

# STELLA LANSING'S CLOCKLIKE UFO PATTERNS—PART 2

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FASCINATING anomalies, in the shape of clocklike patterns of UFO-shapes, on films shot by Mrs. Stella Lansing, were described in Part I of this study.

## II. Possibly Related Psychic Events

Although many photographs of the clocklike formations, plus other previous pictures of Mrs. Lansing's alleged UFOs, seemingly defy the laws of optics, they might conform to the findings of psychic photography. Psychiatrist Jule Eisenbud's brilliant researches of Ted Serios fully explore this subject.<sup>6</sup>

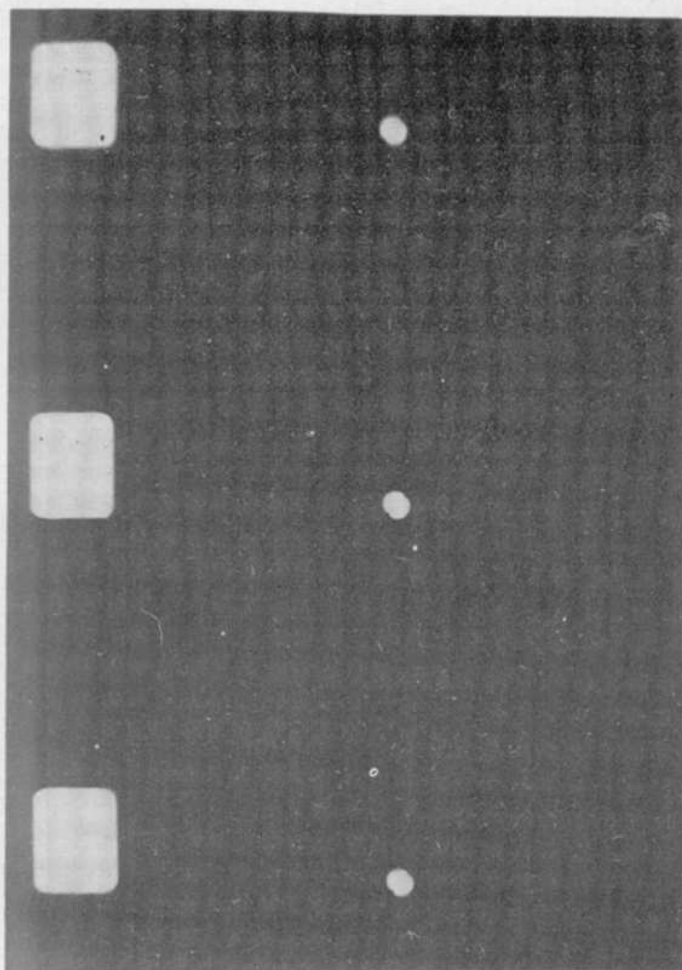
### Event 1. The Monk?

Using her Canon camera model 14, and a new foil-wrapped cassette of Kodachrome II colour film purchased on December 29, 1972, Mrs. Lansing took pictures that same day of her dog, daughter, sons, and husband. Her son Richard then took a picture of her in the front yard. These pictures were all taken outside her house and on the frozen lake in the backyard.

On Wednesday, January 3, 1973, Mrs. Lansing visited her friend Mr. C., her employer of five months, and his wife who lived a few miles away in a module home. The C's wanted to thank Mrs. Lansing for her ornamental flower gift. She agreed to visit them only if she could take motion pictures of their coloured television set during a special show which included Liza Minelli and others who were being presented to Queen Elizabeth II. As a young woman, Mrs. Lansing sang with a band and she always enjoyed entertainers.

Consequently on January 3, 1973, between 8.30 and 10.00 p.m., she took many stills and extended runs of the television show, using the same film and camera as a few days earlier. Mrs. Lansing also simultaneously tape-recorded much of the show. During the evening she took pictures in the C's living room of a table with a lamp and her ornamental flower gift. It was a pleasant social occasion and nothing unusual was noted. My listening to Mrs. Lansing's tape recording on February 3, 1973, confirmed this impression. The remainder of the film was used in Mrs. Lansing's home on the colour TV show "In Search of Ancient Astronauts (von Daniken)," on Friday, January 5, 1973, between 10 and 11 p.m.

The film cassette jammed at 49½ feet, near the end. Unable to make the marking "exposure," Mrs. Lansing took the cassette out and replaced it with



"Clam shell Moon" by B.E. Schwarz in presence of Mrs. Lansing

a fresh one. She mailed the film for development on January 16, 1973, and it was returned from the laboratory on Monday, January 22, 1973. When she projected it that night, she was shocked and called her husband and children to show them. She then immediately phoned me in New Jersey.

In contrast to her previous filming experience, she found that her outdoor pictures taken earlier in the day (December 29) of her family and herself did not show what they were supposed to. Instead she saw blank transparent film and at different points (1) single frames and then a changing horizon or mirage-like effect of the hills opposite the lake (see Figure 7); (2) what looked like the face of her husband's deceased maiden aunt superimposed upon her own face (see Figure 8) with distortion of the background:

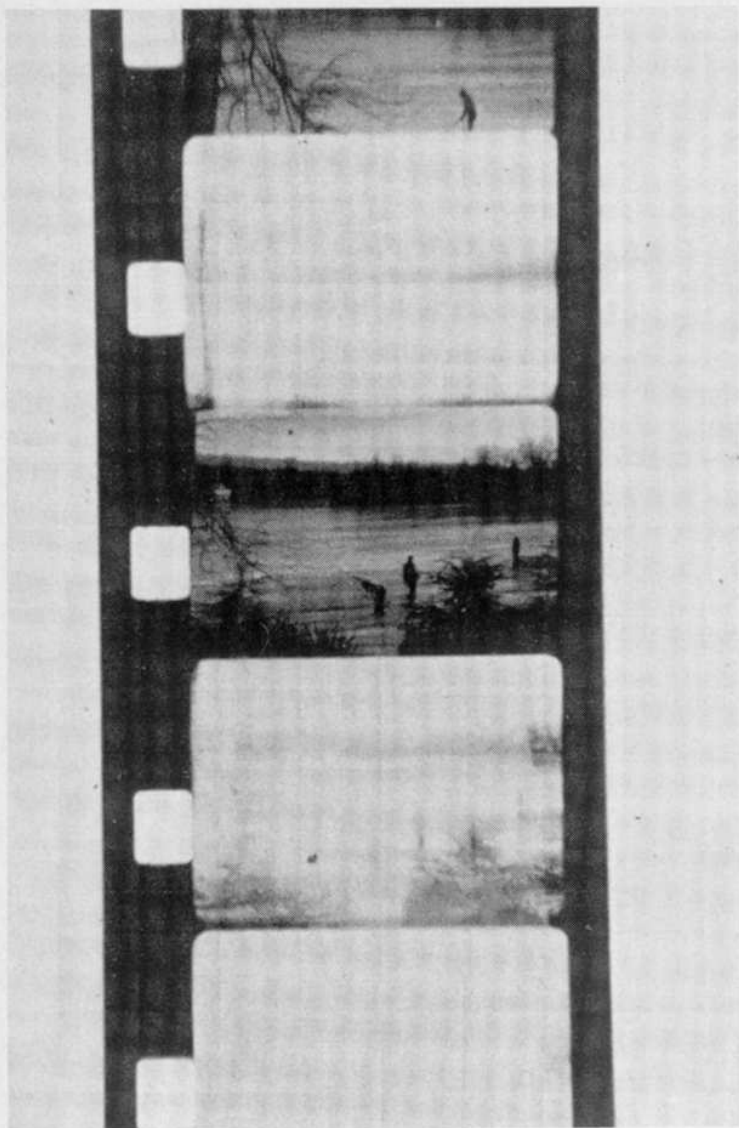


Figure 7: Mirage effect

"Aunt J. was a warm, kindly lady who had lived with us for eighteen years. Also, that isn't my house."

She saw nothing of the filming of the two favourite TV shows; and instead of seeing Mr. and Mrs. C's table lamp with the gift flowers that she had filmed (and talked about—as heard on the tape recording), she saw what looked like a collage: in the middle of a single-frame exposure there appeared to be a chin-bearded, cowled monk-like figure\* with a death-agony expression (see Figure 9a, b, and c). The monk was seemingly holding a flute-like object or reed in his large hands. The fingers seemed to be closely projected before the viewer's eyes. The rest of the collage consisted of wooden church pews, a white fluted column (the C's curtains) and what looked like a French telephone (distortion of ornament?) on the table. Later examination of the 2 x 2 inch colour slides also showed, along the margin, a less distinct, golden, heavily moustachioed and bearded, cowled head. Mrs. Lansing's family, the C's, and others were shocked, and they were stumped for an explanation.

My interview of Mr. and Mrs. C, April 11, 1973, confirmed Mrs. Lansing's account. Although these

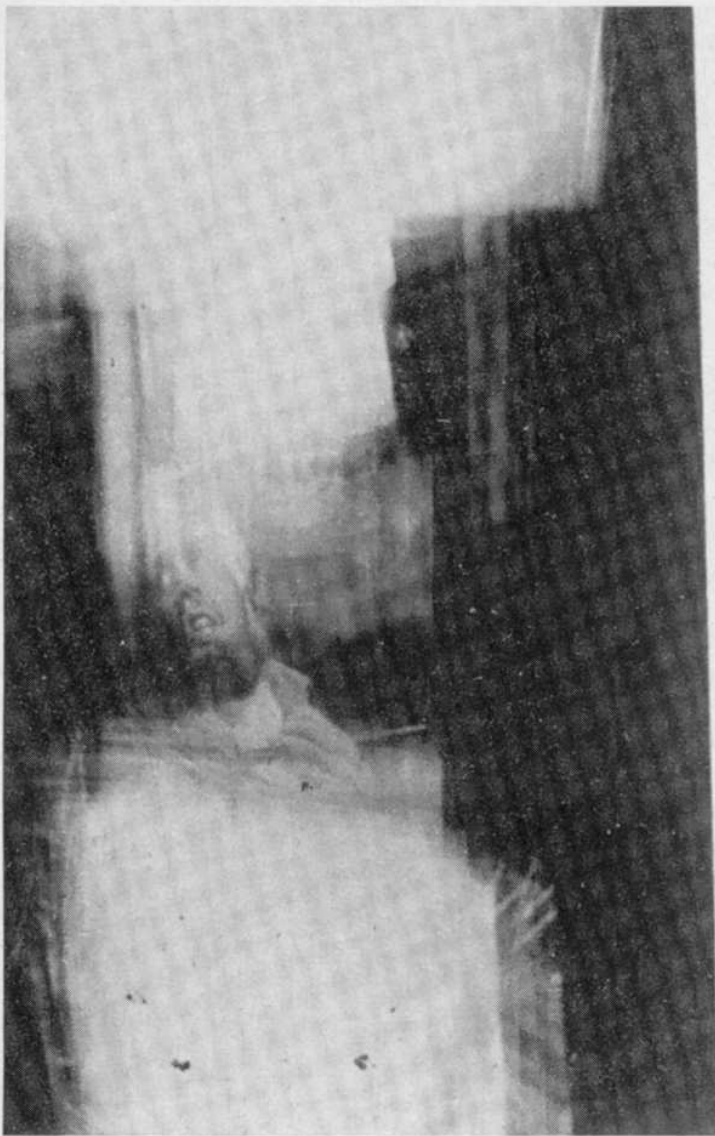


Figure 8: Superimposed faces

people were devout Catholics of French-Canadian extraction, they could not compare the monk's picture with anything they were familiar with, and they dismissed the monk<sup>7,8</sup> as some kind of ghost or spirit picture. There were no unusual psychic events in their pasts, and there was nothing in their living room which by reflection, optical illusions, or other means could be suggestive of the monk. Their home furnished no tangible clues for the strange photographic effects.

