

# STELLA LANSING'S CLOCKLIKE UFO PATTERNS—PART 4

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ON Wednesday night, September 19, 1973, Mrs. Lansing and I went to the Holy Face Monastery in Clifton, New Jersey, to film prints of the Shroud of Turin.<sup>25</sup>

## IV. Further Experiments and Videotapes

Mrs. Lansing finished several feet of black-and-white 16 mm. infrared film remaining in her Keystone spring-wound camera, and she also took approximately 25 feet of Kodachrome II film with her Canon camera, while I finished the 25 feet of Kodachrome II film remaining in my Eumig camera.

After an hour of movie making, Mrs. Lansing took a few feet of film at the Great Notch quarry where UFOs have been seen in the past, and at the Cedar Grove reservoir. Because Mrs. Lansing was most impressed with the Monastery, we returned the next night (September 20, 1973), when she used my Eumig camera for fifty feet, while I used her Canon camera for the remaining 25 feet. As previously, we also did double simultaneous filming.

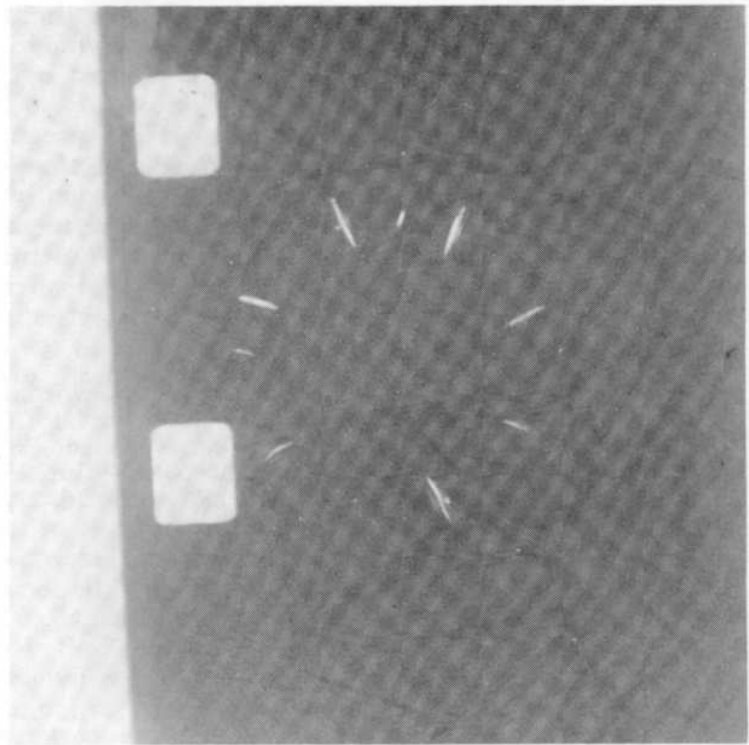
Later that evening Donald Selwyn (NIRE)<sup>26</sup> examined Mrs. Lansing's five cameras and my Eumig and found no defects that could account for such artifacts or anomalies as he had seen in her films.

On September 21, Mrs. Lansing and I went to additional psychodynamically high-interest locales and took movies of Essex County Medical Center, and of an allegedly haunted, pre-Revolutionary War Dutch house at Kinnelon, New Jersey. She used both her Canon, with Ektachrome 160 film, and her Bolex, with Kodachrome II film. As a control at the haunted house, I simultaneously and in proximity to her, used my Eumig with Kodachrome II.

An hour later we went to a New Jersey farm, dating back to Colonial times and also with an alleged haunted house, which was near the UFO-related Split Rock Reservoir.<sup>27</sup>

When the developed films of the Monastery and other locations were reviewed, there were occasional possible sentinel blue lights and miniaturized anomalies: e.g., a bright ray suddenly shooting from the allegedly "haunted chandelier" (Figure 18), a faintly visible side view of a portly "Pete the Ghost" (Figure 19), a disc in the knight's visor in a painting of a coat of arms, etc.

