

INTERVIEW

Interview with Felicia Parise, August 6, 2013

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Introduction—In Chapter 23 of my book *The Spirit of Dr. Bindelof: The Enigma of Séance Phenomena* (Pilkington 2006), I called Felicia Parise “A Mini Kulagina.” I had read about this remarkable woman and had heard much about her from mutual friends and colleagues who had worked with her, but nobody seemed to know where she was or what had become of her. So my chapter was written without ever having met her. What I knew was that she had worked at Maimonides Hospital in Brooklyn, New York, at the time Montague Ullman, Stanley Krippner, and Charles Honorton were conducting experiments in Dream Telepathy there (Ullman, Krippner, & Vaughan



1973), and that she had volunteered to participate in the program and had turned out to be one of their best subjects. She was discovered to have strong clairvoyant and telepathic abilities and was willing to work with researchers. When Ullman returned from a visit to the then USSR, where he witnessed and examined Nina Kulagina, who was being studied by Russian scientists for her ability to move objects, deflect compasses, and affect even excised frogs hearts, he brought back a film showing some of her feats. In addition to Honorton and Krippner, a professional magician and members of the Lab including Felicia attended the showing. Most of those present doubted Kulagina’s ability and speculated on how she might be performing some trick. Felicia, however, believed her to be genuine and decided to try to learn to move small objects as well, which after a long time and much effort she did. [See Pilkington (2006) and especially Honorton (1993, 2015 in this issue) for a detailed, informative, and amusing account.] Felicia participated in many successful PK experiments but eventually gave up her activities because of the physical toll they exacted. At least that was the

reason given in most online search results. But perhaps it's really because Felicia is a very private person who was bothered by the inevitable doubting and questioning of those who could not accept the evidence. I had tried unsuccessfully several times to locate Felicia, but one day to my amazement a friend discovered both her Manhattan address and telephone number. It seems she had for years kept her number unlisted, but (perhaps weary of paying the attached fees) had finally allowed it to be published and we were able to get the information. (She has since withdrawn its publication.) Felicia graciously received my inquiries, and since she was coming to Staten Island, where I live, to see relatives, she visited me at my apartment where I took the photograph you see in this article. We sat down for her interview in August, 2013, but didn't get together to go over the transcript, clarify questions, etc., until the summer of 2014. I am grateful to Felicia for sharing her experiences with us. We can all learn a lot from her.

Rosemarie: Today is August 6th, 2013, and I'm sitting with Felicia Parise, and asking her about her life and her experiences. Felicia, you haven't been around in a long time. A lot of people have a lot of questions about you. First, I just want to ask you, how did you get started in this field? Were you always a sensitive? Did you have experiences when you were younger?

FELICIA: I did notice some inaccuracies in what has been printed about how I got started in Parapsychology. I was working at Maimonides Hospital in the Department of Special Hematology. During this time, [scientists in the] dream lab, which was located in the basement of the Community Mental Health Building, were asking subjects to participate in ESP experiments. I was not interested, but a girlfriend of mine had lunch with a Doctor [K. Ramakrishna] Rao. He was an Indian doctor who was here in the U.S. working with Monte [Montague Ullman], Chuck [Charles Honorton], and Stan [Stanley] Krippner.

Dr. Rao started talking to a friend of mine named Diane. He caught her attention with experiments they were doing. During this time, they were doing clairvoyance in the soundproof room, with relaxation techniques, perhaps a mild hypnosis. Diane was very interested. She said, "Okay, I'd like to try this," and she said, "put my name down and put my girlfriend, Felicia's name down, too." When she finished lunch and came back to the Laboratory and told me what she had done, I was not that enthusiastic. I said, "You don't really know what they are doing down there." I just didn't think I would be interested.

So, the day came when Diane was to take part in the experiments in the soundproof room with Charles Honorton. She described what she did and it was piquing my curiosity. Diane didn't do too well and was not asked back.

When my turn came, Dr. Rao called me and we set up a date. I went to the dream lab and the first person I met was Charles Honorton. I was kind of surprised at Chuck's appearance because my girlfriend never mentioned that he was so short [Honorton had Toulouse-Lautrec syndrome]. Chuck went into detail about the experiment: He was going to talk to me, and I would, hopefully, experience a mild hypnosis, and when he felt the time was right he would put an envelope on the arm of the chair and ask me what I thought was in the envelope or what was going through my mind.