Mrs. Lansing is Roman Catholic, of French and Polish extraction. She has always had a keen interest in the lives of the saints (particularly Saint Theresa) and miracles, and has had a sincere and abiding interest in holy waters, relics, and religious memorabilia. For example, to this day she always carries the rosary beads that she had in her pocket when she nearly drowned as a child. Several of her best films of clocklike formations were taken of scenes of high personal interest: a Catholic cemetery and an old colonial cemetery; President Johnson's funeral (on TV); the old drummer in the painting of the Spirit of '76 at a patriotic museum. Also, two

\* Henceforth for felicity the figure will be referred to as the Monk.



spectacular (thoughtographic?) films and accompanying experiences were concerned with religious symbology, i.e., the illusion from photographing the sun which gave a picture of the face of a saintly personage in the sky who to all appearances was sadly shaking his head from side to side, as if saying "No;" and at a much later time a similar "sun illusion" when she filmed a religious personage, but with an open mouth and the tongue hanging out like Kali. Still pictures, or slides, fail to convey the impact of the motion pictures.

Further searching for clues in Mrs. Lansing's personal life and experiences, in reference to this film sequence, gave few leads. Although woefully incomplete and of necessity superficial, information was gleaned that Queen Elizabeth's son's birthday was the same day as Mrs. Lansing's. She might have had a keen interest in the royal family because she claimed to be distantly related to Polish royalty. Also, the day before she purchased the film was the anniversary of her stepfather's death. She was very attached to him, and he died in her arms under the most traumatic circumstances. However, she did not consciously connect these facts with what had happened. As Eisenbud has shown with Ted Serios<sup>6</sup> and elsewhere,<sup>9</sup> such "trivialities" might be profitable areas to explore.

As a further red herring to this strange occurrence, I (BES) in New Jersey, had a horrible "presumptive telepathic death dream" the night before Mrs. Lansing's surprise projection of the monk. My dream had been so odd and had so many determinants for telepathy that I had written the dream out and was waiting for something dreadful to happen. I "saw" a telephone in the dream. It was ringing, and there was an important message. It also pertained to the (imagined) cerebral accident and subsequent death of a former teacher of mine

Above: Figure 9a  
Frame of collage  
of "Monk".

Right: Figure 9b  
Blow-up of  
"Monk".



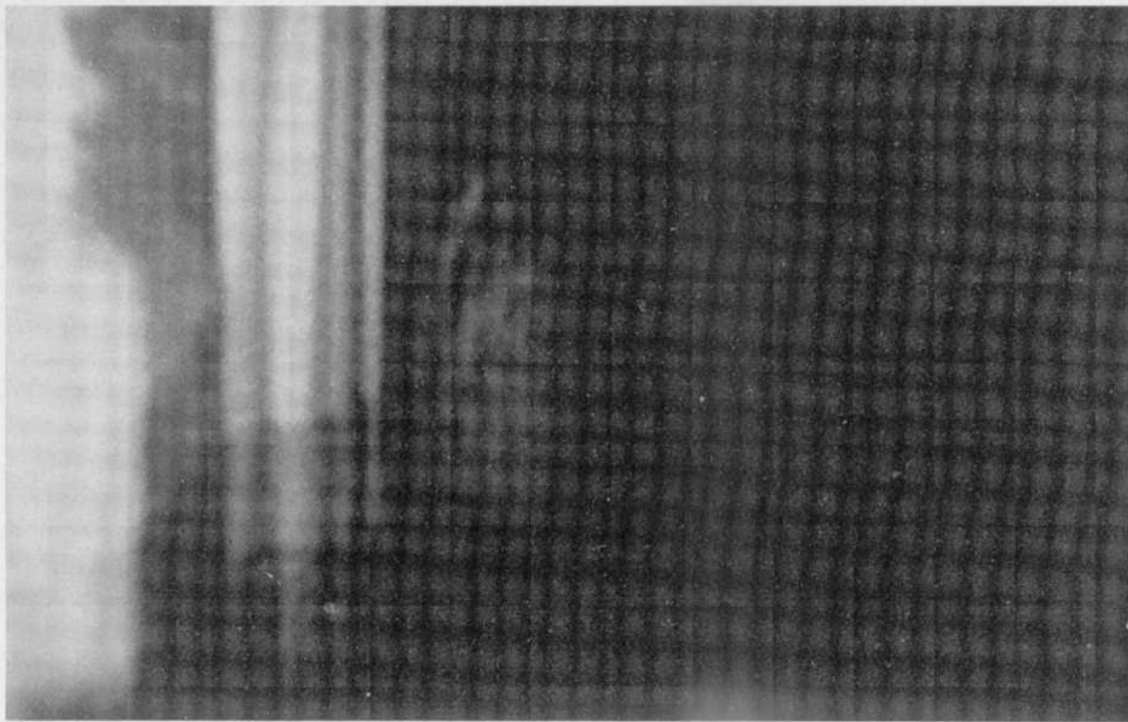


Figure 9c:  
Golden Face  
(the originals  
are in colour  
—ED)

who has held many high posts in his field. The dream condensation also involved the death of a man with a Spanish name (the monk?). As Professor Tenhaeff<sup>10</sup> has indicated in his comments on the engineer, Dr. J.M.J. Kooy, and as other studies<sup>11</sup> have shown, such dreams are not unusual when they (and the associations) are recorded and examined over the years.