Analogous to some effects noted in Part 1, double simultaneous filming by Mrs. Lansing and I (as well as her using two cameras at once) yielded contradictory results: viz., why did Mrs. Lansing obtain sentinel blue lights if they were genuine and not artifact, when I didn't, and vice versa? Perhaps

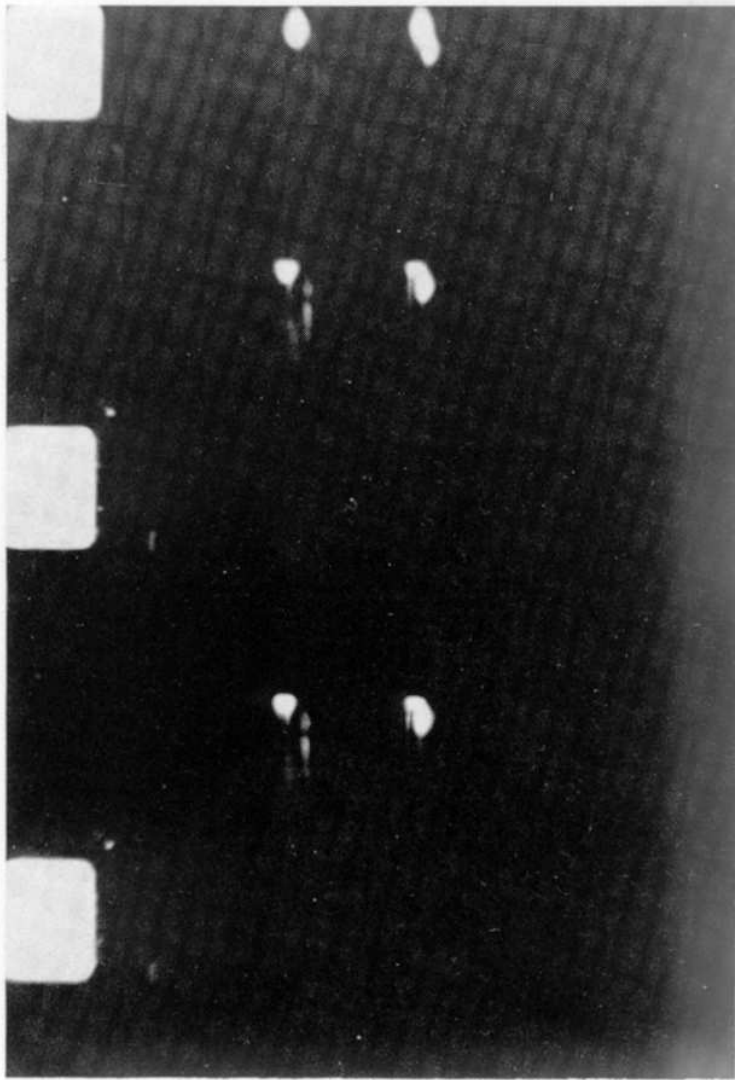


having two or more cameras set at different speeds on a metal bar, with a simultaneous multiple cable release, as suggested by Mr. Selwyn, would help to better control and clarify this as well as yield other information.

