

STELLA LANSING'S CLOCKLIKE UFO PATTERNS—PART 3

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TO summarize, Mrs. Lansing has apparently succeeded in filming clocklike formations using six different cameras, two different films, inside and outside, daytime and night-time, taking pictures of TV shows, in different locations in Massachusetts, New Hampshire, Rhode Island, New Jersey and Pennsylvania. She has succeeded in pictures when her camera and film were switched at the last moment with mine. In some clocklike-formation cases, where we simultaneously filmed, she succeeded and I didn't. Although I have had some unaccountable successes when filming with Mrs. Lansing, in the main, my controls produced nothing like her films.

The overall impression is that Mrs. Lansing does not have a dearth of data but a surfeit. For the moment, various technical questions pertaining to a wider selection of cameras, films, other equipment and methods, to more exhaustively the possibility of artifact, induced illusions, etc., will have to remain unanswered.¹⁷

III. Controlled Experiments with Mrs. Lansing and Others

What would happen when Mrs. Lansing and others simultaneously used different motion picture cameras and films at the same targets?

Experiments: In the attempt to answer this question, Mrs. Lansing, August C. Roberts, Eric R. Schwarz and I, used seven different motion picture cameras and films, which were switched among the operators in several New Jersey locales, from Friday night, June 16, 1973, until Monday night, June 19, 1973. The cameras were inspected by Roberts and ourselves and found to be free of defects that could possibly cause artifacts.¹⁸ The films were loaded into cameras and used by each person according to the format of Table 2. A total of 650 feet of film was exposed, and with two exceptions, which will be described subsequently, the films were developed by Kodak Laboratories via Photo-Cullen, a leading New Jersey dealer.

For the clinical control films, the target locales were (1) my Montclair backyard on a moonlit night, and a colour TV screen in my home, between 10 p.m. and midnight; (2) on cloudy nights, with no moon and only a few stars, in the reservoir and watershed areas of northern New Jersey; (3) a master telepathist and magician Joseph Dunninger's colour TV screen and backyard situated on the New Jersey Palisades, overlooking New York; (4) the

waterfront of Green Pond, New Jersey, late at night; and finally (5) a black and white TV screen in Montclair.

Results: With some puzzling exceptions,¹⁹ most of the projected control films aside from known targets showed only low-visibility, poorly defined artifacts. Omitting one episode in Eric's work, the overall impression was the paucity of material that resembled Mrs. Lansing's ufographs. On June 27, Mrs. Lansing excitedly phoned me about Eric's TV film on June 16, which she had taken back to Massachusetts for development. Instead of giving me the film for development, Mrs. Lansing inadvertently put the completed cassette with her other paraphernalia. On her trip to New Jersey earlier that day, she had exposed some of the film; and when we experimented that night, Eric used her Canon camera and finished the 50 feet. In addition to outside movies, Eric, like the rest of us, had filmed the CBS late movie on TV, which was about warships. The records made at the time; and several unique features in our memories, clearly indicated that Eric had used Mrs. Lansing's camera for this.

When Mrs. Lansing projected Eric's film, she was surprised to note clocklike formations. Later, frame-by-frame sequential analysis showed the sometime present progression of similar thoughtographic effects: (1) several frames of blotchiness: mottling or particulate matter or some precipitation on the emulsion (?), (2) clocklike formations superimposed on the TV naval scene and overlapping a frame, then more blotchiness, and another clocklike formation, several clear TV frames, and (3) an odd, off-the-screen, bizarre-shaped artifact similar to what Mrs. Lansing had obtained on some of her previous films (see Figure 15a, b, c).