We did this with three different envelopes. When the experiment was over, Chuck read back to me everything I said about each envelope used in the experiment. I was then handed several pictures and asked to choose which of these pictures were used in the experiment and in what order they were they presented to me. I had to try to match the pictures to the thoughts I was having during the process. I found the whole experience very pleasant. I am an easy subject to hypnotize, or so I was told. I described to him what was going through my mind, and what I said was transcribed and then it was given to a secretary or someone who had nothing whatsoever to do with the experiments. What they did was open the three envelopes, read my transcript, and try to match the transcript to the three pictures used in the experiment.

The first time, I did well: I got a direct hit on all three pictures. Chuck asked me to come back and try it again. I was very curious about all of this. It was very different and pleasant. We arranged a time and day. I went again to the Dream Lab. Chuck and I repeated the whole procedure over again.

I did very well. Time went by and Honorton contacted me again. This time, he said he would like for me to participate in a dream telepathy experiment. He explained how this takes place and that I was to sleep [in the lab] overnight and I should bring something appropriate to wear.

So, the time and day were set. It was a Friday night, I remember. I met a gentleman, whose name slips me at this time, who was a schoolteacher. He lived in Manhattan and he was going to participate as the sender. I had electrodes placed all around my head. Years ago, they used to use this collodion.

Rosemarie: Oh, they glue the electrodes onto your head.

FELICIA: They glued electrodes onto my scalp. They were very careful and used a solvent to get them off: The first time I met Malcolm Bessent, he had done dream telepathy so many times he had bald spots on his scalp from the electrodes being glued and removed. He had little bald spots. Anyway, I really got into these experiments, I liked doing them, and I kept producing

good results. Chuck would say to me, "Well, what do you think about this?" and I said, "I don't know why you are all getting excited, because to me it's just good guessing." He said, "That's okay, just keep guessing." So, eventually, I became very interested, and that was my introduction to parapsychology.

Rosemarie: Had you had previous psychic experiences?

FELICIA: At this point, Chuck started to question me about any experiences as a younger person. One experience really stuck out in my memory. I was about the age of 16; I had a friend who enlisted in the Air Force. His name was Robert Curran. His brother lived right next door to my parents' house. That is how I got to know Robert. He made me promise that I would write him when he went away. We corresponded back and forth.

When he'd come home, we would hang out together. We were really getting to know each other. He went back to Ellsworth Air Force Base in Rapid City, South Dakota. I don't remember how long he was away when I had a dream. I can't even say it was a dream, because I didn't remember dreaming anything, but during the night I just jumped up and I couldn't breathe. I knocked over something on the lamp table. My mother came in and I said to her, "I'm having such hard time breathing; I don't know what is wrong with me." She just sat with me for a while and then it passed. I was breathing just fine. Everyone went back to sleep. End of story? Not quite. The next day, we got a telegram from Bob's brother informing us that Bob had choked to death during the evening. It seems he had a tumor on his trachea and nobody knew about it. He woke up to go to work and couldn't breathe: He choked to death. He was only 23 years old. His passing was a very sad thing.

Rosemarie: And that was the same night that you had the experience?

FELICIA: Yes. Normally, I would not remember anything like that, but this was not a little thing. It was just the night before. I said to my mother, "My goodness, no wonder I couldn't breathe last night." She said, "Well, yes, those things happen, you know. Maybe he was thinking about you when he passed." And that was the end of it; we never discussed it again. These things happen and that is the way it is.

Rosemarie: You didn't take it as being anything terribly unusual.

FELICIA: No, not at all. Then, Chuck asked me about my family, if anybody in my family had had these kinds of experiences. I said, “I don’t know.” So, he said, “Well, why don’t you ask?” I did. I started asking around, different aunts and so on, it seems that my grandmother had experienced “poltergeists,” which blew my mind. Because at this time I was already into parapsychology, learning all I could, and I knew what poltergeists were. And I knew it was often related to a young person.

Rosemarie: Very often a young person, but not always.

FELICIA: I questioned my aunt about it, and she didn’t really know anything about parapsychology, about these things. I said, “Well, explain it to me. Did things just fall over or explain what happened.” But she, with no coaching—I give you my word, nobody coached her—she said, “well, sometimes something would fall off the wall, but mostly these little statues that were around the house exploded.” In the meanwhile, I’m listening to this, with my mouth wide open; I never heard of these stories before.

Rosemarie: This is your paternal or maternal grandmother?

FELICIA: My mother’s mother. Then I started asking questions about this on my father’s side. And my Aunt Grace, who was the oldest of 12 children—

Rosemarie: Wow.

FELICIA: —yeah, she told me that my father swore up and down that he saw a ghost. Years back, they didn’t have plumbing in the house and so they had an outhouse. And the boys used to go in the outhouse, and my father was terrified to go to the outhouse because that’s where he saw this ghost. I couldn’t believe that all this was going on and I never heard about it.