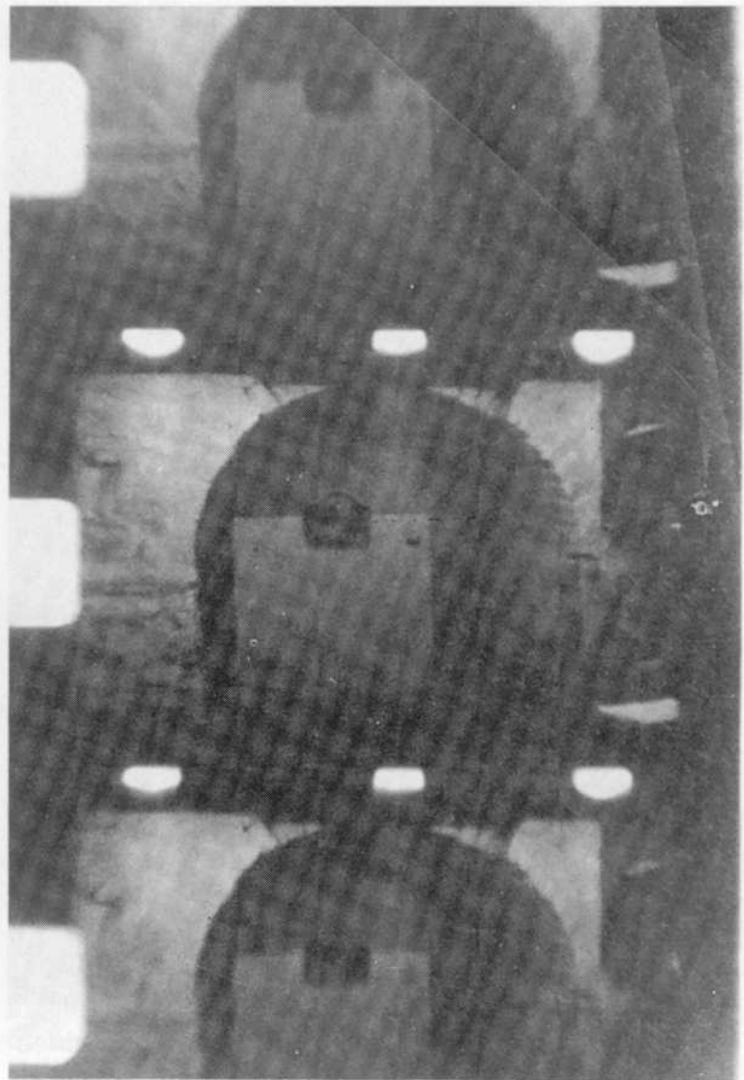
At 5 p.m., we arrived at Mr. Selwyn's laboratory, which is three miles from the Wanaque Reservoir. Mrs. Lansing then made one hour of black-and-white audio-videotaping of known objects, including herself, planes, trees, birds, wheelchairs, radio towers, etc.

Although nothing beyond what was expected was seen, when monitoring the TV on playback of the videotape, a herringbone artifact (see Figure 20) was noted on and off throughout the whole reel. A similar effect was also noted on the one-hour videotape that was made much later in the evening. Again, nothing was seen during the actual televising. The herringbone pattern occurred when Mrs. Lansing was using both the regular and the telephoto 150 mm. F 4.5 lens on a tripod-mounted television camera under conditions of clear weather.

Mr. Selwyn immediately commented on the herringbone artifact because he had used this particular TV equipment for more than three years with over a hundred hours of recording and had not noticed this effect before. As a control, Mr.



Left. Figure 18: "Haunted Chandelier"



Right. Figure 19: "Pete the Ghost"

Selwyn and I independently televised sequences of the same scenery while holding the camera in a similar manner to that of Mrs. Lansing. When our audio-videotapes were played back, there were no herringbone artifacts. However, we had not recorded for the same length of time as had Mrs. Lansing.

Mrs. Lansing and I photographed the TV screen video playbacks with our respective Bolex and Eumig cameras. Later review of our films revealed the herringbone anomalies seen on the TV screen.

The evening was concluded by Mrs. Lansing taking pictures of Mr. Selwyn and various high-interest objects in the institute. Then Mr. Selwyn projected Mrs. Lansing's more than a hundred feet of 16 mm. colour film made during 1973, mostly in Massachusetts. It showed numerous anomalies similar to those found on her super 8 films.