Mrs. Lansing, Roberts, and I, using different cameras and films, simultaneously filming the same TV show (and three other shows), obtained nothing like Eric's clocklike formation. Why is this so? Was it because Mrs. Lansing used a Fujica camera, which is different from her own familiar apparatus? Perhaps she was unhappy about this arrangement. Instead of having the usual frame-by-frame pictures, the Fujica has single frames alternating with unexposed frames. However, Mrs. Lansing didn't know this at the time. Her cameras are part of herself (see Figure 16 for an interesting artifact or thoughtographic effect of self-taken movies of Mrs. Lansing—"body image.")²⁰ She worked and saved for the best, and possibly this is a significant clue: or could other things have accounted for

Eric's success? Could Mrs. Lansing have operated through Eric and her favourite Canon camera? And if so, why Eric and not Roberts or I? Is it because she is fond of Eric, who might remind her of her sons? For she trusts Eric with her most precious possession, the Canon, which has given her so many spectacular successes. Or could it be any one of many different combinations of this: e.g., Eric was interested in the naval scene more than in the other shows. Mrs. Lansing and the others were not impressed by this movie. Or could there be some force (telekinesis?) common to the television and the UFOs that might be compatible with Eric's makeup, etc.? It should be recalled that most of Mrs. Lansing's work has been with battery-powered cameras. Although she has had few experiences with spring-wound cameras, she has filmed clocklike formations with them.

As a final note, Mrs. Lansing attempted influencing a compass, an electromagnetic UFO detector, magnetometer, and a radiometer. No results were observed.

Dunninger's Opinion

The visit to Joseph Dunninger's house was made more interesting by his reviewing several of Mrs. Lansing's films, including clocklike formations and the bearded figure. Dunninger had no explanation

for what he saw. However, he was well aware of the discrepancies and pitfalls in observing data. For example he recalled how earlier in his career his telepathy was witnessed by Hugo Munsterberg, the Harvard experimental psychologist: "He didn't believe my work was supernatural but supernormal. Later Munsterberg served on one of my Boston Committees."

In reference to Mrs. Lansing, as in the past,²¹ Dunninger was convinced of her honesty and the absence of any fraud. However, from his more than half a century of investigating mediums and only rarely stumbling upon a possible genuine "spirit" photograph, he wondered if Mrs. Lansing's ufographs could be ascribed to some unaccountable mechanical error in the cameras or in the development of the films.

The bearded figure was impressive and Dunninger compared it to some of his own experiences. For example, a circa 1940 picture [*not possible to reproduce this photograph with any degree of success*—EDITOR] of Dunninger and unexplained background faces, taken by his wife using his camera and film in the dungeon of the renowned colonial haunted witches' house (Rebecca Nurse) in Salem, Massachusetts.²²

Throughout the years Dunninger has prided himself on being able to duplicate through telepathic, magical (sleight of hand, apparatus, etc.), or a

	Fri. 6.15.73 Cloudy - Moon Backyard, and TV in sitting room, Montclair	Sat. 6.16.73 Cloudy - No moon Pequannock, Clinton Reservoir, Jefferson Township, Highway 80	Sun. 6.17.73 Cloudy - No moon J.D. home on Palisades, his TV, Reservoir at Cedar Grove, N.J.	Mon. 6.18.73 Cloudy - No moon Green Pond, black- and-white TV in Montclair
1. Mrs. Lansing	AR's Fugica*	Canon	Canon and Capro (capped) loaded by AR	Keystone, Revere, Canon and Capro (capped)†
2. August C. Roberts	BES's Revere	Revere	Argus	—
3. Eric Schwarz	Canon (finished film started by Mrs. Lansing)	—	Instamatic M-12	Instamatic M-12
4. B.E. Schwarz	Instamatic M-12 (Mrs. Lansing's)	Instamatic M-12	Revere	Revere and Capro (uncapped) loaded by Mrs. Lansing.

