June	2017	running total 904
#46 = 17 pages	March-April	2017	running total 883
#45 = 15 pages	January-February	2017	running total 866
#44 = 14 pages	November-December	2016	running total 851
#43 = 22 pages	September-October	2016	running total 837
#42 = 22 pages	July-August	2016	running total 815
#41 = 23 pages	May-June	2016	running total 793
#40 = 22 pages	March-April	2016	running total 770
#39 = 19 pages	January-February	2016	running total 748
#38 = 20 pages	November-December	2015	running total 729
#37 = 22 pages	September-October	2015	running total 709
#36 = 19 pages	July-August	2015	running total 687
#35 = 22 pages	May-June	2015	running total 668
#34 = 21 pages	March-April	2015	running total 646
#33 = 18 pages	January-February	2015	running total 625
#32 = 21 pages	November-December	2014	running total 607
#31 = 30 pages	September-October	2014	running total 586
#30 = 18 pages	July-August	2014	running total 556
#29 = 22 pages	May-June	2014	running total 538
#28 = 20 pages	March-April	2014	running total 516
#27 = 20 pages	January-February	2014	running total 496
#26 = 20 pages	November-December	2013	running total 476
#25 = 19 pages	September-October	2013	running total 456
#24 = 19 pages	July-August	2013	running total 437
#23 = 19 pages	May-June	2013	running total 418
#22 = 18 pages	March-April	2013	running total 399
#21 = 14 pages	January-February	2013	running total 381
#20 = 17 pages	November-December	2012	running total 367
#19 = 20 pages	September-October	2012	running total 350
#18 = 24 pages	July-August	2012	running total 330
#17 = 23 pages	May-June	2012	running total 306
#16 = 23 pages	March-April	2012	running total 283
#15 = 20 pages	January-February	2012	running total 260
#14 = 23 pages	November-December	2011	running total 240
#13 = 21 pages	September-October	2011	running total 217
#12 = 22 pages	July-August	2011	running total 196
#11 = 21 pages	May-June	2011	running total 174
#10 = 17 pages	November-December	2010	running total 116
#9 = 20 pages	November-December	2010	running total 116
#8 = 18 pages	November-December	2010	running total 116
#7 = 18 pages	September-October	2010	running total 98
#6 = 18 pages	July-August	2010	running total 80
#5 = 18 pages	May-June	2010	running total 62
#4 = 16 pages	March-April	2010	running total 44
#3 = 14 pages	January-February	2010	running total 28
#2 = 9 pages	November-December	2009	running total 14
#1 = 5 pages	October	2009	running total 5

On the upcoming NeanderART 2018 Conference

A call for ethical and scientific accountability

By Vesna Tenodi, MA, with additions by PCN editors



"The fact that Bednarik has been suppressing both academic and artistic freedom for the last three decades is cause for great concern."

MEDIA RELEASE
from the *Pleistocene Coalition News journal*,
April 2018

Re: Upcoming NeanderART 2018 Conference and its organizers

Question:

Is Robert G. Bednarik, who suppresses both artistic freedom and scientific research regarding the artistic capabilities of early people, fit to chair an event about prehistoric rock art?

To: the Italian media representatives, *National Geographic*, selected guest speakers, Australian Department of the Prime Minister and Cabinet, Premiers of State Governments, Australian media representatives, and other stakeholders

Re: Ongoing unethical, offensive, and unscientific conduct of Mr Robert G. Bednarik, one of the organizers/chairpersons of the NeanderART 2018 Conference

It is exciting to see the NeanderART 2018 Conference being organized in Turin, Italy, for 22-26 August 2018.

At the same time it is more than ironic that one of the organizers of this conference dedicated to prehistoric art is Robert G. Bednarik, head of both IFRAO (International Federation of Rock Art Organizations) and AURA (Australian Rock Art Research Association) organizations.

The fact that Bednarik has been suppressing both academic and artistic freedom for the last three decades is cause for great concern.

We feel compelled, in view of Robert Bednarik's unethical conduct, to alert the media and conference participants, as well as the general public, to the fact that Mr. Bednarik is unfit to chair the NeanderART 2018 Conference. On the side of contemporary artistic freedom and truth about Aboriginal history, Mr. Bednarik condones and encourages Aboriginal violence against non-Aboriginal Australians. He also actively participates in the corrupt Aboriginal Industry, the sole purpose of which is to maintain fabrications about Australian prehistory. On the scientific and academic side, Mr. Bednarik is well-known to be compelled by his competitive interests. When in positions of authority as conference chair or editor he actively suppresses and misappropriates original scientific research related to the artistic and intellectual abilities of Neanderthals *et al* by submitters and presenters by holding their work back as a means of informing and promoting his own work.

We urge media representatives as well as the general public to question Mr. Bednarik's false claims and offensive practices that are in the category of academic misconduct and demand that he tell the truth.

As only one example, Mr. Bednarik, who developed the IFRAO *Code of Ethics*, has incorporated into the ethics a false claim that Australian Aborigines hold copyright on Australian prehistoric—and pre-"Aboriginal"—rock art. As

another example, Mr. Bednarik does not himself abide by the Code's Article 7(2) that members must not plagiarize the work of other researchers.

In the *Code of Ethics*, Mr. Bednarik falsely states the following:

Article 3. Issues of Ownership
3 (4). Copyright and ownership of records... traditional indigenous owners possess copyright of the rock art designs.

This is an unlawful claim, since both international and Australian copyright law, as well as Intellectual Property law, clearly state that there is no copyright on ancient art. Prehistoric art, its images, symbols, styles and designs are all in the public domain and anyone can use them.

It is a cause for concern, to see intelligent people being misled into believing that this *Code of Ethics*, containing such lies, is actually ethical.

Mr. Bednarik was given the benefit of the doubt. Assuming he might just be ignorant of the law as it stands an official complaint was sent to him in June 2012 advising him that there is no copyright on prehistoric art and his false claims should be deleted from his IFRAO *Code of Ethics*.

Rather than apologizing for misleading and deceiving both the IFRAO membership as well as the general public, Mr. Bednarik responded with a vulgar tirade, claiming that artists who reference their art to prehistoric motifs must first obtain "legal permission from the relevant indigenous custodians."

> [Cont. on page 11](#)

NeanderART Conference and call for scientific accountability (cont.)

"Some people, who have personal experience with Mr. Bednarik's unethical methods in other aspects of his work, say that they are intimidated by him being in a position of such power and influence. As a consequence, they are understandably reluctant to speak out about his inappropriate conduct."

This shows problems with Mr. Bednarik's academic character determined to continue promoting this lie.

Because of this and other lies, Australian non-Aboriginal artists and free thinkers—who do not support the false claim that Aborigines were the "first people" in Australia—have suffered enormously. This includes archaeologists, anthropologists, writers and artists. Archaeologists and anthropologists are usually easily dealt with. As soon as their career is threatened they are willing to subscribe to any lie in order to keep their jobs. 'Disobedient' people—such as Australian artists who reference their art to prehistoric Wanjina and Bradshaw paintings—have had their art vandalized, their homes invaded, and their lives threatened.

It is important to mention that Wanjina and Bradshaw anthropomorphic images were not originally created by Aborigines, but—by their own admission—by an earlier people. However, some Australians have left Australia in order to create art and express their opinion freely without fear of Aboriginal violence and intimidation by the Aboriginal industry.

Since the NeanderART 2018 Conference is about art, it would be fitting to ask Mr. Bednarik why he keeps promoting such a dangerous lie? Some people, who have personal experience with Mr. Bednarik's unethical methods in other aspects of his work, say that they are intimidated by him being in a position of such power and influence. As a consequence, they are understandably reluctant to speak out about his inappropriate conduct.