After immediately dictating the notes on Mrs. Lansing's monk picture and on my dream, I turned on the radio and heard the then breaking news of former President L.B. Johnson's death. No interpretations are offered, but there might be some value in including such superficially trivial, coincidental or synchronistic data, because of the interdigitating peculiarities of the times, events, and relationships. Much of the UFO material is more than meets the eye. It, like psychic phenomena, seemingly conforms to part of a vastly expanded matrix often very confusing and without a cutoff point.

As another factor, it can be speculated that von Daniken's TV show of ancient astronauts could have acted as an excellent psychic tracer — a highly polarized, built-in allusion to the possible presumed psychic photography: the appearance of blank film instead of a record of the ancient astronauts on TV, and the final straw — the unanticipated jamming of an otherwise trouble-free camera (see Table 1, Example 17).†

## Event 2. The Flying Cup and Saucer

The next unusual development took place a few minutes after midnight, January 30, 1973, several hours after Mrs. Lansing's arrival in New Jersey from Massachusetts. While Mrs. Lansing was showing her anxiously awaited film of the monk, my teenage daughter, Lisa Thyra, came running downstairs

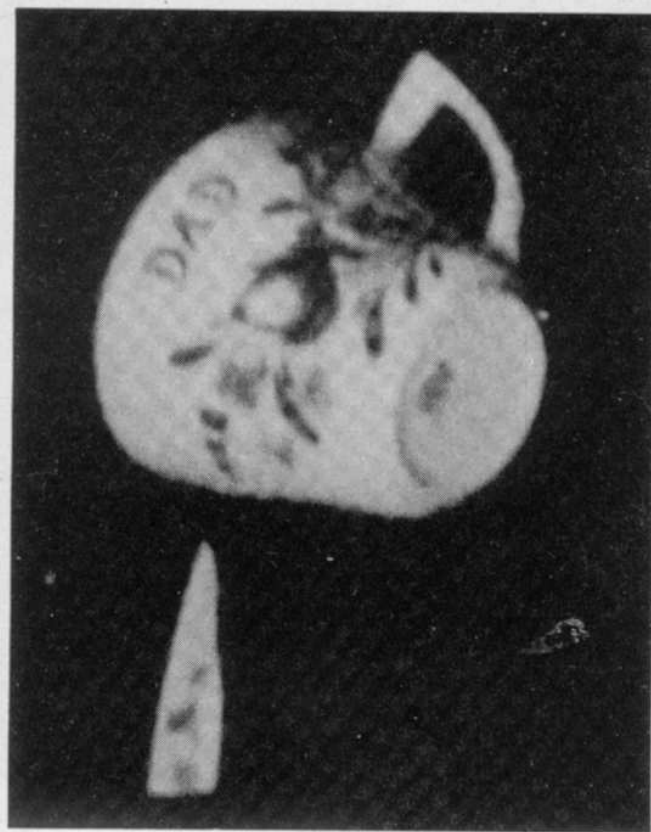
screaming at her mother to phone Minneapolis at once, because her (Ardis's) father was in extremis at a nursing home. We scarcely looked at the long-awaited film as we debated whether to fly to Minneapolis right away, or to sit tight.

Over the past two years my wife Ardis's father had been in a nursing home where he had been in and out of extremis several times. Finally, the next day at 12.30 p.m., January 30, 1973, Ardis decided to phone the airline office and see about flight reservations. She was still undecided about going because of the many previous close-call experiences.

While Ardis was on the phone and still trying to make up her mind, Mrs. Lansing was having a late breakfast at the kitchen table. All at once Ardis and Mrs. Lansing were startled by a loud crash, they looked down, and saw that an extra large coffee cup and saucer (the only one of its kind that we owned and which was presented to me years ago by Ardis and the children as a joke) had crashed to the floor. Apparently the decorative wall tile, propped up against the wall of the shelf, which was above fully opened double folding doors, had fallen and pushed the cup and saucer off the shelf on to the floor. Nothing like this had happened before. The cup fell to the floor, which was covered by a heavy pad and a rug, and smashed the saucer into ten pieces. The cup was unbroken and it faced Ardis with its inscription "Dad" (see Figure 10a and 10b). Ardis looked at the cup and made her decision to leave for Minneapolis at once. Mrs. Lansing, who was the "Flying Saucer Lady" to our children, was as thoroughly shocked as were my secretary, cleaning lady (who left immediately), and myself, and others who saw the evidence shortly after the incident.

Ardis phoned her sister in Minneapolis to see if there was any change in her father's condition, but she learned it was as it had been for many hours. Nevertheless, we left at once; and when we arrived in Minnesota at 9.00 p.m., we learned that

† Table 1 was published with Part I of this study in FSR Vol.20, No.4—EDITOR



Left: Figure 10a. Cup and broken saucer  
Above: Figure 10b. Enlargement showing  
fragment pointing towards "DAD".

her father had died at 5.50 p.m. While on the flight out I questioned Ardis about possible related links. Ardis recalled how when she was a young girl, her father used to drive her to school because of the sub-zero temperatures. The mother would berate the father for taking his time drinking his coffee and causing Ardis to be late for school. The father would become aggravated at the mother since she made the coffee so hot that he couldn't drink it, and he would pour it from the cup into the saucer and blow on it to cool it before sipping it from the saucer. This breach of manners further enraged the mother, and Ardis was left in the middle of this parental imbroglio. Thus, this trivial event from the past might have been a highly personal symbol to Ardis of her father.