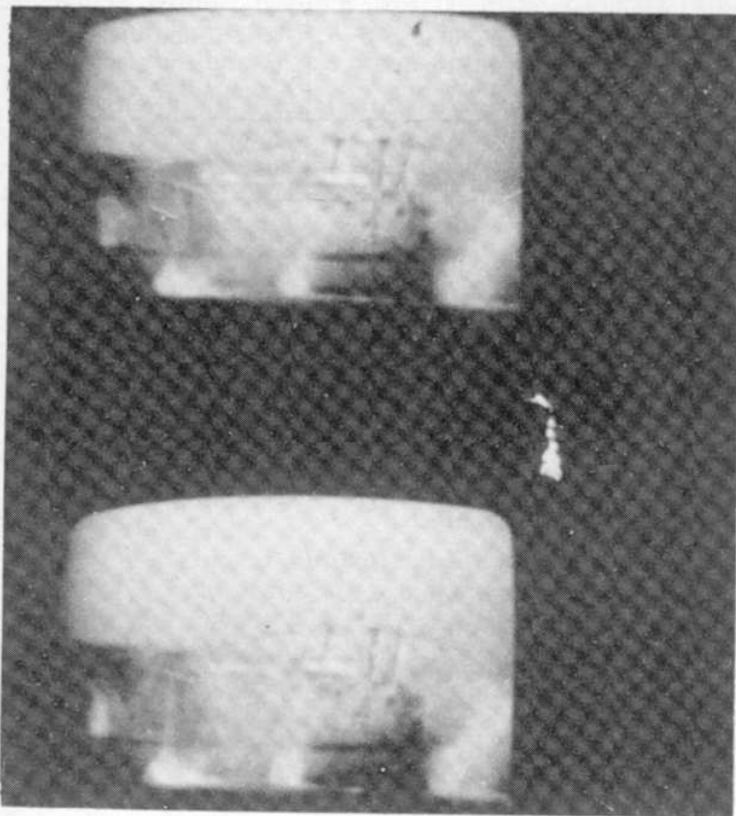
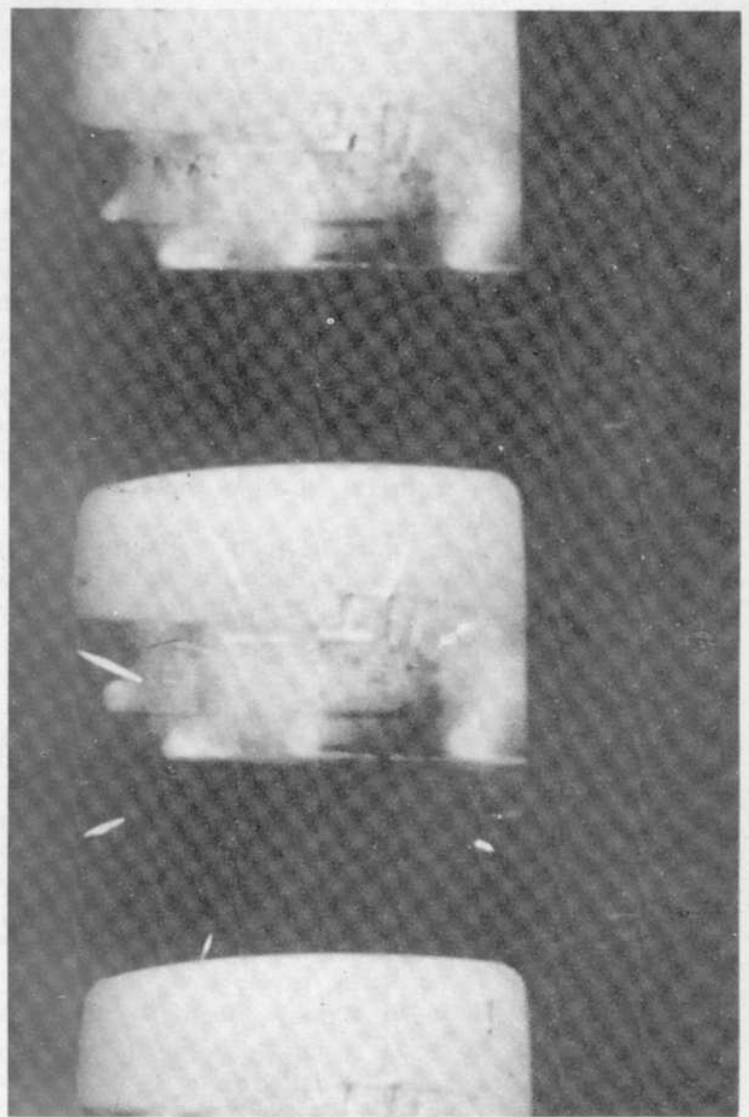
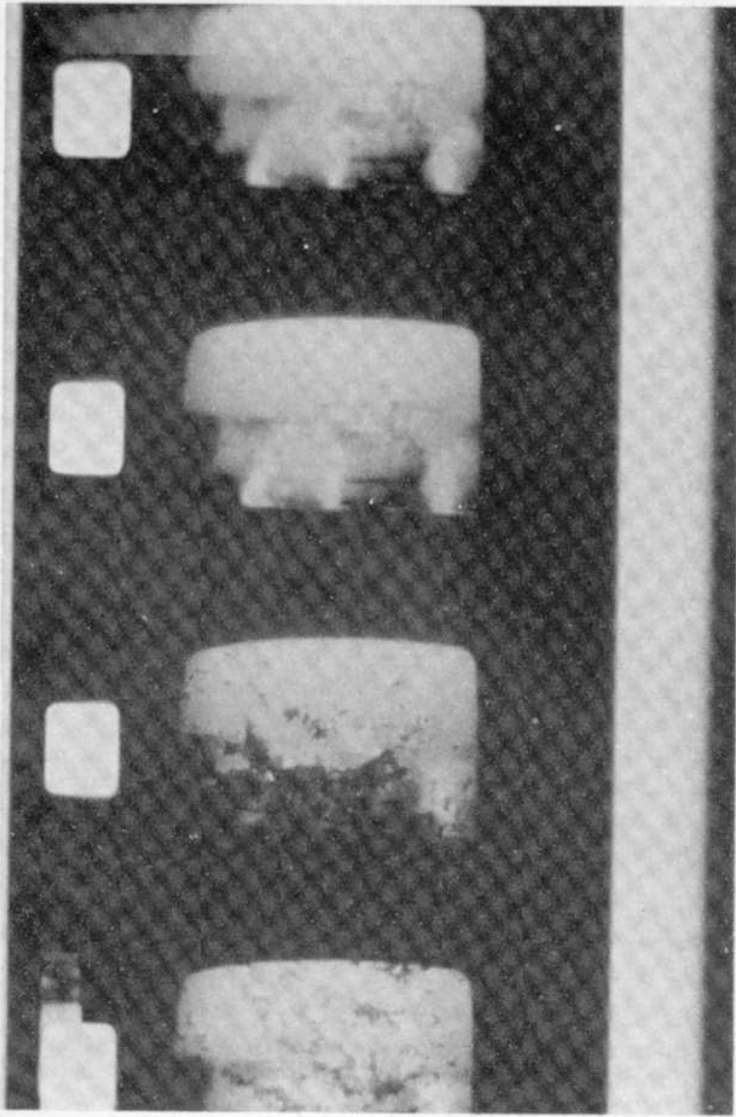
- NOTES:
1. Argus Super 8, 708.
 2. Canon Super 8, 1:1.4 lens 7.5, 600 mm. Automatic zoom 814.
 3. Capro 300, Super 8, automatic zoom 1:1.8, F10-30 mm.
 4. Fugica Super 8, F 1.8 lens, 11.5 mm.
 5. Keystone Model A-7, 16 mm.
 6. Kodak Instamatic M-12, Super 8, Ektomar Lens 2.7, 16 mm.
 7. Revere, regular 8 mm. magazine, reflex model 154, zoom lens, 28 mm.