Mr. Bednarik may be a very smart man, as many devious people often are, and with a large volume of work to his

name. But all the good things he has done do not justify the falsehoods he continues to unabashedly promote. All his good work is heavily outweighed by this legally incorrect and morally abhorrent lie. The false claims contained in Mr. Bednarik's *Code of Ethics* are both unlawful and unethical.

Unless he comes clean and publicly admits that indigenous people do not have 'copyright' on prehistoric rock art, and that the imagery and designs are actually in the public domain, as well as renounce his practices of suppression and plagiarism of submitters' and presenters' original work, Mr. Bednarik should not be allowed to chair or organize any serious event. An editor so malicious and so eager to vilify anyone who opposes him (covered by many researchers in various journals) should not be welcome among a group of any fair-minded and genuine researchers. Someone with such disregard for honesty in science and for the copyright law obviously lacks the integrity expected and required to run the NeanderART 2018 Conference.

Since this conference is about prehistoric art, it is important for participants to be aware of Mr. Bednarik's ongoing misconduct in this arena. As for many more instances of his wrongdoings in other aspects of research please refer to the *Pleistocene Coalition News* journal which has dedicated its current issue to this very topic of suppression of truth in science.

In protest against Mr. Bednarik's unethical behavior and false claims, a group of international artists will be conducting a number of events along the Adriatic Coast in August, under the umbrella title, "Truth Telling," to coincide with the NeanderART Conference. The objective is to raise awareness about lies enforced by the mainstream,

and to reclaim academic freedom and freedom of expression which were stolen from artists and free-thinking scientists everywhere by someone like Mr. Bednarik.

The main protest-event is scheduled to be held close to the Neanderthal Museum in Krapina in Croatia, with artists creating an art-installation entitled, "Wanjina Belongs to Me," exposing the current reverse racism against non-indigenous people in Australia.

For more information on the arts matters, relevant Australian politics, copyright, etc., please contact Vesna Tenodi, Australian archaeologist, artist and writer at:

ves.ten2017@gmail.com

To find out more about Aboriginal violence and attacks on non-Aboriginal researchers, artists, and authors, as well as about the corrupt Aboriginal Industry that Robert G. Bednarik belongs to, interested readers can also visit:

http://pleistocenecoalition.com/#vesna_tenodi

www.modrogorje.com

<http://indigenousevidence.org/dnn/>

For more information about suppression of evidence and dishonesty in science as promoted by Mr. Bednarik and others in the field of anthropology in general, please see the archives and current issues of [Pleistocene Coalition News](http://pleistocenecoalition.com/#vesna_tenodi).

To inform the PC of similar personal or professional academic experiences as described with the anthropology community in general please write to PCN's editors:

John Feliks
jfeliks24@gmail.com

Virginia Steen-McIntyre
vcsmci.36@gmail.com

Tom Baldwin
gonetoutah@yahoo.com

David Campbell
fred-dobbs@usa.net

NeanderART Conference anthropological accountability

Rhetorical questions already answered affirmatively for decades are being posed again by two organizations with a history of academic and scientific misconduct.

Misconduct in the UISPP and IFRAO includes—among other things—suppression of evidence, the blocking of presenters' programs and publications, falsification of event records, and the misappropriation of presenters' submissions all by competitive researchers serving as editors and session chairs. A looming crisis for Paleolithic anthropology as a science is being caused by its false portrayal to the public that evidence which is already known doesn't exist.

“Is there Palaeoart before Modern Humans? did Neanderthals or other early Humans create Art?”

NeanderART2018

International Conference
will be held at the Campus “Luigi Einaudi” University of Turin, Italy
by Centro Studi e Museo d’Arte Preistorica (C-SMAP) from 22 to 26 August 2018

ACADEMIC SESSIONS will be from 22 to 24 August 2018
followed by FIELD TRIPS TO NEANDERTHAL SITES on 25 and 26 August 2018
(Humane Cave, Verona, Italy and Cova Catala Cave, Bergomago, Italy)

THE THREE SESSIONS:
1. Changes in environment and human adaptations
2. Changes in the cultural and non-cultural productions in two million years of human history
3. The dawn of art-like productions and languages

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“In normal sciences, when old theories are disproved and new paradigms are already set into motion, the fields then proceed forward with this new knowledge to as yet unknown discoveries. They do not block evidence from the public.”

“Is there Palaeoart before modern humans? Did Neanderthals or other early humans create art?”

Rhetorical already-answered questions re-asked by UISPP (International Union for Prehistoric and Protohistoric Sciences) and IFRAO (International Federation of Rock Art Organizations)—two organizations with a collaborative history of suppression.

These questions are being re-asked as though abundant and already-acknowledged evidence doesn't even exist. This creates an ethical dilemma for the field of anthropology. In normal sciences, when old theories are disproved and new paradigms are already set into motion, the fields then proceed forward with this new knowledge to as yet unknown discoveries. *They do not block already-known evidence from the public.*

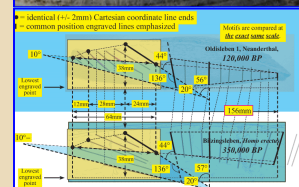
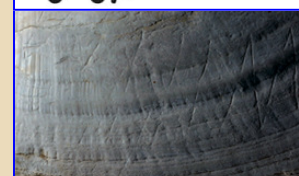
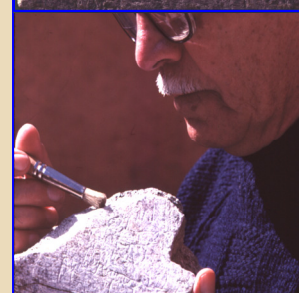
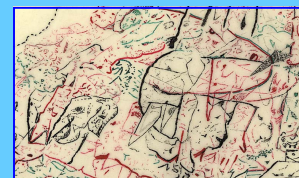
It is well-documented that the editors of UISPP-IFRAO have already acknowledged the convincing nature of evidence regarding the artistic and technical capabilities of early peoples accrued over the past 50 years. However, they are knowingly blocking it and, so, are compromising public knowledge and taking advantage of public trust.

Earlier, the field of psychology had similar ethical problems including of research integrity and honestly reporting to the public. Public trust in the field

diminished to such a low level it was essential to develop stronger ethical codes to address misconduct in the field.

Unfortunately, misconduct in UISPP and IFRAO, and anthropology in general, is more disconcerting. This is because anthropology is full of poorly-educated professors aggressively manipulating the identity of both individual persons and large cultural groups alike through promulgating dishonest reporting and falsely teaching ‘as fact’ ideas which have long been disproved. Science fraud like this is rampant in the aspect known by the inconvenient title of ‘paleoanthropology’ and its subfield ‘rock art research.’ The level of deception used is culturally damaging with misconduct present not only in organizations like UISPP and IFRAO but also in mainstream academia.

After our last issue detailing at a deeper level instances of [scientific misconduct involving the UISPP-IFRAO](#) we received more examples of same from our readers. These included having original submissions plagiarized by IFRAO editors, relevant papers blocked from presentation and credit taken for ideas in same work when the original researcher discovered them in the IFRAO Editor's work without citation. Please keep in mind that PCN Layout editor has related direct experience with the same editors and similar experiences as far back as 1995. There comes a time when the integrity of such organizations must be addressed. To make this point more clear, PCN Layout editor



also witnessed another editor embezzle ideas from XV UISPP Congress presenters. Asked to view an online publication

> [Cont. on page 13](#)

Anthropological accountability (cont.)

"Anthropologists are... responsible to the public... they owe a commitment to candor and to truth in the dissemination of their research results and in the statement of their opinions as students of humanity."

