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the delay in publication of this Special Issue.
Production was well advanced when we were
warned of a possible attempt to 'pirate' practically
the whole of our material, for resale in the
United States at an exorbitant price.

Steps have now been taken to prevent this
flagrant breach of our copyright.

**FLYING
SAUCER
REVIEW**

THE HUMANOIDS

**A Survey of World-Wide reports of landings
of unconventional aerial objects and their
alleged Occupants**

Contributors Include.....

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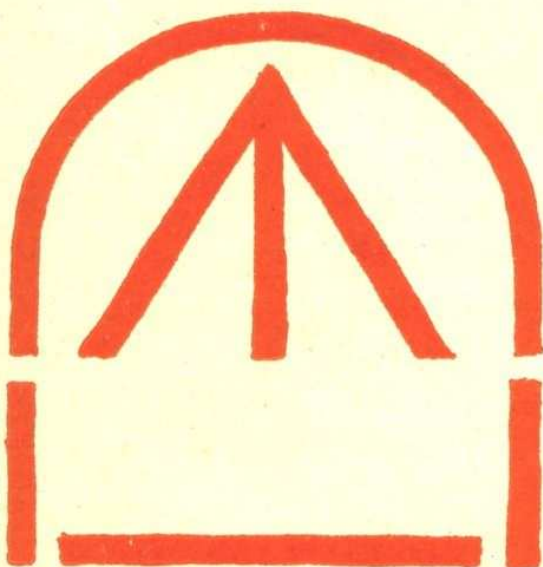
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Edited by

CHARLES BOWEN



The sign on the Socorro UFO

SPECIAL ISSUE

OCTOBER-NOVEMBER 1966

FLYING SAUCER REVIEW

THE HUMANOIDS

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SPECIAL ISSUE

OCTOBER/NOVEMBER 1966

Top Priority

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Flying Saucer Review

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FOR just on twenty years a handful or two of dedicated people in Britain, the Commonwealth countries, the United States of America, France, Italy, Spain, Austria, Scandinavia, South America and so on, have interested themselves in the phenomenon of the UFOs, alien aeroforms, or, as some still prefer them, flying saucers. Dedication has been essential, for these people have had to combat a mixture of massive opposition, apathy and ridicule throughout the whole of that time.

Even so, extensive records have been amassed in some quarters; a few things have been learned about UFO behaviour and an occasional few responsible journals have come into existence and have survived; a discovery has been made. Yet we have to admit that all in all we are not appreciably nearer the solution to this problem than we were twenty years ago. Unless we are prepared to believe unsubstantiated "contactee" claims, we must confess that we still do not know where the alien aeroforms come from, or why they are here.

Now, as the United States Air Force is preparing to establish a civilian scientific investigation of UFOs, it is paramountly obvious that we will never solve the problem by limiting our efforts to a study of "flyovers". Nine times out of ten a flyover is observed at long range, and more often than not it turns out to be a misidentification of a natural phenomenon or a man-made object. Landings, however, are a very different proposition, especially those where a human being finds himself within a few yards of the object or its occupants.

Accordingly, FLYING SAUCER REVIEW decided to publish an extra large special issue, containing as much information as possible on the world-wide landing scene: the task was regarded as one of top priority. We were encouraged in our labours by Aimé Michel's timely observation in an article in the May/June 1966 issue of the REVIEW that "... every well-observed landing teaches us something new."

We do not pretend to cover the whole of the UFO landing and occupant scene in 72 pages. Nevertheless we have rounded up some 300 reports, many unusual, and many new to our readers. It is quite surprising how this elementary "gathering together" has revealed possible trends, patterns or pointers from the chaos of events which, with the exception of the French wave, were hitherto randomly reported.

Although landing and operator reports are very persistent, there are still those who shy away from them. The lurid publicity which has attended the more sensational of the contactee claims is probably to blame. Although we insist that we should examine, dispassionately, the basic details of such claims, we are, in this issue, concerned mainly with the reports of ordinary folk—doctors, policemen, housewives, scientists, factory workers, farmers—who, having seen what they have seen, and having been amazed or even frightened, make a report and thereafter return to the obscurity of their daily lives. They seldom seek publicity, go into business, write books, or take off on lecture tours.