Rosemarie: You hadn’t heard of it before?

FELICIA: No, I’d never heard about it. But, other than that, like presently, I have one cousin who bugs me all the time; “If you hear anything, I’d like to attend a lecture or there’s an experiment, don’t forget me, I want to be included” because she feels that she has some ability.

Rosemarie: It sometimes runs in families.

FELICIA: She's the only one who says this to me, and I have a lot of cousins and relatives.

Rosemarie: But your mother never had any kind of experiences?

FELICIA: No, she never related anything to me.

Rosemarie: Well, very often it skips a generation; so that your grandmother would have it and then you might have it as well. So, you do have a background of some psychic functioning in your family.

FELICIA: Yes, but to learn about it as an adult is to me, mind-blowing.

Rosemarie: Before the interview started we mentioned Ingo Swann. I don't think he had any experiences until he was an adult. What were the inaccuracies in material printed about you that you noted earlier?

FELICIA: In one of the books, I don't know if that was your book (Pilkington 2006) or someone else's but it was when it mentioned the people who were invited to see the film that Monte brought back from Russia and it said Felicia had a strong interest in parapsychology, so she was invited. I was already doing experiments in telepathy and clairvoyance plus readings at that time.

Rosemarie: I got my material for your chapter in The Spirit of Dr. Bindelof from the article by Chuck Honorton that appeared posthumously in JASPR. (Honorton 1993, 2015 this issue). In it he said you had had a series of personal ESP experiences but didn't specify when or what they were. He does say that on seeing the Kulagina film and hearing Monte's account you were immediately and totally convinced of her abilities. So you felt she was genuine?

FELICIA: Yes that is true.

Rosemarie: And, of course, having the abilities yourself also—

FELICIA: Well, I didn't know at the time I could do PK. Seeing her film inspired me to try.

Rosemarie: What angered you about the men who watched the Kulagina film with you? Is it that they made excuses because they did not want to accept the phenomena?

FELICIA: Well, yes. Because later on, I myself began to understand that people who work so hard in physics and in all kinds of other areas are used to seeing phenomena that are very micro. They get very small effects, if any.

Rosemarie: Which are not threatening to their worldview.

FELICIA: Nothing visual; their results are statistically significant. Those were the first words I learned when I got into Parapsychology.

Rosemarie: So, when they see a large effect—

FELICIA: Oh! Yes there is no question; you cannot deny what you see. But, when you actually see it with your eyes, there's something in the mind [that rejects it]—

Rosemarie: It's called cognitive dissonance.

FELICIA: Yes exactly. You know, you don't take it for what it is; you try to figure out "How could she do that?" Or "How could you do that?" Instead, the fact of the matter is that it's not only me but there are other people out there who can do it. In the beginning, it was very difficult for me to do PK. I believe it got a little easier as time went by. Just like an athlete, the more they practice the better they get. I remember the first time Chuck handed me an object and said, "Felicia what's going through your mind?" I laughed and asked, "What am I, a gypsy now, too?" But, after doing a reading on an object the first time, and being correct about what I said, it got easier to be spontaneous and not think about being right or wrong.

Rosemarie: You start learning what it feels like?

FELICIA: Yes. When a reading is correct, most often I do not remember what I said later on.

Rosemarie: Do you have a physical feeling?

FELICIA: I have an anxious feeling.

Rosemarie: Are you actually in kind of an altered state, do you think?

FELICIA: Yes, I am not aware of my surroundings for the time. I think what it is, is that I'm not paying attention to my surroundings. I'm too busy watching what's going through my mind. As I said before, the more reading you do, the better you get at it. The same applies to dream telepathy. Only thing different is I do not have to do anything to prepare myself except go to sleep—my favorite thing. I just had to go to sleep, and the same thing with the hypnosis. As a matter of fact, I got to like working under hypnosis so much that Chuck stopped it.

Rosemarie: Why?

FELICIA: Because he didn't want me to use this as a crutch: He didn't want me to rely on the hypnosis.

Rosemarie: Some say that all hypnosis is self-hypnosis.

FELICIA: Maybe so, but you need to have a great deal of trust for the one doing the hypnotizing.

Rosemarie: —you probably could get into that state. And, probably, that's what you were doing without realizing it.

FELICIA: Or I am extremely suggestive?

Rosemarie: Steve Braude said he wanted to ask you about the fact that you had to work so hard to produce your effects. He said to ask what was going on in your head and how did you think the movements were caused by you? I've often thought that because you watched Kulagina and you knew how difficult it was for her and that she suffered physically, that you kind of adopted that method, so that you became that way, too. Do you think that there's any truth in that, or do you think it is just the nature of the force or whatever that's enervating?