* Fugi (Japanese) ASA 25 Regular 8 film was used.

† Ektachrome 160 film used.

All other films were Kodachrome II.

TABLE II



Above left: Figure 15a

Above right: Figure 15b

Below left: Figure 15c

Eric Schwarz's TV progression to clocklike UFO shapes on naval scene

combination of means most of the mediumistic phenomena he has studied, but he was quite perplexed by Mrs. Lansing's ufographs and some of her experiences. He recalled how a medium had deluded herself with "spirit" pictures which were due to a pinhole defect in her camera. No medium or magician had ever successfully challenged Dunninger: that is, they could not duplicate his telepathic work and win a \$10,000 reward. For example, no medium succeeded, as Dunninger could, in getting all the letters to a word, or serial digits that were written on a piece of paper tacked on to a board placed on the centre of a table in full light, untouched by anyone and in full view of an investigative scientific committee.

As Chairman of the Committee for the Investigation of Psychic Phenomena, sponsored by the *Scientific American*, in addition to countless similar posts, Dunninger, in association with prestigious scientists and citizens such as the Mayo brothers, Waldemar Kaempffert and Floyd Odlum, experimented with many famous and infamous mediums.²³

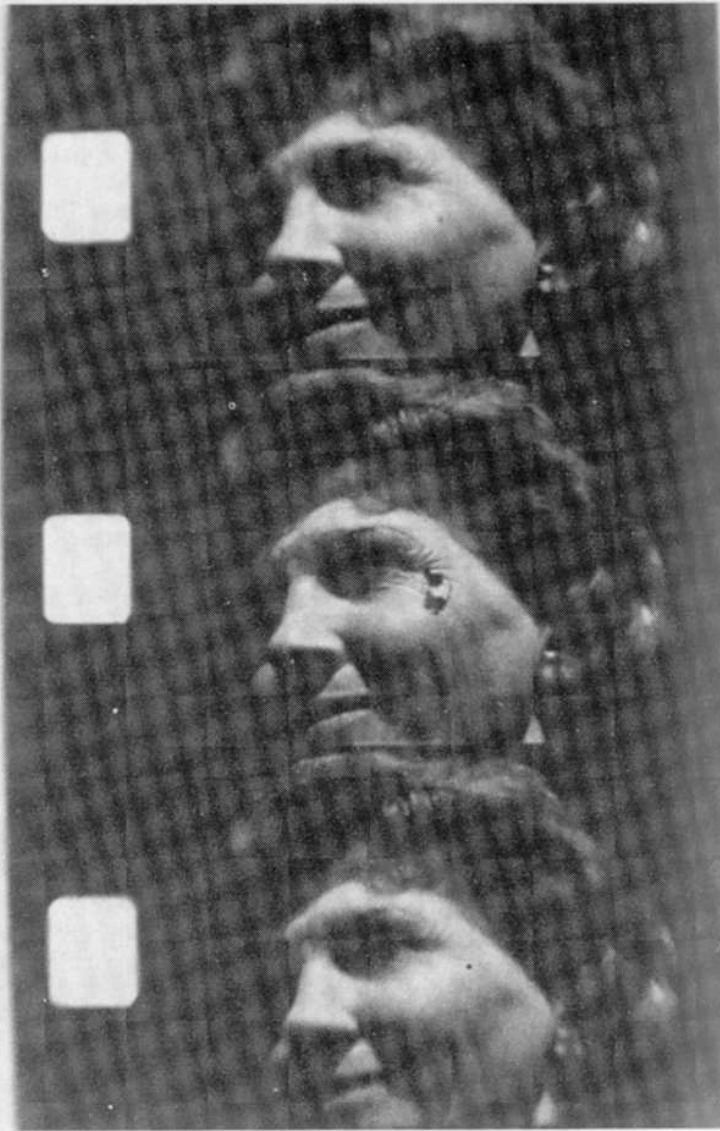


Fig. 16 Mrs. Lansing's self portrait with facial lesion

"Some of them could do wondrous things — the three percent that is legitimate, which can't be explained, is what has always bothered me." Possibly this is the case in many contactee experiences: a combination of a "real" event with secondary psychopathology, cultural colouring, and occasional genuine psi phenomena occurring in the wake of the splitting UFO episode.

