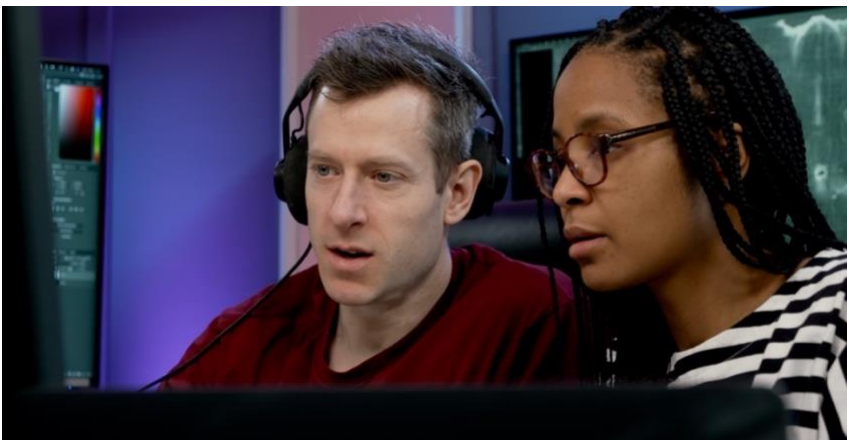


The Making of 'Who Can He Be?'



There is nothing now that you can imagine that you cannot also translate into moving three-dimensional imagery. As long, that is, as you know the professionals with the skill to do it and the ability to empathise and share the vision. Graphic artists Ross and Celeste Smith of Music for the Eyes together with Director of Photography, David Crute, brilliantly and painstakingly brought to life my long-held ambition to fully explore the data embedded in the Shroud's image. And that is what you see at the climax of my new film.



Ross and Celeste Smith



David Rolfe with Director of Photography David Crute

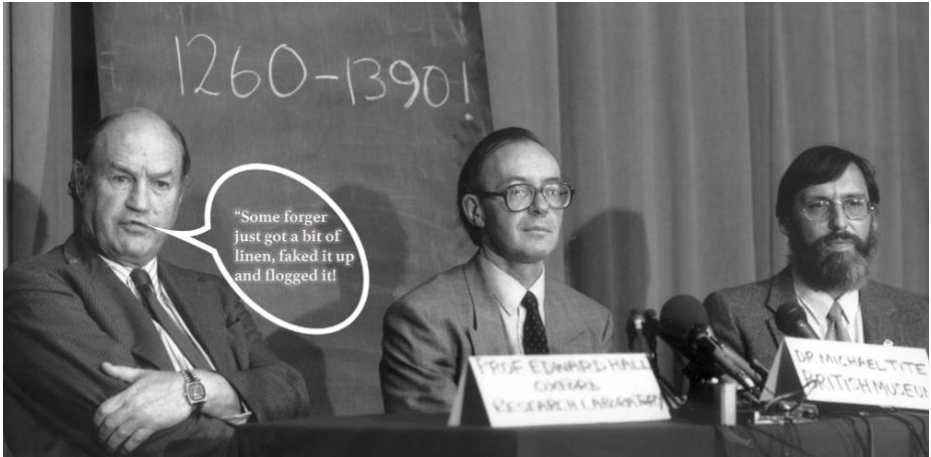
The phrase “*brought to life*” has an additional implication in this context as the image you can see at the top is, I believe, nothing less than a pure digital representation captured for posterity of the actual split second that Jesus Christ came back to life and gave birth to Christianity. Or, if you accept the verdict of the British Museum who supervised C14 test, it is something that “*Some forger faked up and flogged off*”.

In the wake of the release of *Who Can he Be?* comes Phase II of the project. This is to forensically examine the way that Michael Tite, the British Museum’s appointed supervisor of the test, carried out his role. There have been questions raised by the late Harry Gove in his book *Relic, Icon or Hoax*, (Page 248) that Tite may have been given an inducement by Oxford’s Teddy Hall that may have affected his impartiality.

In short, it is suggested that Tite could succeed Hall on his imminent retirement which, itself, was conditionally and financially bound up with Oxford being one of the labs chosen to carry out the C14 test. A decision to be made by Tite. Tite did duly succeed Hall though Oxford’s personnel department has stated that the appointment was competitive and Hall took no part in it.

I will be sending Tite his own personal copy of this article and await his response and make any corrections to fact he wishes to make. I will also send a copy to the British Museum and to the Oxford Radiocarbon Unit.

If Tite did accept such an inducement from Hall, which is denied, it would not, of itself, create the damning result announced. It may well, however, explain why Tite allowed his own protocols designed to ensure an accurate test to be swept away. Had he not done so, there would have been no test and Hall’s retirement plans would collapse along with the long-term security of his C14 creation at Oxford.



Not only did the abandoned protocols lead to a seriously flawed sampling of the cloth but the test report contained basic mathematical errors which masked the inconsistency of the laboratory dating results. This was compounded by a disregard for the norms of academic convention by **rounding up** the result obtained so as to ensure it came within the very minimal accepted criteria for publication. There are serious questions to be asked by anyone interested in the truth of the matter.

Why did the laboratories and the British Museum fail to give satisfactory responses when questioned about these errors?

Why did they refuse to provide details of the actual measurements made by the laboratories until legally obliged to do so following a Freedom of Information request and why were these recorded measurements **different** to those that were published in the test report? (Please see Michael Kowalski's paper (and video) exposing this in fine detail on the BSTS website.)

Why has this apparent scandal gone unreported by the establishment media? Why has the British Museum as yet failed to respond to my \$1M Challenge in the film to show how this image was produced if it is the crude forgery it was claimed to be?

How could the Times Newspaper get away declaring that all that can be seen on the Shroud is a "...*barely recognisable image of a mandril's arse?*" And then fail to publish any of the letters rebutting this and showing the actual image on the Shroud?