It might be interjected that in the morning of the flying-cup-and-saucer episode, I had received a letter, an infrequent occurrence, from Dr. R. Leo Sprinkle, psychologist and ufologist, in which he commented on a meeting with Dr. Jule Eisenbud who had hypothesized that Mrs. Lansing's data might constitute "some kind of ESP 'Pygmalion' effect." Neither of these gentlemen knew of Mrs. Lansing's visit or the current state of my investigations beyond a previous FSR<sup>1</sup> publication.

When Ardis and I returned from Minnesota several days later, I tried to duplicate the cup-and-saucer

crash by rapping under the shelf, which had 22 cups (no saucers!) and vases on it, was 6 feet 10½ inches from the floor, and was 7½ inches deep. Nothing could be dislodged. It can be speculated that this event was telekinetic and might have involved many people with Mrs. Lansing and Ardis as the focal points. Like Ardis in her moment of agony, Mrs. Lansing also had a close and charged relationship with her father and stepfather at the times of their traumatic deaths. Did Mrs. Lansing, Ardis, or other agencies telekinetically project the crash that precipitated the agonized decision? Could this spontaneous possible telekinesis be related to the modus operandi of Mrs. Lansing's many UFO pictures and the thoughtograph (?) picture of the cowed monk in death agony, etc.?

Speculation: Mrs. Lansing has often said that if she didn't have her UFO interests, life would be devoid of meaning. All her considerable energies and consummate curiosities have been poured into her UFO investigations. Ehrenwald's doctrinal-compliance hypothesis<sup>12</sup> — roughly, one finds what one is looking for — might be applicable to Mrs. Lansing and also just as relevant to the one who is doing the study. As in telepathy, which involves the psychodynamics of both sender and receiver, the analogy is also useful when applied to the interaction between the contactee and the UFOs.

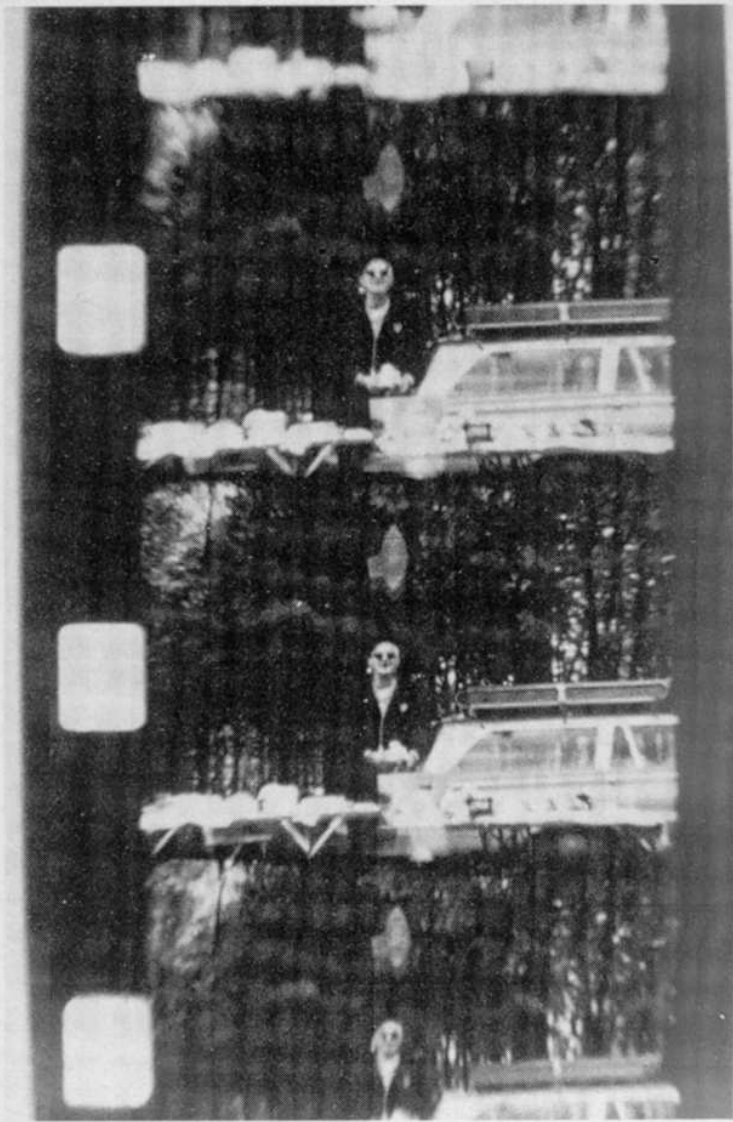


Figure 11: Orange "craft" over antique dealer's head

Assuming that some of Mrs. Lansing's films have thoughtography, we are confronted with enormously expanded dimensions to the UFO problem. The ever more frequent occurrence of clocklike formations under variegated conditions, even including the TV screen and oil paintings (Table 1, examples 10, 17, 19, and Table 2),+ might be related to subtle, suggestive factors, sometimes employed in these movies. However, if this is so, or a major factor, it must be feeble, since for some pictures (e.g., the cowled monk) such suggestive influences have failed to reproduce the same flurry of striking successes (see section IV of this report, "Further Experiments and Videotapes"). What intrinsic forces or meaning can be behind the monk picture or the UFOs that interact with Mrs. Lansing? Why might suggestion work in one sphere but not in another?