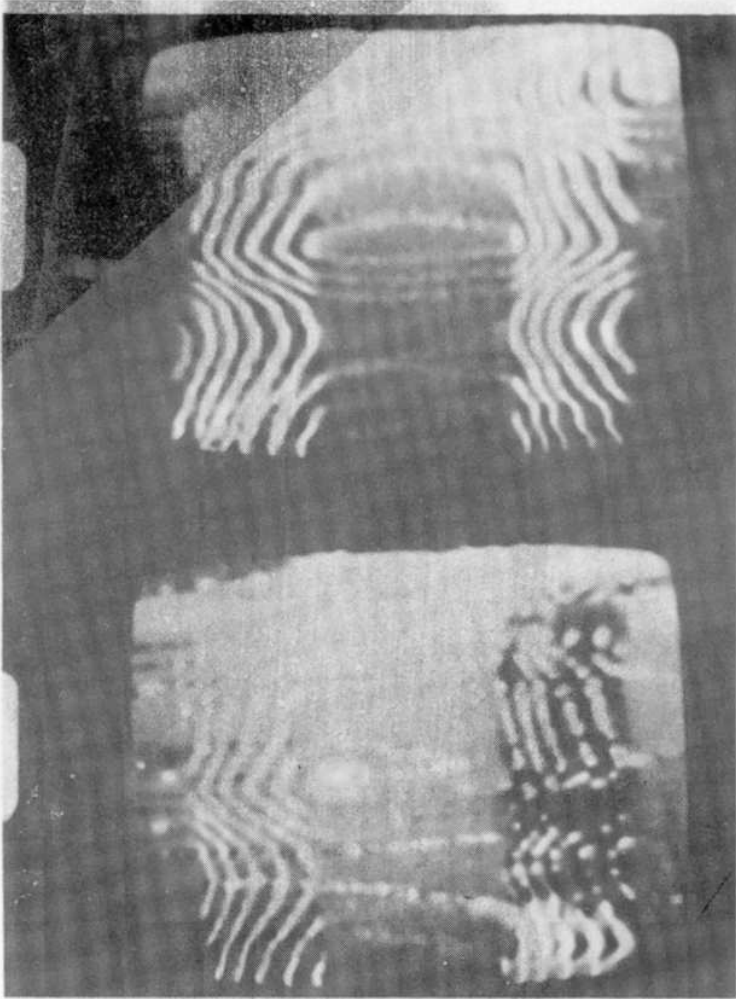
On Monday, September 24, 1973, Mrs. Lansing excitedly phoned from Massachusetts because she had seen pictures of the herringbone pattern which closely resembled the videotape artifact, in the pamphlet on the Shroud of Turin. Earlier, I had noted this myself because when I was zoomfilming the blowup of the Holy Face at the Monastery, this herringbone pattern was quite pronounced.

Although it is rash to speculate upon such a

paucity of data, one might be forgiven in view of the uniqueness of the material and difficulties in the study.<sup>28</sup> As another odd coincidence, I was particularly alerted to this pattern and circumstance since my professor of clinical neurophysiology at the Mayo Clinic, Dr. Reginald G. Bickford,<sup>29</sup> was the pioneer of photosensitive epilepsy to lined patterns, similar to the herringbone design in the Shroud and in Mrs. Lansing's videotapes; and we have used this pattern as an activating test in the electroencephalography laboratory for years.

Perhaps the experiments at NIRE were not all "bananas" because when Mrs. Lansing returned to Massachusetts, finished, had developed, and reviewed the reels that she had initially exposed at NIRE, she was surprised to see a solitary "flaming banana" or luminous crescent in the laboratory adjacent to the TV screen. This object was similar to effects she obtained recently on other reels, and, as previously, I failed to photograph them myself.

Mrs. Lansing was elated and convinced that whatever was behind the UFOs wanted her to film them. She was further astonished to discover, near the end of the same film, a "gliding encapsulated ufonaut with luminous feet," over three series of several frames. She made these movies while driving



Above left. Figure 20: Herringbone effect on videotaped TV playback.

Right. Figure 21: "Ufonaut"



Below left. Figure 22. (See also figures 23 and 24 on next page): Infra-red motion pictures of UFOs; horizontal line is believed *not* to be artifact.





Figure 23

in the Massachusetts countryside the day after her New Jersey trip. This reel was studied with Mrs. Lansing in Montclair on October 13-14, 1973 (see Figure 21).

