

A Glimpse Through Raechel's Eyes

by Sean Casteel

Assuming that an alien breeding program exists—and for many there is little doubt of this—the ultimate purpose behind their genetic experimentation as yet remains unknown. One of the primary elements of the alien agenda is the breeding of a new hybrid race created by combining human and alien DNA. Abduction researcher Budd Hopkins was the first to document the interbreeding phenomenon in his landmark book *Intruders* in 1987, and the pattern has been rediscovered time and time again by the many researchers and experiencers who followed.

However, it is a fairly simple leap of logic to assume that we are eventually intended to dwell alongside the newly fashioned race, and that the hybrids are intended to form a bridge between our two species. If the ultimate alien purpose is to colonize our world, as abduction researcher Dr. David Jacobs firmly believes, the new breed's role in that undertaking becomes fairly obvious.

Which brings us to the matter at hand: a new two-volume book called *Raechel's Eyes*, coauthored by Helen Littrell and Jean Bilodeaux and published by Wild Flower Press. The authors tell the story of a teenage female hybrid called Raechel and her attempt to “pass” among humans as one of them.

The story begins with a young man named Harry Nadien, who joins the Air Force in the 1950s to escape from small town life. He is assigned to a secret military installation in Nevada, similar to Area 51, called Four Corners. Nadien is part of a team that deals in retrieving crashed saucers as well as diplomatically receiving the aliens who manage to land their craft safely. Nadien rises up the ranks quickly and becomes one of the main points of contact with the aliens since he seems to have a gift for telepathic conversation.

On the scene of what appears to be another routine crash-retrieval mission, Nadien comes upon a young hybrid child shivering in the cold Nevada night. There is an instant rapport between them, and Nadien decides to take special care of her. His superiors tell him that if

he wishes to continue his relationship with the young hybrid, he will have to adopt her formally as his daughter, which he agrees to do. The hybrid is eventually given the name of Raechel, and the idea of placing her somewhere in the normal, human world is hatched.

In 1972, Nadien, by now a Colonel, enrolls Raechel in a junior college and arranges for her to room with a young, legally blind and diabetic woman named Marisa. The story of how Marisa discovers her roommate's secret origins and the impact that realization has on all of their lives sounds like an excellent plot for a science fiction movie, but authors Littrell and Bilodeaux insist this is no fiction.

The two women met and began their collaboration after Bilodeaux had some articles on UFOs published in a local paper. Bilodeaux chose to write about UFOs in earnest when she spoke to a local woman in Modoc, a small town in northeastern California, where Bilodeaux was employed by *The Modoc County Record*.

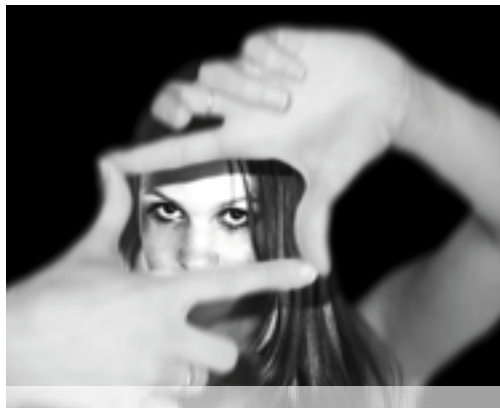
“This one woman was quite concerned,” Bilodeaux said, “because her pastor had told her she was of the devil. And I asked, ‘Why?’ She said, ‘Well, we went camping and there was a UFO hovering about 5 feet over my daughter and son-in-law's tent.’ The pastor told her that if she saw a UFO she was of the devil. I felt so sorry for this woman. It kind of ignited compassion, but also an old interest I had in UFOs.

So I started interviewing people. I put the word out and said, ‘If you've seen a UFO, come and talk to me.’ They started to come out of the woodwork.” Helen Littrell heard about Bilodeaux's articles and decided to contact her.

“At first,” Bilodeaux said, “she just told me that she had seen a UFO. I think she was testing the

waters. She was a little bit frightened. You know, (her) story is Marisa and Raechel. It could be a real conversation-stopper. When she gained confidence in me, that I wasn't going to laugh at her or make fun of her and that I would be receptive to hearing the story, then she told it. Very hesitantly, but she told it.”

Littrell is Marisa's mother. Both she and her daughter were to hear the story of Raechel one day when Colo-



nel Nadien paid a call at the apartment shared by the two students. Shortly before that meeting, Littrell had had an experience of her own with Raechel. Littrell had come to visit her daughter, who was out at the time, leaving her alone with Raechel. When Raechel accidentally stumbled, Littrell leaned forward to break her fall.