It should be recalled that Eisenbud<sup>13</sup> experimented with Ted Serios using coloured motion picture film, but did not have results comparable to his successes with single-exposure Polaroid pictures. There are similarities and differences between Mrs. Lansing's and Serios's pictures. For example, in contrast to Serios's spectacular Polaroid pictures of objects that can often be traced and identified,

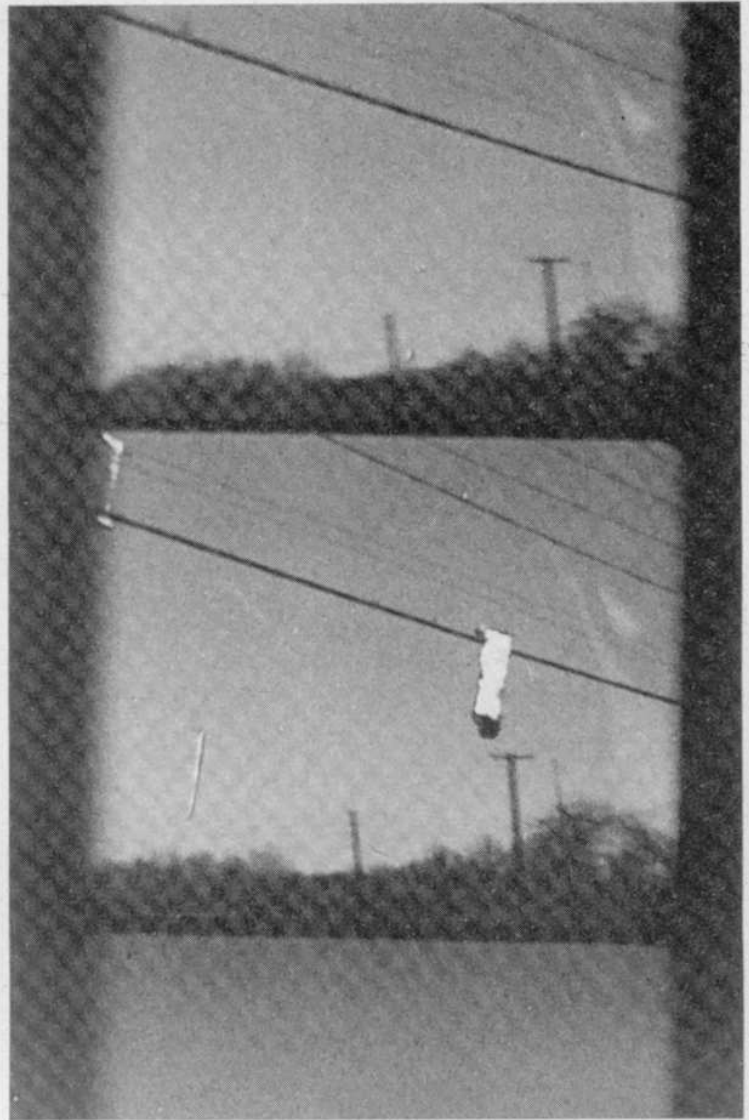


Figure 12: "Saucer holding a horse in it"

Mrs. Lansing's results with the few Polaroid experiments have been miniscule, if not all artifact. Many of Mrs. Lansing's movie-frame photos cannot be readily identified and look like science-fiction drawings of UFOs or something from her own autochthonous impression. For example, Table 1 includes the imaginative Buck-Rogers-like UFOs (Figure 11), magic carpet UFOs, the "saucer holding a horse," (Figure 12) as it appears on movie projection, the grotesque mausoleum with clocklike formations, the monster blobs, and the serial frames of the coat-of-arms-like object (Figure 13a and b).

Like Ted Serios's pictures, which are mostly limited to one exposure at a time, many of Mrs. Lansing's ufographs often show only single-frame (allowing for overlap) exposures and not continuous motion. Considering all the single frames on a fifty-foot reel, her successes on a given reel might be similar to Serios's work with rolls of single-exposure Polaroid prints, i.e., like him, she is either "on or off," and she might have many pictures but few runs of consistently spectacular successes.

A distinctive feature of Mrs. Lansing's work —

+ Table 2 to be published with Part III in our next issue—EDITOR.

for that segment that might be thoughtographic— in contrast to that of Serios, is that she has had movie sequences showing complex movement, as for example, the action of the four entities,<sup>2</sup> and at other times she believes she has filmed movements of the clocklike formations, rotating flashing lights, and other metamorphosing effects (Table 1, examples 5, 21, 22, 25). She wondered if the rotating lights (and clocklike formations) were related to her batch of possible ufographs of fiery wheels (“Ezekiel’s Wheel”) made at different times, under varying conditions (Figure 32 a and b). Then, unlike Serios’s work, many of her films seem to comply with events in reality, as she (and at times others) understands and experiences it. But it might be asked concerning Mrs. Lansing if reality is an illusion and the unreal eternal. Can her dedication and psychic splitting to the UFO mystery (or the projection of her own “psiconscious”) to be compared to Ehrenwald’s opinion that many so-called “physical mediums — from Eusapia Palladino and Rudi Schneider to Ted Serios<sup>14</sup> — showed marked evidence of hysteria and other psychopathology?” However, this is material for future study.