—American Anthropological Association, 2016

shortly after the Congress, sure enough, the plagiarized results were instantly recognizable. Such misappropriation is concealed through the citation of *diversionary references* and conversion of original and innovative ideas into faddish neurobabble. One of the Lay-out editor's papers, [Phi in the Acheulian](#), presented at the same Congress was misappropriated in the same manner by the same editor with the other editor doing similarly. Such editors have found a means of easy access to the latest ideas before they're published. These they place into their own quickly-published writings without citation while holding back the original papers. Prolific Chilean researcher, Patricio Bustamante, in a complaint sent to IFRAO leadership—nearly 50 addressees—described a near exact experience. The complaint was escalated as the response from the IFRAO editor involved, Robert Bednarik, was that of deleting Bustamante's *Rock Art Research* subscription.

So far, *PCN* is aware of such examples with UISPP, IFRAO, and EAA from North America, South America, Europe and Australia. The problems include not only independent researchers but also well-known university professors. Without accountability for such, anthropology is in trouble as a science.

Below are relevant excerpts from *Past Statements on Ethics* by sponsors of the American Anthropological Association, 2016. Consider these in context of the UISPP and IFRAO actions described above. *PCN* is interested in hearing from readers who may have experienced similar:

Responsibility to the public

Anthropologists are...responsible to the public... they owe a commitment to candor and to truth in the dissemination of their research results and in the statement of their opinions as students of humanity.

a. Anthropologists should not communicate findings secretly to some and withhold them from others.

b. Anthropologists should not knowingly falsify or color their findings.

c. In providing professional opinions, anthropologists are responsible ...for integrity in explaining both these opinions and their bases.

d. ..Anthropologists...bear a professional responsibility to contribute to an 'adequate definition of reality' upon which public opinion and public policy may be based. ...

Responsibility to the discipline

Anthropologists bear responsibility for the good reputation of the discipline and its practitioners.

a. Anthropologists should undertake no ...research whose results cannot be freely derived and publicly reported.

b. [point b. not related to topic]

c. ...The responsibility is...to conduct research in a way consistent with a commitment to honesty, open inquiry...

d. Anthropologists should not present as their own work, either in speaking or writing, materials directly taken from other sources.

[Eds. Note: This one, from direct and repeated experience of many researchers, appears to be equal to suppression. It is a common problem in anthropology. *Retraction Watch* recently published that misconduct accounts for most of the retractions in science.]

Responsibility to students

In relations with students, anthropologists should be candid, fair, non-exploitative, and committed to the student's welfare and progress. ...Honesty is the essential quality of a good teacher... Beyond honest teaching, anthropologists...have ethical responsibilities. ...instruction in ethics...

[Eds. Note: This is a serious problem in anthropology as most professors aggressively teach anthropological *myths* as fact. Conflicting evidence is blocked from students and classroom ridicule should they express doubts about what they are being told.]

Epilogue

In the final analysis, anthropological research is a human undertaking, dependent upon choices for which the individual bears ethical as well as scientific responsibility. ...When anthropologists, by their actions, jeopardize peoples studied, professional colleagues, students or others, or if they otherwise betray their professional commitments, their colleagues may legitimately inquire into the propriety of those actions, and take such measures as lie within the legitimate powers of their Association as the membership of the Association deems appropriate." —American Anthropological Association 2016" —End of 2016 AAA overview of past ethics.

Finally, here are a few excerpts from the AAA 2012 Ethics Blog's latest adopted general ethics:

Principles of Professional Responsibility, posted November 1, 2012, by the American Anthropological Association.

"These principles provide anthropologists with tools to engage in developing and maintaining an ethical framework for all stages of anthropological practice."

"In their capacity as researchers, anthropologists are subject to the ethical principles guiding all scientific and scholarly conduct. They must not plagiarize, nor fabricate or falsify evidence, or knowingly misrepresent information or its source."

"Anthropologists may gain personally from their work, but they must not exploit individuals, groups...Further, when they see evidence of research misconduct, they are obligated to report it to the appropriate authorities."

"Anthropologists should appropriately acknowledge all contributions to their research, writing, and other related activities."

There comes a time that if a science is not serving the public honestly it needs to be re-examined. This is especially true in sciences related to human origins. —jf

Relevant reprint from *PCN #33, Jan-Feb 2015*. In back-to-back articles, Tom Baldwin and John Feliks demonstrated that the *very same artistic abilities* were present in Paleolithic people living 75,000, 120,000, 375,000 and 500,000 years ago.

The first artist: Comparing Blombos with an artifact dated half a million years older

By Tom Baldwin



"Among Dubois' artifacts, —reliably dated to between 430,000 and 540,000 years old—the students found a shell that had been over-looked for about 125 years. It had carvings very similar to the Blombos Cave art."

As of this writing, the current *National Geographic* magazine (January 2015)

is featuring an article on the first works of art done by mankind. The very earliest possible artifact mentioned by them is the Berekhat Ram. It is a piece of volcanic stone that in its natural state resembled a female head and torso. It shows evidence of having afterwards been deliberately altered to appear even more humanlike.

The magazine notes that the Berekhat Ram artifact is a quarter million years old and while controversial, says it may be the first example of art. That controversy, of course, is a product of its age. If dated at say ten thousand years old, the Berekhat Ram would be much more readily accepted. It almost always comes down to age. You see, modern archaeologists do not have a very high view of early man, and the earlier the man the less he is respected.

I've come to think that this is just something that comes natural to us human beings. Every generation thinks that it is the greatest one ever, a step or steps above the previous one. I think this holds true as a general rule, although it is hard to imagine some barbarian horde, howling through the ruins of Rome while the air hung heavy with the smoke of burning books, thinking of themselves as a step up on that ladder.

So then, archaeologists being human too, and believing in a steady progression by mankind up the evolutionary ladder (with just a few slips, i.e. the

fall of Rome, etc.), find themselves in somewhat of a pickle. For you see there have been about twenty five thousand generations in the last half million years, and if each was getting better than the last... Well that makes mankind's ladder pretty long and those starting up from down there on the first few rungs must have

come from pretty far down. So far down, in fact, they could not have been much more than glorified chimps. Surely not capable of art. Such a level of sophistication must not have come along until recently.

In fact, the first "art" the authors of the *National Geographic* are willing to fully embrace is a cross hatching design that was done on some ocher dated to between 65,000 and 75,000 years old that was found in the Blombos Cave in South Africa (**Fig. 1, Top**). The magazine makes a pretty

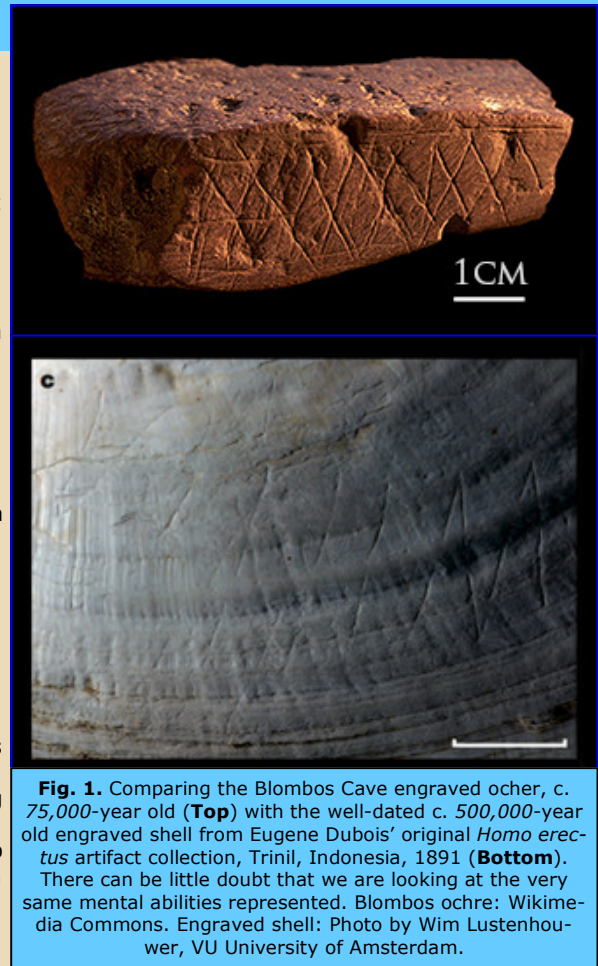


Fig. 1. Comparing the Blombos Cave engraved ocher, c. 75,000-year old (**Top**) with the well-dated c. 500,000-year old engraved shell from Eugene Dubois' original *Homo erectus* artifact collection, Trinil, Indonesia, 1891 (**Bottom**). There can be little doubt that we are looking at the very same mental abilities represented. Blombos ochre: Wikimedia Commons. Engraved shell: Photo by Wim Lustenhouwer, VU University of Amsterdam.

bold statement about this artifact. It says: "These seem rudimentary, but creating a simple shape that stands for something else—a symbol, made by one mind, they can be shared with others... Even more than the cave art these first concrete expressions of consciousness represent a leap from our animal past toward what we are today—a species awash in symbols, from the signs that guide your progress down the highway to the wedding ring on your finger and icons on your iPhone."