"I touched her skin," Littrell said, "and saw her really close up, face to face. I realized she was different than she was purporting to be. By that time my daughter's eyesight had improved just a little bit, and so she had seen that things weren't quite as they were made out to be originally."

At that point, probably from fear of being discovered anyway, the Colonel told both Littrell and Marisa the truth about Raechel.

"As I remember," Littrell said, "I sat there in the living room and made a little small talk with the Colonel, and he started to tell me the story of how he had obtained Raechel and started to raise her. Then all of a sudden, it was like a huge file of information was just transferred into my mind. I sat there and looked at him, looked him in the eye, and there was this tremendous amount of information with all these details transferred!

"I believe he was probably taught that skill as part of his specialized training. It's not something that just anyone can do without some training."

Shortly after Raechel's true identity was revealed to mother and daughter, the Colonel and the young hybrid disappeared, along with any records that might have proven they had ever been there at all—but not before Littrell had a few abduction experiences of her own, courtesy of Raechel.

On another visit to her daughter Marisa's apartment, Littrell again found herself alone with the strange girl. "I started to talk to Raechel," Littrell said, "and she began by saying how lucky Marisa was to have a mother. 'I wish I had a mother like you.'

"I told her I couldn't be her mother. That's when she took me on a little trip to see where it was she had been raised. That was when I went to visit the ship. She took me through the windows, and inside there was this big room where there were all these rows of something like aquariums with fetuses. It made me feel nauseous to look at them. They didn't look very good. They didn't look human at all. And she told me, 'This is what I wanted you to see. I wanted you to see where

I come from.'

"And then she took me back," Littrell continued. "Afterwards, I began to feel compassion for her. I began to see how truly beautiful she was. I know that sketch in the book doesn't look very beautiful. I'm not much of an artist. But she really was beautiful. She had beautiful hair. It was not real thick hair, but it was a lovely color. She had high cheekbones and big green eyes. After I got past the shock of seeing what she looked like, she was beautiful. And I began to feel some warmth toward her."



Along with feelings of warmth came a crash course in telepathy for Littrell.

"It began, actually," she said, "when I saw her face-to-face. When she slipped in front of me and I went to catch her, her sunglasses slipped down and I got a good look at her. Right then, I could read her mind that she was terrified that I had seen her and she had sort of blown her cover. I just felt that she was so afraid, and it seemed as if I could pick up her thoughts. I started to be able to do it a lot after that. It seemed to be that episode was the beginning of it."

There were other strange stories to tell. Occasionally, Marisa and Raechel would

go out on double dates.

"Raechel always wore a scarf over her head," Littrell said, "You know, the kind you tie around like a bandana. And she wore big, dark, wraparound sunglasses. Well, in the '70s, people were just a little bit different in college. They dressed differently.

"But on one date that I have knowledge about," she continued, "the boy that Marisa set Raechel up with does not remember much after the first few minutes of the date. He remembers talking to Raechel briefly, and he thinks that they had gotten up to dance. He remembers how unusual her skin felt and that she didn't seem to be very outgoing. She didn't seem like any of the other girls he'd ever met in his life. The rest of the evening is a complete blank."

Raechel's date that night was one of numerous people sought after by the authors, who were trying to establish contact with anyone who could remember Raechel and the otherworldly strangeness she inevitably pro-

jected. Much of that kind of documentation is found in the second volume of the book, which consists mainly of transcripts of Helen's regressive hypnosis sessions.

Littrell began to undergo those hypnotic regressions sessions in 1998 with a therapist named June Steiner, a colleague of the late Harvard psychiatrist Dr. John Mack. It was through hypnosis that a great deal of the events Littrell had experienced first came to light, including the trip with Raechel to see the fetuses. During the regression sessions, Littrell was given to know the unhappy circumstances of Raechel's demise a couple of years after she vanished with Colonel Nadien.

"She fell down a flight of stairs," Littrell said, "supposedly because she was getting a little too many [humanlike feelings] or too much depth to her emotions, according to what was wanted. So she was disposed of, you could say. The Colonel did have knowledge of it, but he did not do it. He also did nothing to prevent it, because by that time he was so deep in the program that he couldn't do anything about it."

Since then, Littrell has come to feel that Raechel was actually a part of her, after all.

"I think she originated with me," Littrell said. "I believe there was some kind of embryo or egg retrieval from me, but I don't know exactly what happened after that. I also think that some of the Colonel's DNA may have been present in Raechel. I think that was probably the reason for the instant closeness that he felt with her. And probably some other DNA also, but that I have no knowledge of."

As for Littrell's natural daughter Marisa, her story contains elements that lead to the conclusion that she was specifically chosen and prepared to play her role in the life of Raechel.