Eisenbud probed the unconscious and psi

significance of Ted Serios’s thoughtographic pictures and collages. Possibly the fragmentation, replication, rotation, etc., of the percepts, as often occurs in telepathic drawing experiments,<sup>15</sup> might be similar to Mrs. Lansing’s photographic portrayal of the progression of effects to UFO-like objects: e.g., a sentinel blue spot changing into a sparkler, diffuse mottling, or dead leaves effect (see Figure 14) — her “magnetism” — and finally, over a few frames, the synthesis of clear-cut clocklike formations. Another useful concept might be Carington’s<sup>16</sup> K-objects and K-ideas. For example, it could be speculated that Mrs. Lansing’s spying and photographing unidentified flashing lights from any source could be sufficient to elicit a “conditioned” possible telekinetic film response. Her expectations and longings might be keenly tuned to an appropriate stimulus (K-object, K-ideas) to release the presumed psi effects.

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*Dr. Schwarz’s study will be concluded in Part III, and will discuss controlled experiments with Mrs. Lansing and others. — EDITOR.*

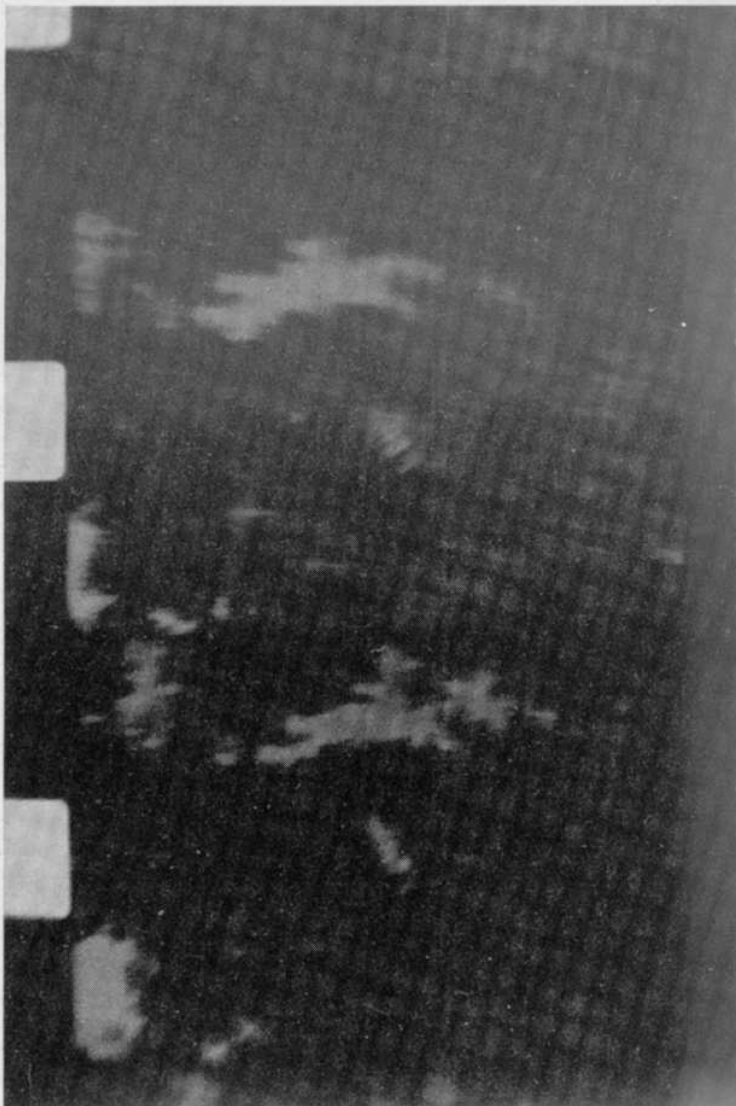


Figure 13a: “Coat-of-Mail” object [gauntlet?—ED]