One of the things that commends a number of their accounts to us is the strangeness and often the very pointlessness of the activities of the reported creatures. We feel that a hoaxer would be more inclined to give the story a beginning and an end.

Another noticeable aspect of the stories is the way the creatures or occupants appear in a multitude of shapes and forms—a characteristic of the UFOs as well. There are current theories that this may in some way be due to the environment of the witnesses: that the UFOs and their occupants are in the eyes of the beholder. If there is any truth in this then we may be forced to re-examine certain of the contactee claims, claims on which this REVIEW

has never slammed the door without good cause. That, however, is not our purpose in this issue. Instead, we devote our efforts to the presentation and study of reports of landings and the "humanoid" occupants.

We are well aware that the word "humanoid" is not in the dictionary; that it was coined somewhere along the line by a writer or researcher. Nevertheless, it seems to suit our purpose far more than those other words of anthropology like *hominid*, which means "man and kin of man" (Neanderthal man was one of these), and *hominoid*, which means man-like ape.

Italy

The Villa Santina Case

On June 24, 1947, airman Kenneth Arnold startled the world with his claim to have seen nine disc-shaped objects travelling in line ahead, and at fantastic speed, through the skies over Mount Rainier. Arnold likened the objects, and their movements, to "saucers skimming over water". The era of the flying saucer was upon us.

Seven weeks later, according to Italian artist R. L. Johannis, there took place what was probably the first post-Arnold "landing with entities" case in Europe. The story has been recorded in the May 1964 edition of *Clypeus* (organ of *Centro Studi Clipeologici* of Turin), and by Antonio Ribera in his book *El Gran Enigma de los Platillos Volantes*.

Signor Johannis was out painting near the Chiarso creek, at Villa Santina, close by Carnia (Friuli), on August 14, 1947. The time was about 9 a.m. Suddenly he noticed a 30 ft. disc-shaped object that had alighted some little distance from him. Next, Signor Johannis saw two child-sized beings standing alongside the object. The artist said that they were about 3 feet tall, and were wearing dark blue coveralls with a bright red collar and belt. They also wore spherical helmets on heads that seemed larger than normal, but their faces were not covered. Their faces had a greenish colour, their eyes were large and plum coloured with a vertical line (the pupil?) in the centre, and they had no eyelashes or eyebrows. Each had a straight and rather large nose. Their hands were claw-like, greenish in colour, and with eight fingers on each, four opposed to four in the same way that our thumbs are opposed to our fingers.

With his paint brushes still in his hand, the artist hailed the creatures. It is possible that this was interpreted as a hostile gesture, for one of the beings touched the centre of its belt and projected a thin vapour which caused the artist to fall dazed onto his back. The creatures then approached to within two yards of the prostrate artist and stood examining his easel. Although weak, the artist contrived to roll over, and saw the beings pick up the easel which had been knocked down; he perceived that it was taller than both of them. He also noticed that they were panting heavily. They then returned to the disc-shaped object and entered it, whereupon it rose from the ground, hovered and, according to the account, disappeared.

When the unfortunate artist had sufficiently recovered his strength to be able to stand, he saw that his easel had disappeared.

There has been some criticism that the artist saw rather a lot, particularly the colours, in a very short time. Surely, however, this is where artists have a great advantage over ordinary mortals: an artist's eye is quicker than a camera, and I do not find it surprising that Signor Johannis's brain could record such a mass of detail.

The description of the belts is interesting, and it calls to mind the belts of the entities in the Antonio Villas Boas case—see Gordon Creighton's article. Also intriguing is the account of the *gas* or *vapour*, heralding as it does the incident of Cisco Grove which Mrs. Lorenzen describes elsewhere in this issue.

[We are indebted to Jacques Vallée and Donald Hanlon for their translation (paraphrased) from Antonio Ribera's version of the incident—EDITOR.]