> [Cont. on page 15](#)

The first artist (cont.)

"Modern archaeologists do not have a very high view of early man, and the earlier the man the less he is respected."

But a problem has arisen. I suspect it has to do with the time it takes a magazine like the *National Geographic* to go from conception to print in order to meet a mailing deadline. For you see, some students decided to go through the collection of artifacts assembled by Eugene Dubois, the Dutch archaeologist who, back in 1891, found the very first evidence of *Homo erectus* whom he called Java Man. There among Dubois' artifacts—reliably dated to between 430,000 and 540,000 years old—the students found a shell that had been overlooked for about 125 years. It had carvings very similar to the Blombos Cave art (**Fig. 1, Bottom**).

I am willing to bet that the *National Geographic* statement about the cross hatching

on the ocher as representing a "leap from our animal past toward what we are today," would not have found its way into the magazine if the issue had not already gone to print when the students' discovery was announced. For you see, that idea of incremental leaps from generation to generation, they just went by the board. As the Pleistocene Coalition has long held and supported with over 30 issues filled with such evidence, early men and women were not a bunch of grunting savages sitting around a fire and tossing skulls into the air. They may not have had cell phones but their brains were as good as ours. Our sophistication is built on theirs along with the knowledge and discovery of succeeding generations and not on increasing intelligence.

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, *The Evening and the Morning*, is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published ten prior articles in *PCN* focusing on Calico and early man in the Americas.

Links to all of Baldwin's articles on Calico and many other topics can be found at:

http://pleistocenecoalition.com/index.htm#tom_baldwin

Variation on a shared syntax

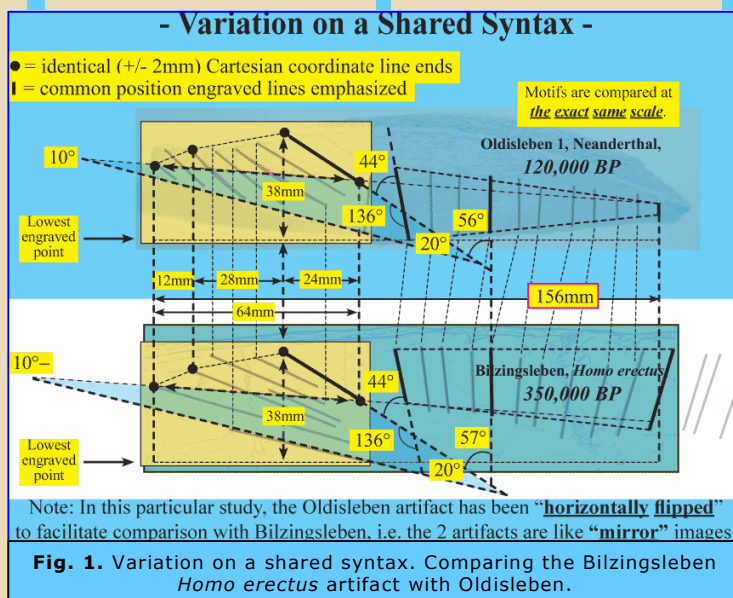
By John Feliks

Tom Baldwin's astute observations regarding the identical workmanship of the Blombos Cave and Trinil engravings despite their great differences in age encouraged me to share the slide attached here (**Fig. 1**). It is a study of the common elements between the *Homo erectus* engraved elephant tibia bone from Bilzingsleben, Germany, dated 350,000–400,000-years old and the 120,000-year old 'Neanderthal' engraved bone from Oldisleben—10.5 km away. The same message is coming through in both of the comparisons, namely, that the level of human competence indicated appears to be identical. This is a never-published November 2006 study 'requested' of me by the Chair of the "Pleistocene Palaeoart of the World" session immediately following the XV UISPP Congress in Lisbon. The request was to produce

a geometric study of the Oldisleben artifact in the same style that was applied to the Bilzingsleben artifacts

first by the UISPP Congress itself and then by the *Journal of Human Evolution*. This and Baldwin's comparison shows a

"It is understandable why the evolution community does not wish that such evidence be published."



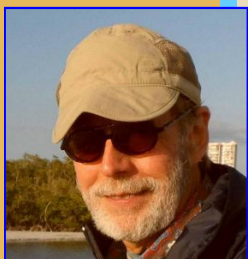
as presented at the Congress. Ironically, the study was done at the same time *The Graphics of Bilzingsleben* publication was already in the process of being blocked (for five years)

similar human mind at work 75k, 120k, 375k, and 500k years ago. It is understandable why the evolution community does not wish that such evidence be published.

Refined thinking regarding Ice Age animals in rock art

By Ray Urbaniak Engineer, rock art researcher and preservationist

"Petroglyph and pictograph images appear to be a



good indicator as to which animals existed or survived longer than is presently believed."

As a matter of record, I quite accidentally stumbled into writing about my findings of Ice Age animals depicted in rock art. However, I have now had a number of years researching Ice Age animals including keeping up with the latest published discoveries. In the process, I have refined my observations and ideas based on that research. Often, new discoveries are made that not only change current ideas about particular animals discussed (e.g., what is very likely an extinct American cave lion in **Figs. 1–2**) but should actually change ideas about how we approach the entire field.

For instance, mammoths were long believed to have gone extinct about 10,000 years ago. Now the latest findings indicate that mammoths survived on St Paul Island, Alaska, until c. 5,700 years ago in addition to surviving on Wrangel island, Russia, until c. 1700 BC or only 3,700 years ago [**Eds. Note:** To give a sense of how recent this historically it is the time including such as origin of the Proto-Semitic languages, beginning of the Hebrew Calendar, and even proliferation of stone and wooden wheels].

Gomphotheres—elephant-like mammals related to mammoths and mastodons—are believed to have survived in South America until just over 6,000 years ago. This animal was mistakenly thought to have been extinct long before the arrival of humans in North America.

This same story of much longer survival than commonly believed is most



Fig. 1. Likely only known prehistoric depiction of the now extinct American Cave Lion found in a cave near the author's home. Photo: Ray Urbaniak.

likely true for various species of pronghorn antelope as well. They are believed to have gone extinct before the arrival of humans in North America (see my other article this issue:

[Earliest maize depicted in southern Utah petroglyph, Part 2: Antiquity-corroborating images](#)).

Some of these pronghorns—as well as ibex—are also not believed to have ever even lived in this region so apparent depictions of such in rock art are usually met with instant resistance.

The truth is that the preservation of fossils is a very murky area. Few animals are fossilized and few animal and human bones survive long periods.

Popular extinction dates and areas of habitation are simply derived because bones and horns have not been found yet in these areas. One possible reason for this is that possums, raccoons, squirrels, porcupines, chipmunks, mice, rats and any other animal that needs calcium eat antlers and horns. Rodents chew on antlers for the mineral content and also because of their dentistry. Rodent teeth grow continually so they need to chew to keep them worn down.