"Marisa was a diabetic since childhood," Littrell said, "from when she was about 8 years old. So from that time on, she was different from most of her friends, in that she couldn't have all the ice cream and soda and things like that that they could. But as she grew up, she always seemed to be kind of for the underdog. She always would defend people that were maybe a little different in some way.

"As she got into high school," Littrell went on, "she became totally blind for a while, and she had to fin-

ish up her high schooling through a special school that was equipped to teach children who weren't sighted. It just seemed that the older she grew, the more accepting she was of people who were a little different or were having a hard time in life."

Marisa was hospitalized as child in order to get her insulin properly regulated. "There was a baby that she found," Littrell said, "across the hall from her room. She befriended that baby and she took me to see it one time. It was what was called in the book 'the Rat Baby.' It really looked like a rat. It truly did. But Marisa didn't see that for some reason. She just thought it was a really nice friend. I don't think it was able to talk. But she didn't seem to see anything wrong with that 'child' or whatever it was."

Marisa's accepting attitude toward those who were different, coupled with her own near-total blindness, made her a perfect candidate for rooming with a human/alien hybrid, someone whose appearance, voice, and even diet were completely out of the norm.

"At first I thought that it was just happenstance," Littrell said, "that the two of them got together, but I don't think so now. I think it was a government plan to put the two of them together. Which was alright, because it was a good thing for both of them."

But for Littrell herself, accepting what had happened throughout the period with Raechel was initially a difficult process. "It really wasn't until I went through the regressions that the full impact hit me," she said. "That was when I found out a lot of the details. I had quite a lot of emotional trauma for

a while. I think the biggest part was accepting that I was part of something really big that was laid on me by the government and through Marisa."

Littrell's profession as a transcriptionist turned out to be very helpful in an unusual way. She decided to transcribe the recordings of all her sessions with Steiner. "And I cried and cried," she said. "Then I got through it. After I finally finished the last transcription, every day got better. I learned to live with it.

"It's difficult, because you know you're different to be involved in something like this. All of those things that happened were an important part of my life. And you try to speak about it to other people, and their eyes glaze over. Or they go the other way and say, 'God, I



wish I could be abducted.' It's been very difficult, and I've been isolated, I think, because of it. But I've learned to actually feel that I'm privileged when I look back on the whole thing, because not many people are allowed to take part in something like this."

Littrell explained that while working as a transcriptionist for a government agency, she had been required to take a top-secret crypto clearance to perform some of her job duties. She sometimes wonders if her working around classified material may have been a factor in her being chosen to play a part in the drama of Raechel.

Since work began on the book several years ago, Littrell has had a couple of what she calls *intimidation visits* from men in paramilitary attire who parked near her home on two occasions and peered into her windows. She said the men wore dark sunglasses, but that their eyes seemed to visibly shine from behind them, which she said should have been impossible.

"At first, I was very frightened," she said, "and then I got very angry because I realized that it was a visit intended to scare me out of continuing with the book. At that particular time, I was a little conflicted about whether to go ahead with it or not. But I was so angry at their nerve to come and do that to me that I decided right then that I would go ahead and finish the book.

"They could do whatever they wanted to," she continued, "but I would get the book out. I don't understand why they would pay me a visit like that and then allow me to go ahead. I thought maybe they wanted to know if I was serious about it. Maybe it's the government's way of going through the motions to see whether they could intimidate me a little and then give kind of a silent okay to go ahead with it."

Marisa died in 1990, but not before regaining most of her eyesight in the wake of her experience living with Raechel. She also developed an uncanny psychic gift in the years before her death. Coauthor Jean Bilodeaux takes up the narrative: "It was such a pleasure to work with Helen and try to tell the story of a blind girl who overcame a lot of difficulties."

"After Marisa graduated from college and did most of her work on her masters degree and she was married and everything, she became extremely psychic and precognitive.

"It was just terrible. One day she called her mother, crying," Bilodeaux continued, "and she said, 'I saw three people in this family, and they were dead in their living room. I don't know whether to call the police or what.' She was just frantic. And Helen said, 'Well, you've just moved to town, honey. Just wait and see. Maybe there will be a report.' The next morning, there was a report. The family had been murdered. Marisa just looked at her husband and said, 'I can take you to the house.'"

The newspaper report did not give the address where the murder had taken place, but Marisa was able to

lead her husband straight to the location, where they found the usual yellow crime-scene tape bearing morbid witness to what had happened.

"Her husband became very accepting of this type of behavior," Bilodeaux said. "If Marisa said, 'No, we've got to turn off this road right now and take this alternate route,' he never questioned it. The next day, they

would read in the paper that there had been a car accident at about the time they would have been there. In a way it was quite interesting, but in another way it was quite traumatic for her because she couldn't do anything to help the people she was seeing.