FELICIA: I think that's true. I think I might have been mimicking her. Chuck believed that's what I was doing and that [it wasn't necessary for me] to work so hard, because he had seen the things like the spontaneous experiences we had together.

But before we go any further with the PK, I want to make sure that everybody reading this understands that I feel solely responsible for what

I'm doing. In other words, I don't feel like there's a spirit or somebody guiding me or anything. Because I have been asked that a lot.

Rosemarie: Somebody wanted me to ask that, and I felt very silly asking you because I assumed that you didn't feel that way.

FELICIA: No, I don't feel that way.

Rosemarie: So, no spirits, no ghosts involved, this is you, your psyche, and your life force.

FELICIA: Yes, I feel whatever I'm doing is coming from me without any spiritual help. Although, the more I got involved with parapsychology the more sensitive I became. I'm telling you, Rosemarie, I've had experiences that are so hard to even explain or to have people understand.

Rosemarie: Can you give an example?

FELICIA: Well, I mean, everything seemed to be so acute, my hearing, I feel like it got very acute. I could hear things like—my senses became more heightened.

Rosemarie: I see. That's interesting.

FELICIA: I was driving to work one morning and I stopped for a light on this corner and it was in the springtime. I just happened to look over at this man's lawn. In the middle of the lawn were tulips, but they were all tightly clustered together. It was magnificent, I mean it was so beautiful to look at, and I could have sworn I heard them humming.

Rosemarie: The tulips humming.

FELICIA: Yes maybe that's just your imagination when you see something so beautiful like that.

Rosemarie: Perhaps.

FELICIA: And, at the time I was having my house built in Manhattan Beach and so I had a lot of my plants and cuttings in my laboratory on the windowsill. I had a southern view. I had ideal exposure, and a lot of the doctors used to bring me their plants because their plants were failing for

whatever reason and they said, here, look you have such a green thumb, look at how beautiful all your plants look. They walked in with those little potted plants some hanging over and just on their last legs. Now, again, I don't know if [my abilities have] anything to do with [the plants'] survival, but, in my favor, I had ideal exposure. Sometimes, I'd be at my desk working and I think I would hear them growing. I thought, "Oh, my God, I'm losing it altogether." Really, I heard a crack like, very low crackle kind of noise, I turned around and I said, "Geez, I can hear them growing."

Rosemarie: Well, it reminds me of synesthesia: as when people hear music and they see colors, or vice versa. Leonard Bernstein used to say that a certain key would be a certain color to him. You're seeing beautiful colorful tulips and you're hearing sound—

FELICIA: A hum.

Rosemarie: A humming sound. It could be that kind of thing.

FELICIA: It could be. I don't know.

Rosemarie: It's also part of being a sensitive; sensitive to all these things. And tapping into things that normally we don't.

FELICIA: Well, you know, I'm sensing no matter what area parapsychology you might explore, the more you do, the more heightened you become.

Rosemarie: More in tune with yourself?

FELICIA: Right. More aware. You see a lot more going through your mind. It's a matter of just paying attention; watching what's going through your mind's eye. You could do that with your eyes wide open. It wasn't until I got involved with the dream lab at Maimonides, that I learned not all people think in pictures—I dream in pictures—until one day Chuck put me straight: He said, "No, not everybody thinks in pictures." I found that very strange. How do you know what's going on if you don't see? To this day, I think, whatever I'm thinking about is in pictures. Isn't that strange?

Rosemarie: And you see them clearly?

FELICIA: Oh, yes, I was in my 30s when I first found out that not everybody thinks in pictures.

Rosemarie: It reminds me of the young girl who couldn't understand the purpose of card games because she knew all the cards in your hand without looking at them. So, she could never figure out the purpose of the silly game. Like you she thought everyone could do that.

FELICIA: Yeah, really, until somebody tells you different, how would you know? You don't know.

Rosemarie: Marvelous. So, you have what I would call the psychic syndrome. You have it in all ways.

FELICIA: Yes, I do everything.

Rosemarie: Because most people know you for the psychokinesis, let's talk about that famous little vial with your eyelashes in it. The way the story goes, from what Chuck wrote—and I have printed it in the "Bindelof" book—was that you were annoyed with those men, the magician Milbourne Christopher and the others.

FELICIA: I can't remember all their names now. Just because they can duplicate the effects of PK through sleight-of-hand does not mean that PK does not exist, it means they are good at sleight-of-hand.

Rosemarie: —but, you got angry with them.

FELICIA: Well, yes.