It is odd that the frequency of the reputed UFO-associated monster reports seemingly vary inversely with the tangible evidence. Perhaps Mrs. Lansing's ufographs, where she is often successful and others are not, can be compared to the hypothesized materialization and dematerialization of monsters in UFO events, and to such supposed happenings in seances.²⁴

* * * * *

The fourth, and final, part of Dr. Schwarz's study, in which he covers further experiments, will appear in the next issue of FSR—EDITOR.

Notes and References

- 17 Perhaps some of the proposed techniques for studying poltergeists are applicable to Mrs. Lansing: a mobile laboratory including videotaping (see section IV in this paper), telemetric equipment, apparatus for registering physical phenomena, and a high-frequency camera capable of 10,000 photographs per second. See *Symposium: The Future of the Poltergeist* (Chairman W.T. Joines, with participants A.R.G. Owen, Karlis Osis, W.G. Roll, and Hans Bender), *Proceedings of the Parapsychological Association*, No.7, 1970, pp. 33-37
- 18 In one instance, Mrs. Lansing shot 50 feet of Kodachrome II film using her Capro camera with the lens capped, and nothing spectacular was obtained. Since many of her ufographs were single-framed or overlapped frames and seemed to defy the law of optics, it was felt that this procedure was advisable: viz., if her ufographs were thoughtographic and involved a telekinetic or "lensless" mechanism, interesting results might be obtained. The parameters of this involved subject are explored by Eisenbud in reference to Ted Serio's "gismo" (see note 6).
- 19 Although probably artifact, it is part of the record that, using the Revere movie camera, I obtained one early evening shot of an airplane surrounded by a faint ring; prior to that, the ring was filmed separately. Also, late at night and at a different time, I obtained frames of blue-green curving and zigzagging, spiraling lines and a billowing white effect across the screen. This is similar to some pictures in Mrs. Lansing's collection.
- 20 The theoretical aspects and manifold manifestations of psi and body image are brilliantly explored by Jan Ehrenwald (see note 14). His exposition on the psi syndrome is compatible with the author's clinical data where the various forms of psi merge with sensory functions and form part of a continuum often without any arbitrary cutoff point. Using Ehrenwald's scheme, Mrs. Lansing's photographic facial lesion, if not artifact, could be likened to her ufographs, which represent the most personal, the dearest things in her life, and might be viewed as an extension of ego function and a psychokinetic manifestation. However, why the presumed effects occurred under the circumstances of movies where astronomical numbers of frames might favour the chances for success and were never noted in checking Mrs. Lansing's family photograph albums is a mystery. Perhaps further study of the psychodynamics of thoughtography will provide the clues.
- 21 These matters were privately reviewed with Dunninger on several occasions when he also examined several of Mrs. Lansing's slides and prints. In an attempt to simulate more meaningful controls and settle the ever-difficult problem of artifact, as well as fishing for clues, I took 150 feet of colour motion pictures at Dunninger's home. Analysis of the films of TV sequences and various presumed psychic high-valence objects, such as historic oil paintings, archaeological, religious articles, etc., yielded nothing like Mrs. Lansing's findings — not even adventitious material. In his career Dunninger has had several personal experiences and has also collected examples of presumed thoughtography ("spirit pictures"), and once (December 9, 1970), he admirably succeeded in an experiment with his daughter and me. I clicked the Polaroid camera shutter, which was aimed at Dunninger and his daughter Maxine, as he "projected" the number 57 to her forehead. This technique was similar to an unplanned experiment of years ago which he performed for a newspaper editor and photographer. In our experiment we were surprised to find that the immediately developed Polaroid showed a Brahmin-like



Fig. 17 Joseph Dunninger with daughter, Maxine, with "Brahmin spot."