At that time (October 14 and 15) Mrs. Lansing also filmed in her accustomed intuitive-impulsive manner (mostly in my presence) more than one and a half reels of Kodachrome II films, with my Eumig camera. In addition to probable artifact and sun-induced optical illusions, she obtained several blue lights both during the day and night, and she also filmed two peculiar orange stick-like objects that made bizarre gyrations in front of a house before disappearing. Neither Mrs. Lansing, my wife, nor I noticed anything unusual with our naked eyes, although for some inexplicable reason Mrs. Lansing insisted that I stop the car (for the only time on the trip) so that she could film a former church but currently a library, in Hibernia, New Jersey, which immediately preceded the house of the strange unseen but filmed "orange sticks."

It was also during this October visit that Mrs. Lansing and I studied her 100 feet reel of black-and-white infrared 16 mm. film which was made during 1973, and which showed possible anomalies (see Figures 22 to 27). It is of interest that the data were strikingly similar to some of the Adamski and Menger photos in the Roberts collection and possibly to astronaut McDavitt's photographs of a possible UFO.

#### Summary

A study of Mrs. Lansing's life and successes in making movies of UFOs in a variety of places and

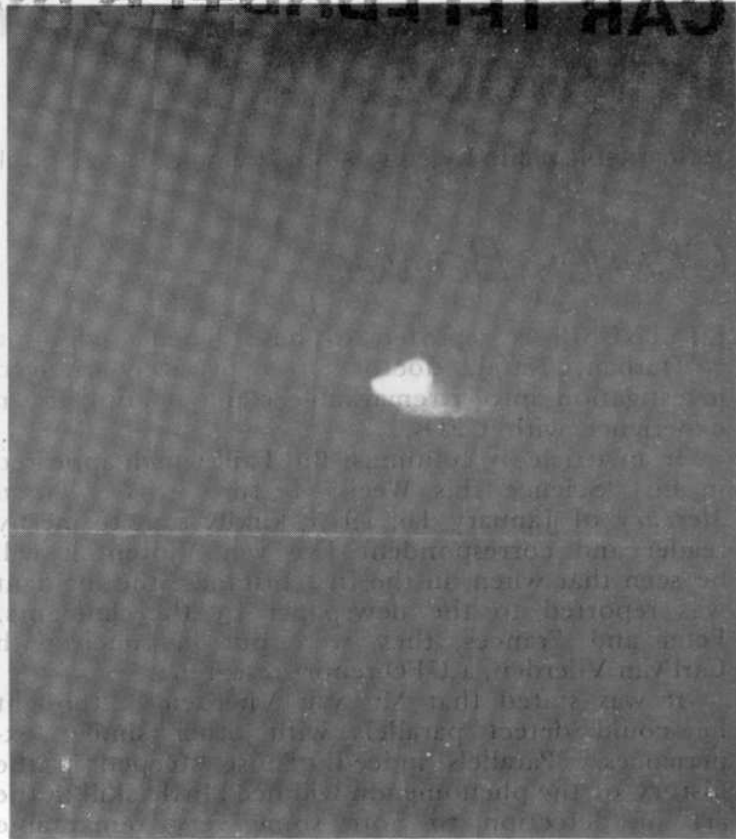


Figure 24

under different conditions, including psychodynamically designed and controlled experiments, would suggest that she has had some strange effects on most of her 400 films taken since 1967. Her presumed UFO filming abilities seem to be related to herself as a person and spontaneous psi abilities. Her data suggest that the forces behind the UFOs, rather than being simplified, are compounded. When with me or with others, she or some of us obtained intriguing film anomalies; when others, including myself, operated independently, nothing noteworthy was obtained.

## THE UFO CONTROVERSY IN AMERICA

by David Michael Jacobs

with a foreword by Dr. J. Allen Hynek

Dr. Jacobs received his MA and PhD degrees in American history at the University of Wisconsin, and is assistant professor of history at Nebraska. His dissertation for his PhD was on the theme which he has expanded in this book — the first on the subject to be published by a University Press. It contains many details, hitherto unknown, from U.S. Air Force records.

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