Rosemarie: First of all, they were men and this woman was being made fun of—

FELICIA: Yes, but they were laughing at the PK as if to say, "I know how that's done." I had no idea that Chuck didn't have any room in his thoughts about psychokinesis being something that really exists. Because I think, after all these years, Chuck and I got very close, and I trusted him completely, and I think that's why whenever I did anything with him the results were good. Had I known that Chuck didn't believe PK could be done, I might never have tried to do it.

Rosemarie: Yes. There was that bond.

FELICIA: And any readings I did for him were very good.

Rosemarie: So, you did psychic readings as well?

FELICIA: Yes, it used to blow my mind! One time he came back from, I don't know if it was Edinburgh or North Carolina, wherever he was, he came back and I was talking about how his trip went and what did he do, where did he go, and then out of the blue, he hands me a photograph of this young lady. He said to me, "What do you think about this?" I looked at it and I gave a reading about the young woman in the picture. I did not know Chuck was interested in her. I said a lot of things, which later I found out were accurate. But, one thing I did say that I remember was, "She's engaged to be married," and we found out later on, that yes, she was engaged to be married.

Rosemarie: But, he didn't know it?

FELICIA: He didn't know it, no. I don't know if it happened while he was there or what.

Rosemarie: How about precognition?

FELICIA: Oh yes we used to have a place where we used to send our thoughts on that. It was founded by Robert and Nancy Nelson and was called the Central Premonitions Registry. I foresaw a big earthquake in Ankara, Turkey, that caused severe damage about eight days later. I also had a precognitive dream about a building collapse while I was asleep in the dream lab. There was an article about it in *The New York Times* (Thompson 1973).

Rosemarie: Yes, you were supposed to be dreaming of a target but instead of dreaming of the target you had a dream in which you saw the picture on the front page of a newspaper reporting that the building collapsed.

FELICIA: Right, the person writing this down was a young man, named Steve. He woke me up and said, "Felicia, what is going through your mind?" and I said to him, "Steve, write this one down: It's precognitive." And that was the collapse of the building. That was about eight or nine days before the event. [The *Times* article says that Felicia had the dream on Friday, July 20, 1973. The collapse took place on Friday, August 3rd.] Usually, when I get a precog it's kind of like a week or so before. Like 9/11. Oh, I had it way, way before the actual happening.

Rosemarie: Okay. So, now we're moving up to the 21st century. Are you still having them?

FELICIA: Well, that was in what, 2001?

Rosemarie: Two thousand one.

FELICIA: Well, my God, I would have to be dead not to pick up on something like that, you know? I mean, I was just moving into Manhattan. I moved right after 9/11.

Rosemarie: And, what did you dream?

FELICIA: Well, I didn't dream, it was—

Rosemarie: A waking vision?

FELICIA: Yes. You know, it just kept coming into my thoughts—I didn't know what the hell those numbers meant.

Rosemarie: What numbers? You dreamt of 911?

FELICIA: Yes, but that's the emergency number. But, it was like I couldn't get it out of my thoughts. I even said to my girlfriend, Diane, "I don't know what the hell these numbers mean, but I can't seem to get them out of my mind." And she says, "I'll go play the lotto." And then, of course, when this all came to pass she said to me, "Your face got ashen." But, I had no idea what was going to happen.

Rosemarie: Did you have a feeling that it was something bad that was going to happen?

FELICIA: I had the feeling it was something big. Oh, I knew it was something; something was coming up but I couldn't put my finger on it. I couldn't get these numbers out of my mind. You know, they would just pop in my head for no reason. I'd be making dinner or something and I'd be thinking about that number.

Rosemarie: That number that has become infamous.

FELICIA: Yes, yes. For sure.

Rosemarie: You and Malcolm Bessent used to read for each other, I believe.

FELICIA: Yeah. We used to try to read each other unsuccessfully. But, there was always one image in my mind. When I did anything with Malcolm, and that is photography.

Rosemarie: Photography?

FELICIA: I used to see him with a camera all of the time. And I would tell him. And he said, no, no, no, I don't plan to do anything about photography.

Rosemarie: So you had precognitive visions of him with a camera and later on he did become a photographer. I think he wound up even later selling cars or something.

FELICIA: I don't know what the hell he was doing. He used to go back and forth, you know. He had a work visa. So, he would come here and work. Malcolm also did Remote Viewing—projecting your mind to a particular area and relating what you're seeing. Malcolm did some of that very successfully. He did experiments like that, with Stan Krippner and a colleague. They would go to a place and then ask Malcolm where they had been or where they were going and what they did there. And Malcolm did very well with that.

Rosemarie: We started to talk earlier about an experiment you did with Malcolm Bessent that was interesting because of its perceived failure.