spot on Maxine's forehead (see Figure 17). The photo was examined by members of Dunninger's family, my office staff, and my family. When I brought the photo to the laboratory so that a negative and additional prints could be made, I was chagrined to find that, despite all precautions the photo lab nearly ruined the picture by inducing artifacts. However, microscopic examination revealed the Brahmin-like spot to be a pin-hole area on the emulsion and surrounded with a dark "pigmented" areola — in contrast to the lab-induced linear scratches with no contiguous dark border. This beginner's luck, first Polaroid success was not duplicated in seven subsequent trials, but neither had artifact occurred. Fortunately this situation has not happened before (or since) at the photo lab, but the Brahmin-spot "coincidence" must be explained. This problem,

Vilvorde (continued from page 17)

to this account which is, nevertheless, "all-of-a-piece" and entirely coherent from start to finish, the witness's descriptions often being very precise.

(On the Poher Scale, we give it a rating of... *credibility: 3, strangeness: 5.*)

We would emphasise the fact that the witness stated that the strange being left no traces on the ground or on the wall. This factor could be taken as evidence in support of the argument that his story is authentic. For, had this been a well staged hoax, it would seem highly probable, that V.M. would, for example, have presented us with some scratches on the whitewashed brickwork of the wall in order to lend more weight to his story.

When we visited him a second time, he still stuck to all the details of his statement, and the fresh sketch of his humanoid which he did for us proved to match up entirely with the one he had drawn for us in our first interview several months earlier.

Some folk may perhaps be surprised at the great number of UFO sightings that this witness claims to have had. It is indeed astonishing that one individual should witness so many happenings within so short a period — this being against all the calculations of reasonable probability.

then, cuts both ways: and as much as one should not read things *into* situations, one should not be quick to disregard evidence which is solid, but compromised in the process by unexpected developments.

- 22 A spectacular demonstration of a three-dimensional illusion of a haunted house, using very costly apparatus, can be found at Disney World, Florida. Another visually striking effect might be the exhibition on lasers, at the Smithsonian Institution, Washington, D.C. Although there might be some fundamentally similar mechanisms in these instances, the knowledge, techniques, and costly equipment preclude such a possibility for Mrs. Lansing's films. For some fascinating theorizing on lasers see Dr. Bernard E. Finch's "Are UFOs 'Flying' Laser Generators?" *Flying Saucer Review*, Vol.19 (No.4): 28-29 (July/August), 1973.
- 23 Dunninger, Joseph: *Houdini's Spirit Exposes, from Houdini's Own Manuscripts, Records and Photographs, and Dunninger's Psychical Investigations* (edited by Dr. Joseph H. Kraus), Experimenter Publishing Co., Inc., New York, 1928, Vol. 1, p. 112.
 - (a) Dunninger, Joseph: *Inside the Medium's Cabinet*, David Kemp & Co., New York, 1935, p. 228.
 - (c) Dunninger, Joseph: *How to Make a Ghost Walk — Simple Directions for Staging a Seance*, David Kemp & Co., New York, 1936, p.82.
 - (d) Dunninger, Joseph, as told to Walter B. Gibson: *Dunninger's Secrets*, Lyle Stuart, New York (in press).
- 24 F.W. Pawlowski, Professor of Anatomy at the University of Michigan, reported his experiences of seances with the Polish medium, Kluski ("The Mediumship of Frank Kluski of Warsaw," *Quarterly Transactions of the British College of Psychic Science*, Vol. IV, No. 3:206-218 [October], 1925). Also see Dunninger's opinion of wax hand casts from the Kluski seances, note 23 (a), pp. 86-88; Nandor Fodor's analysis of possible animal materializations in his *The Unaccountable*, Award Books, New York, 1968, pp. 122-251; and numerous articles in FSR.

Nevertheless, we are obliged to recognize that over the period of three years in which our SOBEPS investigatory teams have been in action, it has been shown to be a fact that there are other persons too who are equally privileged in this respect and who have had several sightings without their credibility being thereby abated. Consequently, while it may have its weak points, we feel that the account of V.M. may contain sufficient information that is quite original for it to merit a place in our pages.