Other reasons can be found at scienceabc.com in an easy to read article titled Science of the Skeleton: Why Don't bones Decay? Here is an excerpt:

"If a body is exposed to water, insects, open air, or highly acidic soil, then bacteria and fungi will be able to invade that porous network, and seek out the proteins of the collagen within the bones, which causes those bones to break down and eventually crumble to dust!"

It has taken many years of research but I now believe that many extinction dates and locations of last standing of various animals are just educated guesses.

Until recently, I had read about and accepted that such-and-such a species died out before the last ice age and that another species died out at the end of the last ice age. Now, through much research and combining evidence from different fields, I realize that this simply isn't true! It is a generalization based on a limited sampling of fossils and bones that happen to have been found to date.

The mainstream, however, teaches their interpreta-

> [Cont. on page 17](#)

Refined thinking on Ice Age animals in rock art (cont.)

"Through the discovery and careful analyses of rock art depictions, I believe it is possible that paleontologically non-recorded species of pronghorn antelope could have existed as well."

tions as fact, so, many researchers base their ideas on a presumption that extinction dates are true. These things need to be questioned which is what I do in these articles.

I have discovered this especially to be so based on proposed identifications of various species of pronghorn depicted in ancient North American rock art that are believed by paleontologists to have gone extinct before the end of the Pleistocene. However, rock art depictions appear to indicate that some of them may have survived much longer, to the end of the Pleistocene and even later. Other images appear to confirm the presence of ibex, saiga antelope, and other animals in Southern Utah and Arizona where they are not even supposed to have lived.

How many other species survived much longer than taught in pockets in certain areas where dates have been generalized based on the discovery of just a few known fossils? Through the discovery and careful analyses of rock art depictions, I believe it is possible that paleontologically non-recorded species of pronghorn antelope could have existed as well.

The *Tetrameryx shuleri* (Shuler's pronghorn) is an extinct pronghorn which lived until 11,000 –12,000 years ago. Its existence is based on scant remains at five sites, and possibly only three

sites in Texas since horns were not found at the other

varieties existed which haven't as yet been found

in the fossil record? Some of these anti-locaprids that survived near the end of or after the end of the Ice Age may, in fact, be depicted in rock art despite an absence of fossil evidence (again, see my other article this issue focusing on the pronghorns).

These dates are only based on what has been found to date, and as you can see from the above discussion, dates are constantly changing as new evidence becomes available. I propose that the petroglyphs I offer in these two articles should be considered as evidence of previously unknown species.

Petroglyph and pictograph images appear to be a good indicator as to which animals existed or survived longer than is presently believed.

I accept that many descriptions of extinct animals were passed down by way of oral tradition. However, the detail and animated quality of some pictographs and petroglyphs are so life-like as to suggest a personal intimate knowledge of these animals. The inhabitants of this area were either familiar with them before these same

people presumably migrated here from Beringia

> [Cont. on page 18](#)

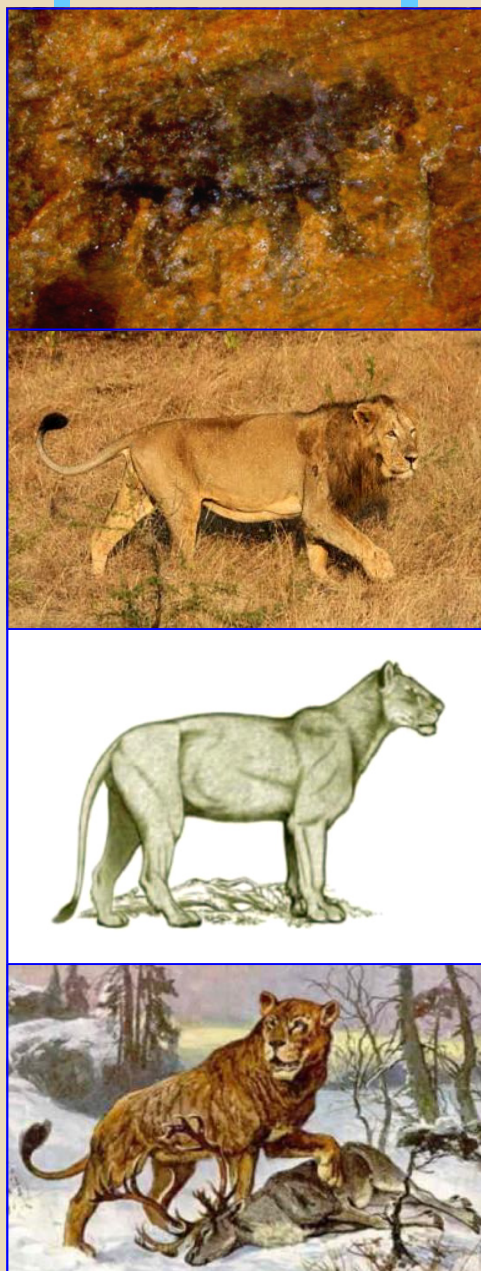


Fig. 2, Top: American cave lion pictograph discovered in a cave near my home. Photo: Ray Urbaniak. **Second from top:** Asiatic lion. **Second from bottom:** American lion; compare the tail length with that in the pictograph. **Bottom:** Cave lion. Images from Wikimedia Commons. Each of these show characteristic traits which can be seen in the pictograph.

2 sites! Therefore, it could easily have survived longer, and begs the question of how many other

Refined thinking on Ice Age animals in rock art (cont.)

"The American Cave Lion was not supposed to have lived in this area, and this depiction, as far as I know, is the only depiction of such in North America."

or they lived with these animals in this area!

The proposed cave lion discovery is a good example. I took a fresh look at the photos I had taken in a Palo cave not too far from my house. When I had visited there initially I was not studying ice age animals. I found the remarkable image (as seen in **Figs. 1–3**) which I knew dated to Paleolithic times and most likely depicted an ice age animal; but at the time, I was uncertain what animal it might be. At first I thought it might be the image of a giant ground sloth but this was problematic because it didn't have a tail.

However, on closer examination I spotted a tail on top which looks like the tail of an extinct American Cave Lion! This animal—which based on fossil evidence weighed up to 900 pounds—is speculated to have gone extinct 11,000 years ago.

I sent a copy of the proposed American cave lion pictograph to Mark Willis, an archaeologist friend of mine who has done a lot of work in a cave in France. He wrote me back saying right up: "It looks pretty convincing to me."

While in the process of research I discovered some interesting information on the genetics of the American lion. The following is from an article on thoughtco.com titled, The American Lion (*Panthera Leo Atrox*):

"According to a recent analysis of mitochondrial DNA (which is passed on only by females, thus al-

The cave where I found this image had been documented by a very good archaeologist who I happen to know. I searched until I found his drawings of the artwork in the cave and realized that he had missed the tail just as I initially did.