"She knew she was going to die," Bilodeaux continued. "She told her husband a year before. She said to him, 'We have to sit down and talk about how you're going to raise our son and what you're going to do after I die.' He refused. He said, 'No, no, no, you're not going to die. You're too young.' And she said, 'Well, let's just talk about it anyway.' Within a year she was dead."

As for Colonel Harry Nadien, if he is still alive, Littrell says he would be in his seventies. "I would think that if he's aware of the book," she speculates, "he's going to make himself known. If I were him, I think I'd just lay low and live out my days in some kind of peace, especially after the life that he became involved in, in the service, which was way more than his original intent ever was."

But with the publication of *Raechel's Eyes*, the many trials and burdens are somewhat eased for Littrell. "I had to keep it under wraps all these years," she said. "I knew there was more to the original story than I was aware of. But while my daughter was alive I didn't want to open a can of worms and involve her family. We talked about it, that we should write a book about this. We said, 'Someday.' Someday is now. I thought that after she passed, this is the time to do it. Because I know she would want this to come out." **UFO**

Sean Casteel is the author of *UFOs, Prophecy and the End of Time as well as Signs and Symbols of the Second Coming*, available on Amazon.com and the Filament Book Club at www.filamentbookclub.com.

Sean's UFO Journalist website is: www.seancasteel.com.



Jean Bilodeaux

Another Visit From The Colonel

In the course of writing *Raechel's Eyes* with Helen Littrell, Jean Bilodeaux had some encounters with the unknown herself. For instance, after leaving an interview, unrelated to the book, with sheriff's deputies with whom she had been discussing cattle mutilations in a sparsely populated neighboring county, she experienced some missing time. A drive that should have taken less than 15 minutes instead took 45 minutes. She recalls thinking that perhaps she had learned something in looking at cattle mutilation photos and police reports that perhaps she was not intended to know.

But something even stranger took place in a house she had recently moved into. Bilodeaux said that she and Littrell had put the book project aside for a couple of years while they waited to get the verdict as the manuscript was shopped around. "There was no reason to even think of Raechel or *Raechel's Eyes* or anything like that," Bilodeaux said. "One afternoon I was sitting at my computer, and all of a sudden I could smell pipe smoke. I know that the builders didn't smoke. I also know that I don't smoke. No one had been in this house that had ever smoked. So I jump up, thinking my computer's on fire. I'm sniffing around and everything else, and the smoke is only right where I'm sitting. I thought this was very strange. In about 5 minutes, it went away."

Bilodeaux decided to ask a friend of hers with some background in the paranormal what she thought it meant. "She said, 'Well, it sounds like somebody is trying to contact you.' And immediately, when I thought of this pipe smoke, I thought of the Colonel. It was just kind of like out of the blue. I hadn't been thinking about the book or the case at all."

Bilodeaux's friend at first suggested that she try automatic writing to learn more about the pipe smoke, but Bilodeaux refused that method, calling it too frightening. Her friend next suggested that maybe Bilodeaux could perhaps just speak directly to the source of the smell. Just as the phone conversation ended, the pipe smoke aroma returned. Bilodeaux decided to try bargaining with the presence.

"I just talked to myself," she said, "and to nothing, and I said, 'Look, I'm not into this. I can get scared really easily living alone out here. So if you're trying to tell me something, could you please tell me in a dream? And if it's really important, and you want me to do something, I'll do it.' "

Bilodeaux proceeded to dream about just one thing all night: making vegetable soup, something she had never dreamed of before or since. "When I got up in the morning," she said, "I kind of laughed to myself. I said, well, a promise is a promise. I'll make vegetable soup. So I chopped up the vegetables and made this big pot of soup and then I decided to invite some friends over."

After lunch, Bilodeaux and her friends sat down in the living room and she told them the story of the pipe smoke and the apparent command to make the soup. "And the gal who was sitting across from me, she just straightened up and she looked all around her. Then I told them the story, and when I was done she said, 'I didn't want to say anything before you started talking, but just before you started telling us this story, I could smell pipe smoke.' Her husband looked at her and said, 'I think lunch hour is over.' They got up and left."

Bilodeaux's story is reminiscent of a great many incidents of poltergeist activity that at times seems to follow closely on the heels of UFO sightings and abduction reports. Was Colonel Harry Nadien, who is such a pivotal character in the story of *Raechel's Eyes*, making his presence felt, as Helen Littrell says she very much expected him to do? If not, what has become of the pipe-smoking adoptive father of Raechel?

Perhaps we have been given a brief glimpse of a not-too-distant future in which hybrids like Raechel will be commonplace and standing shoulder to shoulder with us. We can only wonder if we'll ever get used to looking in their eyes. **UFO**