FELICIA: The long distance telepathic experiment, with Malcolm. That was the first time, in the four years that I was involved with parapsychology—there were times afterward but this was the first time—I experienced constantly describing a picture in the target pool that was not the target. What a letdown that is! You talk about frustration. Oh, God!

Rosemarie: When was this? I'm not quite sure I understand you. When did you have this experience where you described something that wasn't the target?

FELICIA: We were doing an experiment with the BBC. That's how come we got a film, and you know Chuck was working with the producer who was setting this up and getting the targets and everything.

Rosemarie: The producer was choosing the targets!?

FELICIA: Yes. Chuck didn't really have anything to do with the targets as such. Because, you know, when you work with outsiders, you want them to do whatever it is that they have to do to get the experiment together. And Chuck felt that he didn't want to put his two cents in because then, you know, if there's any question about it, "Oh, sure!" you know.

Rosemarie: Yes, he didn't want any accusations of it being set up.

FELICIA: Right, exactly. These people were strangers to us. But, they even paid for the phone calls. At the time, it was expensive for me to talk to Malcolm over the phone. And, don't forget, England is five hours ahead of us. So, poor Malcolm had to stay up until it was like 11 o'clock New York time. So, God knows it was like four o'clock in the morning and he had to stay up because I had to go to sleep.

Rosemarie: Right.

FELICIA: So, Malcolm is going to be the sender. He's going to look at the target and try and send me the details. I'm in the soundproof room, wired up and I'm asleep. Well Chuck finds out that the men, the producers there in the room next to the soundproof room were watching the EEG and everything else going on. One producer, the head of the show there, knew what all the pictures looked like in the target pool.

Rosemarie: Uh, oh!

FELICIA: Say there were five envelopes—

Rosemarie: Right, he knew what was in each.

FELICIA: This clown knew what the pictures were! So, when I started dreaming about three people, a mother, father holding a child, my mind went to a religious picture of Mary, Joseph holding infant Jesus. Every time they woke me up, the picture was stronger and stronger and I didn't deviate at all. So, at the end of the session, they opened the five envelopes and asked me to choose the target. It was Sonny and Cher holding Chastity. So, I was dreaming of three people all night. But, it wasn't *that* target picture at all. I picked the one that I was dreaming about and that was when Chuck found out that the producer knew what all five pictures were. When I started

talking about the husband and wife holding a child, he assumed it was the religious picture.

Rosemarie: And he focused on it.

FELICIA: “Oh,” he said, “I know which picture that is.” And he’s feeding it to me all night. The whole thing was contaminated.

Rosemarie: Of course.

FELICIA: Very frustrating.

Rosemarie: That’s what happens when you have people involved who don’t know what they’re doing.

FELICIA: They did not realize that what they were doing would influence me.

Rosemarie: But I had started to ask you, before we segued into precognition and dream telepathy, about the exhaustion and other physiological after-effects of your PK performances. Maybe we should go back a little bit, to when you were first starting to try to move that plastic vial. So, you saw this film with Nina Kulagina moving objects.

FELICIA: Yes. I wanted to see if I could do it and it just bugged me that just because a magician could duplicate what she was doing doesn’t necessarily mean that it’s not real. It just means he or she is a good magician. I didn’t tell anybody I was going to try PK because I didn’t know if I was going to be successful. But, I believed that [Kulagina] could do it.

Rosemarie: So, therefore, you believed it was possible to do?

FELICIA: Oh yes, I believed it was possible and then don’t forget, after four or five years in parapsychology, I experienced things that I never in my life thought I could do.

Rosemarie: Right. So, this was just one step further.

FELICIA: Yes, kind of like you feel invincible. You know, “I could do that.” And, well, it was worth a try, and I did it. I tried with the plastic bottle, my eyelash bottle. Before the plastic bottle, I tried influencing a compass with no success. I then tried it with the little plastic bottle. Why the bottle? When

I came home every night I took the bottle out, put it on the counter and put my false eyelashes in it. (Everybody wore them in those days so I did too.) So it was there every night and I decided to use it to practice. I tried to approach it calmly at first, just relaxing my mind and letting my eyes see it move—Imagining the bottle was moving.

Rosemarie: In other words, visualizing it moving?

FELICIA: Yes I was visualizing it moving, but it wasn't really moving. Not at that time.

Rosemarie: But you were visualizing how it would look when it moved, is that right?

FELICIA: Right. And, I visualized it from the very beginning moving away from me.

Rosemarie: Not toward you as Chuck had made fun of with Kulagina?