Figure 13b: Gauntlet: note movement

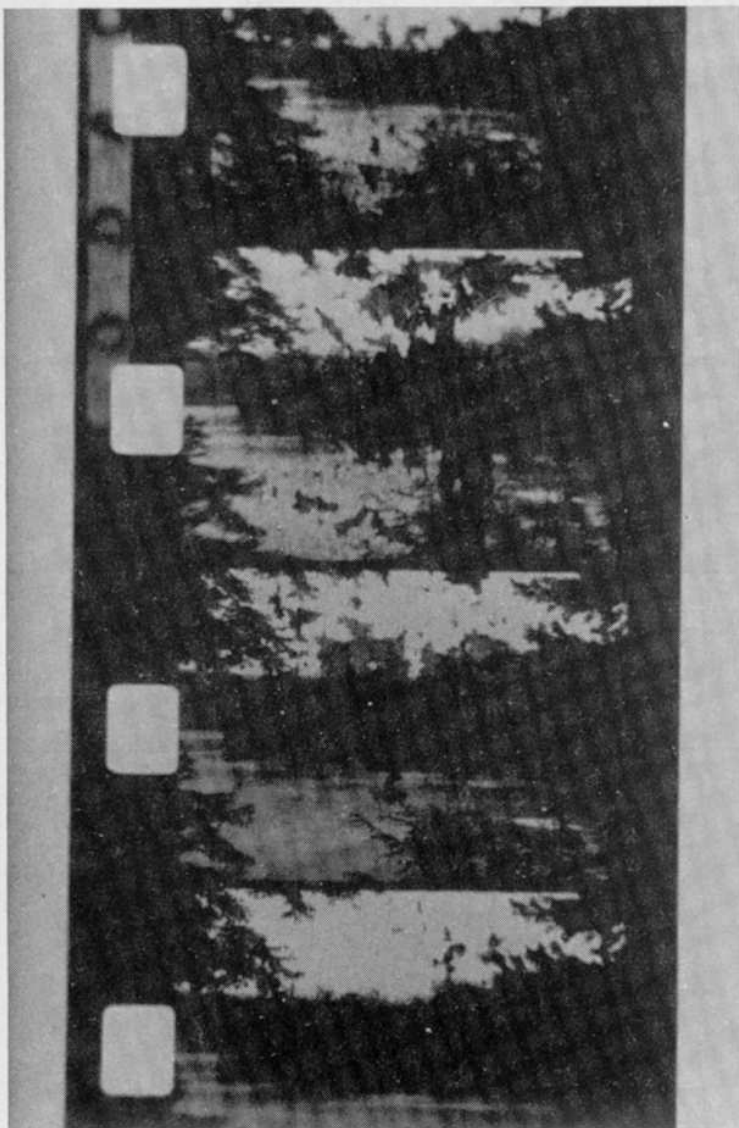


Figure 14: "Dead leaf" effect

#### Notes and References

6. Eisenbud, Jule: *The World of Ted Serios: "Thoughtographic" Studies of an Extraordinary Mind*, William Morrow & Co., Inc., New York, 1967. Also, for a brilliantly provocative interpretation of UFOs see Dr. Eisenbud's "The Mind-Matter Interface" (address before The Institute for Research on the Dissemination of Human Knowledge, University of Colorado, Boulder, Oct. 10, 1973) where UFOs are considered as an *into-our-experience-body* IOEB) in contrast to the out-of-the-body experience (OOBE), etc.

7. The monk-entity motif and possible historic and UFO-related TV experiences have been reported by Eric Norman [copyright 1970, by Warren Smith]: *Gods, Demons and Space Chariots*, Lancer Books, 1560 Broadway, New York, 1970, Chapter: "Angels, Demons, and UFO Entities," pp. 81-102). John A. Keel's *Our Haunted Planet* (Chapter Fourteen: "Hello, Central. Give me Ganymede." pp. 178-197, Fawcett Publications, Inc., Greenwich, Conn., 1971), delves into radio-connected purported UFO contactee experiences. One of his examples involved an eighteen-year-old radio buff from a little town in Massachusetts (pp. 183-185). Kurt

Glemser, in a pamphlet, *Alien Contact* (Galaxy Press, 489 Krag Street, Kitchener, Ontario, no date), briefly mentions several odd radio and TV reputed UFO contacts. As all too often happens in ufology, the path sometimes leads to completely inexplicable data. Although such material often is mostly anecdotal at best, and quite removed from the mainstream of psychiatric practice, it does lend itself to psychodynamic and parapsychological inquiry.

8. Mrs. X, wife of a New Jersey contactee, did not consider herself unusually devout and she, like other members of her family, had never had any religious hallucinations, revelations, etc. However, she recalled an unusual development during the last six months of her young son's life, when he was dying of a brain tumour. At that time Mrs. X turned her TV set off and was amazed to see a coloured picture of Christ (the set was black-and-white), which persisted for moments and then slowly faded away. She checked to see if the set was off and it was. She turned it on and off again, and the picture recurred. Although this even happened during her son's terminal illness and couldn't be correlated with any precipitous decline in his health or other specific situations, there was extreme marital distress.

It was during this period that her husband held nocturnal mountaintop UFO conclaves with various young women, made frequent visits to a blond self-styled Venusian, and allegedly attempted to murder his wife four times. According to the wife and others, who knew the family well, this was out of character for this man, and there was no known past history for such violence. However, an eminent ufologist, who knew and hired X long before his notoriety, once told me that if there was one man in the world he would be afraid of, it would be this contactee. See "Beauty of the Night," in *Flying Saucer Review*, Vol.18, No.4:5-9 (July/August, 1972).

9. Eisenbud, Jule: *Psi and Psychoanalysis*, Grune and Stratton, Inc., New York, 1970.
10. Tenhaeff, W.H.C.: *Proceedings of the Parapsychological Institute of the State University of Utrecht*, Utrecht, No.1, 1960, p.7.
- 11.(a) Schwarz, B.E.: "Precognition and Psychic Nexus," *Journal of the American Society of Psychosomatic Dentistry and Medicine*, Part I, Vol.18 (No.2): 52-59, 1971; Part II, Vol.18 (No.3): 83-93, 1971.  
 (b) Schwarz, B.E.: "Death of a Parapsychologist: Possible Terminal Telepathy with Nandor Fodor," *Samiksa*, Vol. 21 (No.1): 1-14, 1966-67.  
 (c) Schwarz, B.E.: "Built-in Controls and Postulates for the Telepathic Event," *Corrective Psychiatry and the Journal of Social Therapy*, Vol.12: 64-82 (March), 1966.  
 (d) Schwarz, B.E.: "Telepathy and Pseudotelekinisis in Psychotherapy," *Journal of the American Society of Psychosomatic Dentistry and Medicine*, Vol.15 (No.4): 144-154 (October), 1968.
12. Ehrenwald, J.: "The Telepathy Hypothesis and Doctrinal Compliance in Psychotherapy," *American Journal of Psychotherapy*, Vol.XI (No.2): 359-379 (April), 1957.
13. Eisenbud, J.: *The World of Ted Serios* (see note 6), p. 79.
14. Ehrenwald, J.: "A Neurophysiological Model of Psi Phenomena," *Journal of Nervous and Mental Diseases*, Vol. 154, (No.6): 406-418, 1972.
15. Schwarz, B.E.: "Psychodynamic Experiments in Telepathy," *Corrective Psychiatry and the Journal of Social Therapy*, Vol. 9: 169-218, 1963.
16. Carington, Whately, *Thought Transference*, Creative Age Press, New York, 1946, p. 287.