The American Cave Lion was **not** supposed to have lived in this area, and this depiction, as far as I know, is the only depiction of such in North America. Furthermore, I feel this painting could only have been made by someone intimately familiar with the animal! It should also be noted that in the same cave is a depiction of what appears to be a gomphothere elephant.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art, Urbaniak has written many prior articles with original rock art

and petroglyph photography for PCN which can all be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

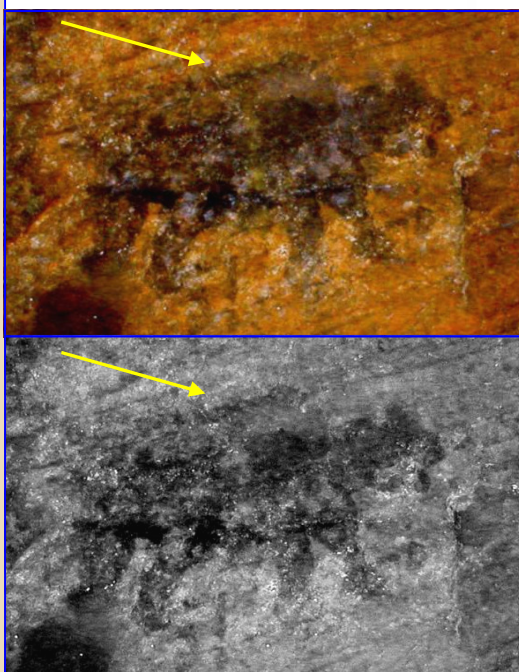
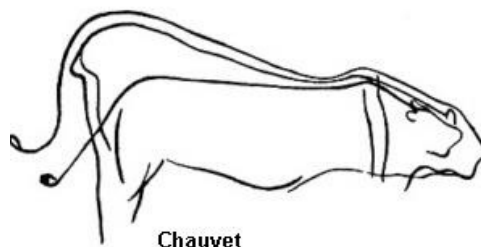


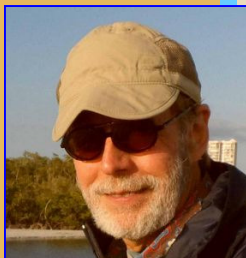
Fig. 3.Top: Sketch of lion image from the Paleolithic Chauvet Cave, in France, specifically showing the lions' tails. Middle and Bottom: Since I and the archaeologist who first noted the image both missed the tail early on (yellow arrow) I did an enhanced black and white version to better show the tail. This tail which has a tuft on the end is only such tail found in the lion family and not mountain lions.

lowing for detailed genealogical studies), the American Lion diverged from an isolated family of Cave Lions, cut off from the rest of the population by glacial activity, about 340,000 years ago. From that point on, the American Lion and the Cave Lion coexisted in different North American territories, pursuing different hunting strategies."

Earliest maize depicted in southern Utah petroglyph, Part 2: Antiquity-corroborating images

By Ray Urbaniak Engineer, rock art researcher,
rock art preservationist

"Notice also the



direction of the prongs of the prong-horns—they face forward. Deer prongs face in the reverse direction."

As I mentioned in [Part 1](#), the portion of the Southern Utah petroglyph panel featured in the last two issues ([Fig. 1](#)) appears to depict the rain god with a corn plant on his right and a very early maize cob on his left. It is probably the precursor to the Aztec goggle-eyed god Tlaloc. In Nahuatl: "He Who Makes Things Sprout."

The small glyph between the Rain God and the Maize plant, that looks like a squiggly line with 2 dots below it, appears to depict 2 maize kernels and one of them has sprouted.

Continuing from Part 1:

To confirm an old age date, I reviewed some other Ice Age animal images on this same panel. A few of which I have featured in prior articles.

First, and most importantly, there are the many animals depicted resembling extinct straight-horned pronghorn antelope. [Fig. 2](#) shows one example of what many might

and Middle images) have three prongs, each with the longest prong being in the front! Notice also the direction of the prongs of the prong-horns—they face forward. Deer prongs face in the reverse direction.

While studying the Maize panel I recalled another image I assumed was a deer in a slot not too many miles away ([Fig. 3](#)). The primary features of the creature depicted are almost identical to the image on the Maize panel.

My having found apparent extinct pronghorns (such as [Figs. 2 and 3](#)) depicted in Paleolite petroglyphs strongly suggests that just because a fossil (such as the *Ramoceros* of [Fig. 2, Left](#)) has been dated to 14.5 million years doesn't mean that such pronghorns didn't survive till much later dates such as even up to the

end of the last ice age! It is also possible that other far less ancient skeletons or

isolated bones found the past several hundred years were mistaken for—or scientifically misidentified as—deer.

[Eds. Note: If anthropologists can mistake bear teeth and horse skulls for ancient 'hominids'—as they have, as noted in PCN #25, Sept-Oct 2013 (e.g., C. Gamble, *The Palaeolithic societies of*

> [Cont. on page 20](#)

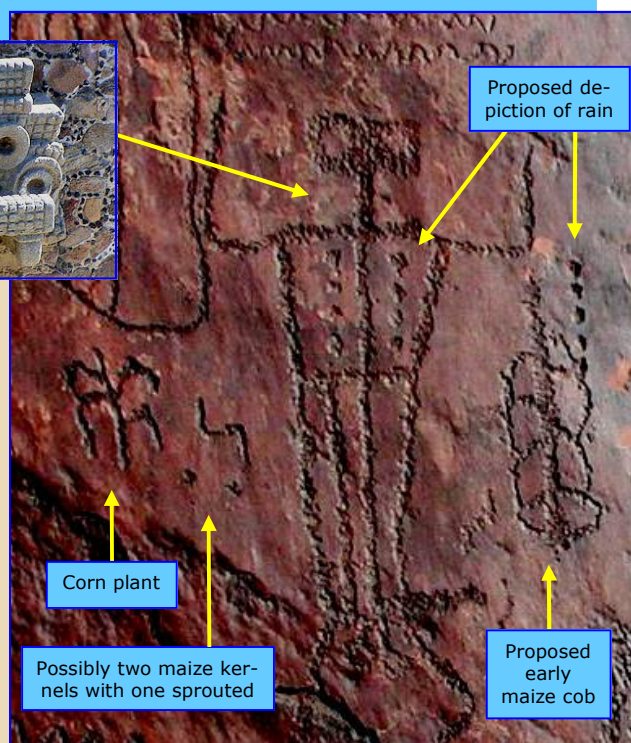


Fig. 1. Detail of the Southern Utah panel which appears to depict the rain god with a corn plant on his right and an early maize cob on his left. Petroglyph panel photo: Ray Urbaniak. **Inset:** Image of the Aztec god Tlaloc at Teotihuacán near Mexico City courtesy of the photographer, George DeLange.



Fig. 2. Left: Extinct pronghorn, *Ramoceros osborni*, believed extinct 14.5 million years. It was collected in 1901 by Barnum Brown in Cedar Creek, Colorado; Wikimedia Commons. **Middle:** Another extinct pronghorn. Notice direction of prongs in each matching the petroglyph. **Right:** Maize panel petroglyph; Photo, Ray Urbaniak.

automatically think of as a deer. However, it could also be an extinct pronghorn. Notice that the horns of the two extinct pronghorns (Left

Earliest maize depicted in Utah, Part 2 (cont.)



Fig. 4. Top: Many-horned animal rendered underneath and to the viewer's right of the proposed cob of the Maize panel compared with, **Bottom:** an extinct American stag moose; Painting by Patrick Gully, Illinois State Museum Collections.



Fig. 5. Top: Enigmatic image on the Maize panel that might be that of a peccary. Peccaries are now extinct in the region. **Bottom:** A modern-day peccary.

Europe, 1999: p. 116) then Urbaniak's idea that pronghorn fossils could have been mistaken for deer is very reasonable. The same would apply to 'professional' interpretations of petroglyph images. If the professional interpreters have gained their confidence through mainstream education chances are good they will be strongly inclined to interpret any fossil or cultural evidence according to their engrained beliefs nomatter what the evidence.]

Another image on the Maize panel which is below and to the viewer's right of the proposed early maize cob is a very unusual depiction (**Fig. 4**). It shows what could possibly be the image of an extinct stag moose.

Fig. 5 from another panel is also an unusual image one that might be that of a peccary.

While writing this article I learned about a petroglyph site in Colorado where a hearth in the area has recently been dated to 12,960 years old. Here is one of the news reports:

"In 2011, the excavation revealed something even more remarkable: a hearth, located below another hearth. First estimates placed it at about 9,000-

10,000 years old, but that was wrong. Testing dated the hearth at 12,960 years old, making Eagle Rock Shelter the oldest known site in Colorado."

-Eagle Rock Shelter offers new insights into Paleo-Indian culture. *Delta County Independent*. September 6, 2016.