FELICIA: No, never toward me. It just came very natural that, I would be pushing instead of pulling it. But, that didn't seem to work and that's when I started thinking, "Well, how did she do this?" She looked very excited and so I tried mimicking her.

Rosemarie: What were you mimicking?

FELICIA: I was trying to work up an excitement. Like thinking, you know, how would I feel if it did move? And, that excited me.

Rosemarie: So, you have this elation or excitement—

FELICIA: Yes I was anxious; I worked myself up into an anxious state.

Rosemarie: So, you would consciously work yourself up into an anxious state?

FELICIA: Yes. But, when I was successful the first time, I wasn't absolutely certain the bottle moved because it happened so fast. I was in a hurry to get back to the hospital. My grandmother had taken a turn for the worse and I wanted to be with her. I reached for the plastic bottle in order to put it away and that was when it moved away from me.

Rosemarie: Was that your mother's mother?

FELICIA: Yes. She was the one who experienced poltergeist activity as a young woman. She was ill and in the same hospital I worked at. I made it my business to drop in to see her during the day, and then when they called me, that she had taken a turn for the worse, I got very excited. I had been dreading this moment—

Rosemarie: Of course. So, you were agitated?

FELICIA: Yes. I wasn't thinking about moving the bottle, I was thinking of getting dressed and getting back to the hospital. I went to reach for the bottle to put it away and that was when I thought I saw it move. But, I wasn't sure, and I didn't have time to fool with it. After she died and things calmed down, I got back into my routine at work and with my family. That's when I finally started all over again trying with the bottle. [At the Rhine labs] in North Carolina they asked me these questions, which also made me think. I told them that I know when I am going to be successful because—[I don't know] if it's a before or after effect—but I get a rush.

Rosemarie: A rush?

FELICIA: Yeah. I get a rush. Do you know what a rush is?

Rosemarie: Like an excitement through your body?

FELICIA: Yes, but fast. Like a jolt.

Rosemarie: And where does it come from?

FELICIA: Here, from the pit of your stomach. You feel it, as if somebody frightens you. You get a jolt. That's a rush. That's what it feels like, and I was sure the bottle moved this time. It frightened me to actually see the bottle float away from me like that. I didn't try to move the bottle for a couple of days after that.

Rosemarie: Because you got scared the first time? So, then what brought you back to it, more curiosity? "Can I do it again?"

FELICIA: Yes, exactly. The second time, it moved away from me and to my right a little bit. It curved a little. Unbeknownst to me at that time, it was

going uphill. Later on Chuck tested it with a level.

Rosemarie: Yes. He wrote about that. [Honorton 1993, 2015 this issue]

FELICIA: But I didn't know—[The counter] looked all flat to me.

Rosemarie: It was on the same kitchen counter, then?

FELICIA: That was where I first showed Chuck. He actually got pale. He got pale and said, "Do it again." He did not believe his eyes. I did not do it again for him at that time because I felt he needed time to collect his thoughts.

Rosemarie: —as you were saying people, like Chuck—this is their life, they're looking at these minute differences and they theorize, they read stories about macro-PK, they accept it intellectually perhaps but they kind of dismiss it. And then, when it actually happens, it really changes their worldview.

FELICIA: I'll tell you something, truthfully. I had so much respect for Chuck and the work that he was doing, all the writing, publishing, and fundraising. He was a great researcher. I also worked at the ASPR, with Karlis [Osis] and a random generator. Karlis took me upstairs where he had a machine called a random generator. There were two lights on it, a red and a green and they would keep lighting up randomly—I was asked to influence the machine to produce more of one color than the other. In other words, if you just let it run by itself, it should be 50/50.

Rosemarie: And you would have to try to skew it?

FELICIA: Right. But, again, here, the results are all statistical.

Rosemarie: Minute results, which are not scary—

FELICIA: Right. Then when I went to the FRNM [The Foundation for Research on the Nature of Man, Rhine's original foundation, now the Rhine Center] I worked with Graham Watkins and his wife Anita. I was thinking about it this morning. But, you know, this was a long time ago, in the early 1970s. As a matter of fact, they had presented that work I did at the PA [1973 Parapsychological Association convention at the University of Virginia. See Watkins & Watkins 1974]. I was there at that time, and I

was so embarrassed: I had to get up to show people who I was. I did a lot of interesting work down there; I also worked with plants and beans and water. In the plant experiment, you have to hold the water [in a beaker]. They then use it to water plants.

Rosemarie: Ah, similar to the healing experiments that were done with Olga Worrall and others. And did you have good results with that?

FELICIA: I never knew, well Chuck told me. I don't know if it was written up. Oh, many months later, he said to me, "Remember that experiment you did? Well, yours wasn't the tallest," he said, "but, it sure was the healthiest."