Notes & references by Gordon Creighton

- 1 Not translated.
- 2 Not translated. Original report in *Inforespace* Nos. 16 and 17.
- 3 This very useful catalogue of entity types, by our Brazilian friend Jader U. Pereira of Pôrto Alegre, has appeared in a French translation in *Phénomènes Spatiaux*, Nos. 24,25,27,28, and 29. I regret that I have not yet had time to tackle the job of making an English translation of it.
- 4 This is the famous case of the steelworker Marius Dewilde, which happened, incidentally, in the Franco-Belgian frontier area and consequently not so very far from Vilvorde. It is Case No. 9 of Jacques Vallée's *The Pattern Behind The UFO Landings*, in FSR's compilation *The Humanoids*, edited by Charles Bowen, and now available in a new paperback edition, price 45 pence, issued by Futura Publications Ltd., 49 Poland Street, London, W1A 2LG.

THE PASCAGOULA UFO & OCCUPANT INCIDENT

Richard W. Heiden

The original version of this article was translated and published in the Spanish magazine *Stendek*,* No.17, of September 1974. This new version includes changes made by Mr. Heiden, based on new information, and a few minor improvements.

IN the autumn of 1973 the United States of America experienced a UFO flap which was undoubtedly the biggest ever. The most interesting, best documented, and most publicized sighting was that of Charles E. Hickson (45) and Calvin R. Parker, Jr. (18), in Pascagoula, Mississippi. Pascagoula, the county seat of Jackson County, has a population of 27,000. It is on the coast of the Gulf of Mexico, on the banks of the Pascagoula River. Several shipyards are located there.

Charlie Hickson and Calvin Parker are family friends from Jones County, north of Pascagoula. At the time of their sighting they both lived in the town of Gautier, which is just west of Pascagoula, and worked at the Walker Shipyard in Pascagoula, where Hickson is still a foreman. On the evening of Thursday, October 11, 1973, they stated that they met three UFO occupants, and at least one of the witnesses was taken aboard their craft.

Hickson and Parker said they were fishing in the Pascagoula River, when at about 9.00 p.m., they heard a "zipping" sound behind them and an oblong blue-grey craft five to six metres long, with flashing blue lights, descended and hovered in an open area nearby, about 50 cms. above the ground.

An opening appeared in the craft, and three creatures (possibly robots) came out. They were about 155 cms. tall, with wrinkled pale grey skin ("a little more metallic-looking than an elephant's skin"), pincer-like hands, slits for eyes, two small cone-shaped ears, a small sharp nose, with a hole below, and no neck. As they approached the two men, they floated 30 cms. above the ground, not moving their legs. One of them made a humming or buzzing noise. Hickson was paralyzed by fear, and Parker passed out.

Two of the creatures gently picked up Hickson by his arms, and carried him inside the ship. He lost all feeling, including that of weight, when they touched him. Hickson observed that the room he was taken to was completely bare and well-lighted, but he could not tell where the dazzling light was coming from. He was placed in a reclining position, but stayed suspended in air, and never touched the craft itself. An instrument resembling a huge eye, and about 25-30 cms. long, floated around, moving back and forth across his body, at a distance of 20-25 cms., as though it were examining or photographing him. The creatures left Hickson alone for a while and then "floated" him back to his original location on the pier, and returned to the object.



A Pascagoula entity, as described by the witnesses.

He is not really sure how long he was inside the UFO — it may be anywhere from 15 to 40 minutes. Parker, who did not come to until after the craft had sped away, was probably taken into it by the third occupant. The UFO left no traces.

There were several other reports of UFOs in the Pascagoula area that same evening, and many television sets experienced interference. The interference was worst on sets closest to the river.

At about 11.00 p.m., an hour or two after the UFO and its occupants had gone, Hickson and Parker called the sheriff's office, and went there to relate what had happened.

Sheriff Fred Diamond and Captain Glen Ryder interrogated them about the sighting. "We did every-

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