As it turns out, and what is of most interest in this article, is that the Eagle Rock Shelter site also contains what appears to be depictions of extinct pronghorns (**Fig. 6**).

This image from Gunnison

Gorge could also depict a Tibetan Antelope which was remembered by early migrants from Asia or passed down through oral tradition (**Fig. 7**). As a reminder from my many earlier *PCN* articles on this topic, mainstream experts tend to interpret all such petroglyphs as stylized depictions of big horn sheep no matter what variations in the shapes, sizes, or number of horns might be represented in them (e.g., [Ice Age animals in Southwest U.S. rock art](#), Part 1, *PCN* #22, March-April 2013; [Part 2](#), *PCN* #23, May-June 2013; and [Part 3](#), *PCN* #24, July-August 2013; see also, [More on Ice Age animals in SW U.S. rock art](#), *PCN* #26, Nov-Dec 2013; and [Ice Age animals in SW USA rock](#)

[art: More on their identification and protection](#), *PCN* #34, March-April 2015;



Fig. 6. Another apparent extinct American pronghorn depiction. This one is from the Eagle Rock site in Gunnison Gorge National Conservation Area (between Delta and Hotchkiss, Colorado). The petroglyphs there have been dated as far back as 9,000 years. Photo courtesy of Gunnison River Rock Art, [gjhikes.com](#).

[Oral tradition and beyond](#), *PCN* #47, May-June 2017;

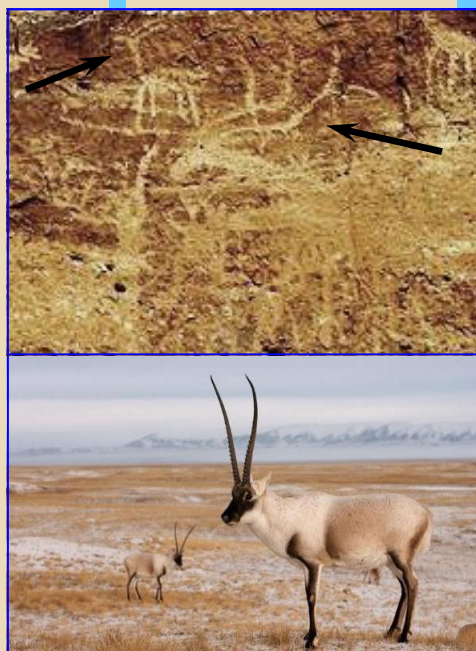


Fig. 7. Top: Another 'antelope' from the Eagle Rock site (Gunnison Gorge, Colorado) showing long curving horns. Notice that the 'pronghorn' from Fig. 6 can be seen to the upper left of the central image. This petroglyph could also depict a Tibetan Antelope, **Bottom**, remembered by early migrants from Asia or passed down through oral tradition as animals with horns of this type are no longer present in Colorado.

and [Part 2](#), *PCN* #49, Sept-Oct 2017; [Intriguing images from the Sha-](#)

> [Cont. on page 21](#)

Earliest maize depicted in Utah, Part 2 (cont.)

[man's Gallery and some possible conclusions, Part 1](#), PCN #32, Nov-Dec 2014;

from coast to coast and from what is now Canada to Mexico (e.g., **Figs. 8–9**). Many

In Part 3, I plan to cover a few more of the extinct and/or enigmatic crea-

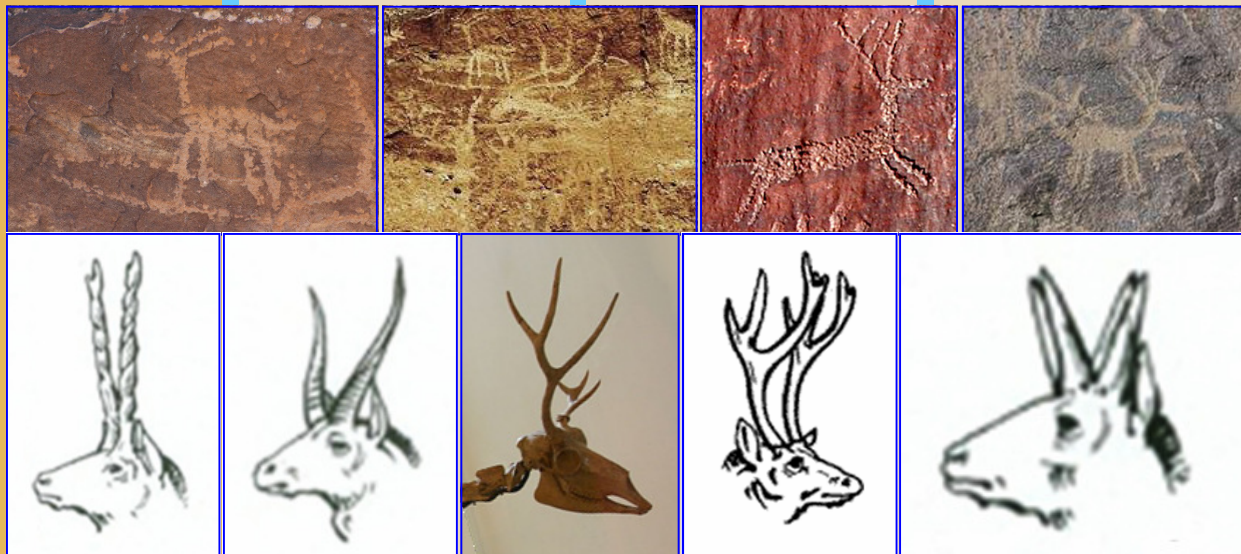


Fig. 8. Top: Various-horned animal depictions as preserved in petroglyphs of the American southwest. The right two are on petroglyph panels, Utah, taken by Ray Urbaniak. The two left images are from the Eagle Rock site, Colorado—courtesy of Gunnison River Rock Art, gjhikes.com. **Bottom:** Extinct American pronghorns of various kinds from *Evolution of Tertiary Mammals of North America*, Vol. 1. There is both enough variety and repetition of horn types in the rock art of the region to support the proposed idea that petroglyphs in the top row are deliberate representations of various extinct pronghorn types rather than stylized "big horn sheep" as popularly believed.

Stokoceros is believed to

and [Dating a remarkable petroglyph through visual clues](#), PCN #50, Nov-Dec 2017).

species are believed to have gone extinct before the Pleistocene. However, these rock art depictions appear to indicate that some of them may have survived much longer, i.e., right

tures portrayed on the southern Utah Maize panel.



Fig. 9. Comparison between *Stokoceros* (Left), the 4-horned variety of extinct American pronghorn, and a 4-horned Utah panel depiction (Right). Note that *Stokoceros* is believed to have gone extinct 12,000 years ago. If the I.D. is correct it further supports a very old date for many of these panels. Petroglyph photo: Ray Urbaniak. *Stokoceros* photo: Wikimedia Commons.

have gone extinct 12,000 years ago.

During the Pliocene and Pleistocene there were at least 14 different species of pronghorns roaming the plains of North America

up to the end of the Pleistocene. Such animals portrayed on the Maize panel (**Fig. 10** shows two more examples) strongly suggest a very old date.



Fig. 10. Two more examples from the Maize panel of what appear to be extinct pronghorns. The top one is just to the right of the enigmatic peccary-like animal seen in Fig. 5. Photos: Ray Urbaniak

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art. Urbaniak has written many prior articles with original rock art and petroglyph photography for PCN

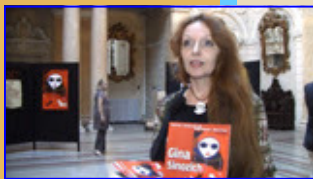
which can all be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

Federal Inquiry into Aboriginal-style art

By Vesna Tenodi, MA archaeology; artist and writer

"In Australia, we have long



become used to the politically-driven suppression of any archaeological evidence which does not fit the current paradigm of Aboriginal tribes being the "first people."