Why is the British Church hierarchy as well as the Vatican as indifferent to the subject as the secular media and the academic establishment?

We can speculate on this last question but I am as sure as I can be from my own research

and conversations that the sole reason is that the verdict pronounced from those most imperious steps of the British Museum was so unequivocal, damning and (apparently) authoritative, they remain cowed and afraid to tread anywhere near the subject for plain fear that they will be seen to be as gullible as the hapless medieval Christians who flocked to see the dubious relics that *did* once form part of religious devotion in the same way that folk-law had given us the ghosts, demons, witches and hobgoblins of fairy tales.



Verdict: “Some medieval forger just faked it up and flogged it off”

Research and explore any of those things today and they crumble to dust in your fingers. Apply even the most cursory examination to the Shroud of Turin and you are instantly aware that it is in a totally different league. Even better, view the assembly of images and evidence accrued over the last 125 years in “*Who Can He Be?*” But beware, if you are able to do so with an open mind you risk losing your footing on the secular bedrock that our society rests upon. And there lies the problem.

The Church has only itself to blame. It tried to shoehorn into its strictures humanity in all its strengths *and* weaknesses. And, of course, there were over indulgences (in every sense), sins of the flesh perpetrated on the young and vulnerable that had to be swept under the carpet and a desire to keep control over dissident enquiring minds when its strictures on everything came into question.

No one wants to go back there. Especially the Church itself. So, when Christ does return, perhaps as embodied in the Turin Shroud, no matter how loud the facts scream out about it, they simply do not want to know. The status quo is perfectly acceptable thank you.

Don't rock the boat as you climb the Church's well-pensioned greasy pole and remain blind to the shutters being prepared for churches poised to be closed and sold off and how our society now spends billions on caring for the children of hapless parents who decided to have a family without first establishing the requisite family values once championed and upheld by the Church.

The sanctimonious of Jesus's own time did not want to know Him and, dare I say, their equivalents today, in the vast majority, don't want to either. Even though he lies there in resurrected glory for anyone with an open and discerning mind and eyes to see and ears to hear.

I am now in my 70s and know for certain that *Who Can He Be?* will be my last attempt to get justice for the Shroud. (Not, I hasten to add, for any ominous reason. Just for my own sanity.)

If you have not done so already, please take the time to view the evidence assembled in the new film *Who Can He Be?* and its most comprehensive website created by Michael Kowalski. I am pleased to say that BSTS members can view the film at a discounted rate by going to whocanhebe.com and using the code BSTSV1. If you do and you enjoy the film, please spread the Word.

David Rolfe

Postscript



Last night I went to see the current hit film *Elvis*. As told elsewhere in this edition it is well known that Elvis died while reading a book seeking to find the face of Jesus. The film charts the progress of Elvis from "Hometown" Christian boy with a great talent to an overweight dissolute and, for want of a better description, "lost soul" abandoned by his wife, Priscilla. It is, in my opinion, a truly great film.

In the cold grey light of this morning as I woke up I had a flashback memory to 1978 when I had been invited to Kansas to meet a group of investors who had acquired the US distribution rights to *The Silent Witness*. Among them was Pat Boone and Priscilla Presley. Elvis had died the year before. Unfortunately, these investors lost their money. I was told that this was because the film ended with a question, "Who is he?" and Americans don't like questions, they like answers. If only life were that simple.

Review of ‘Who Can He Be?’

By Guy Powell

Who Can He Be? The latest documentary by the director David Rolfe takes you through the history and conspiracy around the authenticity of the Turin Shroud. Director David Rolfe perfectly mixes his intrigue with science and photography with his wife’s belief to create this documentary on the Turin Shroud. He explores the circumstances around the journey of the Shroud of Turin and how it came to be one of the most studied relics of the western world. The documentary discusses how the scientific dating of the Shroud mixes with its historical and religious significance.

The Shroud of Turin – the cloth that millions believe wrapped the body of Jesus in the tomb – was branded a fake by radiocarbon testing done in 1988, yet no one can reproduce the nature of its image. *Who Can He Be?* reveals new evidence that casts significant doubt on the validity of the C-14 test in the absence of the five protocols deemed necessary to ensure an accurate result. It also profiles some remarkable scientific discoveries that make a persuasive case for the Shroud’s authenticity.

From the first frame, you are teleported into the past through the perspective of the first photographer of the Shroud of Turin, Secondo Pia. You are able to see his journey of developing the film that would become the famous negative likeness of the Shroud of Turin. It shows scenes of him traveling with the camera and developing the photos, matched with a mysterious orchestra score in the background and vivid lighting. Once the film is produced, like the intrigue with the Shroud of Turin, the documentary begins.

Among the storytelling, several people are interviewed throughout the film, such as the director David Rolfe explaining his attachment to the Turin Shroud. Each interview brings out critical aspects of the study of the Shroud, such as Pam Moon’s interview on the sampling process for the radiocarbon dating, in which she states that it “*should have been self-evident... the chosen location was completely inappropriate.*” She discusses how the discolouration of the Shroud sample is different from the centre of the Shroud, as the edges have been contaminated, possibly mended from time to time, and/or burned. The cloth also could have been dyed by madder root, which could explain the discolouration. However, the most crucial hypothesis revolves around repair, as a test with a solution was carried out on a small sample of the Shroud. From this test, several thread types were believed to be interwoven together, including cotton and linen. In addition, there was discolouration of the sample the further the material was from the centre of the Shroud.

Research and curiosity like Pam Moon’s are crucial to the studies of the Shroud of Turin and make fantastic additions to the film. Their work brings new and essential questions to aspects of the Shroud and brings us closer to answering: Who Can He Be?