There is currently a Federal Inquiry into Aboriginal-style art which is, in essence, a campaign against the souvenir industry. It is an attempt to rewrite the

law and forbid anyone from using "sacred dot style" without "permission" from the Aboriginal tribes. What makes this absurd is the actual origin of "Aboriginal" dot style. Aborigines learned it from a white school teacher, Geoffrey Bardon, who in 1971 was sent to the Aboriginal settlement of Papunya. Seeing the short attention span of Aboriginal children, he taught them to paint with series of dots, as his method to teach the kids some discipline. In time, the adults tried it too, and started to paint in this simple style.

These facts about the origin of dot-style in Australia make it incredible that the Aboriginal industry is now trying to criminalize any making, importing, or selling of any item decorated in "aboriginal" dot-style or referenced to some prehistoric images which are in the public domain.

At the same time, non-Aboriginal artists who use dots in their art feel compelled to reference their art to French pointillism (e.g., such as Georges Seurat, Paul Signac), in order to protect themselves from angry attacks by the Aboriginal industry.

There was a similar Federal Inquiry in 2007, when the said industry tried to enforce such law but failed. Because there is no copyright on ancient motifs, or even more recent images, styles and

designs, and intellectual property (IP) law does not apply to ideas, styles, techniques and designs which are in the public domain.

In order to enforce such a ban in Australia, international Copyright and IP laws should be changed first, and that's unlikely to happen. So the Aboriginal industry is again pushing for the same thing, for changes to Australian copyright law and IP laws, so that everything that is "sacred Aboriginal heritage"—including cave art that was not created by them—would be owned by the tribes and the Aboriginal industry so only they could dictate who can make which type of souvenirs. This time, it seems they are taking a different tack, pretending that such a move would be in the "public interest" or due to a "public outcry," while the obvious goal is to have a monopoly on who can create which type of art—the main reason being money, as usual.

This attempt to use legal and political pressure to encroach on the souvenir industry constitutes a new level of ideological oppression. In Australia, we have long become used to the politically-driven suppression of any archaeological evidence which does not fit the current paradigm of Aboriginal tribes being the "first people." We saw irreplaceable material evidence—such as human remains and artifacts indicating the presence of pre-Aboriginal races and cultures predating the influx of Aboriginal tribes to this continent, as well as genetic research results—being destroyed and/or kept hidden, with sanctimonious claims that those are too

"offensive" to Aboriginal people.

In this article, I will not focus as much on the convoluted history of the hypocrisy and corruption going on in Australia in order to suppress the truth and promote an invented story about Australian prehistory (I have covered some of this in earlier articles and will go into further detail later) but will provide the link to that Inquiry where people interested in these new developments can see for themselves the absurd extent to which these lies are being peddled through this carefully orchestrated campaign. The campaign is being run under a clever title: "Fake Art Harms Culture," in an attempt to deceive people into believing there is no difference between souvenirs/decorative items and fine art.

Regardless of the outcome of this Inquiry, it has already generated so much anger and hate that some souvenir shops and dealers are being harassed on a daily basis. Out of concern for their safety, I got involved, and in November of last year sent in a joint submission with eminent art historian Donald Richardson. The reader can find it on page 7, No. 129, of the following link:

https://www.aph.gov.au/sitecore/content/Home/Parliamentary_Business/Committees/House/Indigenous_Affairs/The_growing_presence_of_inauthentic_Aboriginal_and_Torres_Strait_Islander_style_art_and_craft/Submissions

According to the rules of this Inquiry, I cannot republish or send my first submission to anyone. However, anyone

> [Cont. on page 23](#)

Federal Inquiry into Aboriginal-style art (cont.)

"We sent what is called a 'supplementary submission.' ... we were advised it would not be published ... but listed as 'confidential evidence' ... We were appalled by this brazen act of censorship. ... I believe it bothered them a lot, especially the information about Robert Bednarik ... Some people (including PCN readers) expressed disbelief that any government would go so far in suppressing archaeological evidence or scientific and historical truth."

can go to their website, tick a square and download any or all of those published submissions.

I read them all. The most interesting one is No. 48, by Harold Thomas. Thomas is an Aboriginal artist who designed the Aboriginal flag. He was educated in the fine arts, and creates art openly saying on his website that he is inspired and influenced by the famous European artists Caravaggio and Delacroix.

So, Harold is now objecting to the idea that no one should touch anything outside of their own tradition. In response, some "activists" publicly attacked Harold for being a "traitor to his people."

The media was quick to jump on the bandwagon of those vilifying the souvenir industry and join the push for Aboriginal copyright over prehistoric images, styles and motifs.

Hearing about increasingly brutal attacks on souvenir makers and shop owners, I was compelled to do my part to show support for people who are doing nothing wrong but are now being painted as criminals.

In January this year, having read the submissions published by the Inquiry up to that point, we sent what is called a "supplementary submission." It was accepted but we were advised it would not be published (as our first submission was) but instead would be listed as "confidential evidence" and kept secret. This means that no-one other than the Inquiry committee would ever be able to read it.

We were appalled by this brazen act of censorship (confidentiality is usually requested by the author, not by the body receiving the submission) and sent them a note that we are withdrawing our supplementary submission so we could publish

it ourselves.

The Inquiry committee responded with threats, citing the Parliamentary law according to which we cannot "withdraw" our paper without their permission. We ignored them. A few days later they sent us another letter, advising us they had decided to allow us to withdraw our supplementary submission—so now we can have it published at our discretion. This means that we sort of won that little battle.

I believe it bothered them a lot, especially the information about Robert Bednarik and his persistent lies—to be discussed in more detail later. I believe they were also taken aback by the other factual information it contained, i.e. about Aborigines stealing motifs from Pueblo Native American pottery and pretending that they are their own invention and their "sacred heritage," as well as a number of other home truths we decided to point out in our supplementary submission.

The whole point of publishing submissions is so that the media and researchers can gain a better and more objective understanding of all the arguments. However, it seems that this farcical Inquiry is committed to forcefully pushing the Aboriginal industry point of view while blocking or suppressing any opposition to ensure a predetermined outcome.

The duplicity and double standard of those people was yet another indicator that this Inquiry has set its goal already and is not going to allow any difference of opinion to be openly discussed.

I feel it might be pointless to expect that anyone within the current regime would react differently, since they are all colluding with each other. Some people

(including PCN readers) expressed disbelief that any government would go so far in suppressing archaeological evidence or scientific and historical truth.

Information contained in our supplementary submission will show our readers how the same ideological tyranny is now also being applied against artists and souvenir makers who draw inspiration from—or reference their art to—prehistoric cave paintings. This type of control is not far from pressure against anyone who voices any "inappropriate" thoughts.

The submission will be published in the May-June PCN #53 issue to provide an important and informative outline of the current state of affairs in Australia in both art and archaeology.

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master's Degree in Archaeology from Univ. of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric cave art and pottery. In Sydney she worked for 25 years for the Australian Government and ran her own business. Today she is an independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. She is developing a theory of the Pre-Aboriginal races which she has called the Rajanes and Abrajanes. In 2009, Tenodi founded the DreamRaiser project, a group of artists exploring iconography and ideas contained in ancient art and mythology.

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All of Tenodi's articles published in *Pleistocene Coalition News* can be found at the following link:

http://pleistocenecoalition.com/#vesna_tenodi



The Pleistocene Coalition

Prehistory is about to change

- Learn the real story of our Palaeolithic ancestors—a cosmopolitan story about intelligent and innovative people—a story which is unlike that promoted by mainstream science.
- Explore and regain confidence in your own ability to think for yourself regarding human ancestry as a broader range of evidence becomes available to you.
- Join a community not afraid to challenge the status quo. Question with confidence any paradigm promoted as “scientific” that depends upon withholding conflicting evidence from the public in order to appear unchallenged.

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The Pleistocene Coalition is now
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