Rosemarie: That's a very good sign. Have you ever tried to do any kind of healing with people or animals?

FELICIA: I used to with my grandmother because she had a lot of edema in the legs from congestive heart failure. And, you know, it's hard to say, her legs did look better—she said they were better—but, it's hard because you're so personally involved. You know, it gets very hard for me; I did leukemia research, and oncology for our cancer patients. I've been successful at so many things. Suppose I'm successful in giving a little relief to someone. I looked at these patients everyday lining up outside my laboratory door. They sat in the hall waiting for their blood tests. I just felt very conflicted to get involved in healing because of the work I was doing. We did oncology as well. And, we used to get a lot of breast- and colon-cancer patients. Those were the two. We used to get a lot of other things, you know, cancer of the gallbladder, the stomach, etc. But, primarily, my department handled the breast and the colon. So, you know, I felt conflicted. But, when I was at the FRNM with this couple, the Watkinses, I did PK. But, I also did the etherized mouse experiment. I think I told you about that (Watkins & Watkins 1971, Watkins, Watkins, & Wells 1973)

Rosemarie: Tell us about the etherized mouse experiments. You had control mice and experimental mice.

FELICIA: Right, but they came from the same litter of the same parents, of the same everything. There was a glass or plastic partition between the mice and myself. The partition went down the middle and on the left there were maybe six mice and on the right, there were another six siblings. Both sets of mice were etherized and put to sleep. I had to decide whether I wanted to wake those on the right or those on the left. I tried to wake up one set

before the other ones came to on their own (without my trying to influence them). They were the control group. I don't know how the study came out. I never heard.

Rosemarie: They never gave you the results?

FELICIA: —I never got feedback from that. No.

Rosemarie: That's too bad.

FELICIA: Yes, I know. But, I was very pleased to hear about the plants.

FELICIA: And, of course, I did the PK there, and that was also written up in the journal. And, that's when I was invited to Virginia where the annual PA meeting was because the Watkinses were going to present the experiments they did with me, the PK with me in their laboratory. After the presentation, they said, "And, she's here today, Felicia, please stand." I wanted to crawl under the seat.

Rosemarie: Well, at least they gave you some credit—you know, what annoys me is when these researchers take all the credit for something and the person who's doing the hard work doesn't get any—

FELICIA: I was so embarrassed.

Rosemarie: Well, you shouldn't have been. You certainly deserved to be acknowledged.

FELICIA: That's when they had their film. They had put this compass on a wooden chair, but, before that, I was partially disrobed and the female, Anita, was there with me.

Rosemarie: To search you, in other words?

FELICIA: Well, she was looking. That's okay. Yes and I rolled up my pants to the knee. I pushed them all the way up over my knee and on the top I had my bra, but I had an examining gown on, which buttons in the back. I wore that because I was wired from head to foot. I had a blood pressure monitor, a plethysmograph, and, of course, EEG and EKG monitors. There were bunches of wires hanging everywhere. Then I walked outside with her. Her husband was outside. He put the compass on a chair. Later, I found out that

there was unexposed film under the chair and all around the room.

Rosemarie: Oh, unexposed film to see if you would affect that. I see.

FELICIA: It was really hard for me. Chuck was there, and he always used to chew on his pipe. He was watching all of this and it took a long time because I had all these strange people around me. Except for Chuck.

Rosemarie: Sure, you were uncomfortable.

FELICIA: Yes, they put Chuck right in front of me. I don't know if that helped, but, finally, I got the compass needle to deflect about 15 degrees. And then back and then I tried once again, and again, it went maybe 15 degrees, I don't know how much they say it went, but it looked to me about 15 degrees. Then later on, I found out that film that was under the chair was completely exposed, and the other films—one set of films was a foot away—maybe two, another, three feet and with distance the films were less and less exposed.

Rosemarie: But, you didn't know the film was there?

FELICIA: No, I didn't know the film was there.

Rosemarie: So, you weren't trying to do anything to the film.

FELICIA: No, I didn't know they were there. That's when they told me my blood pressure went up and heart rate and pulse. Everything started to rise as the needle rose.

Rosemarie: As you deflected the needle?

FELICIA: Right. I forgot what else they told me. Anyway, Chuck, again, got pale—he said he had an “Out of Pipe Experience.” His pipe went flying.

Rosemarie: Why did that happen? Because of the deflection of the compass you mean?

FELICIA: Yes, It frightened him again.

Rosemarie: Or amazed him!

FELICIA: Both! He eventually got used to seeing it. I mean, that's after I had done all these other things like [deflect a compass] on his desk.

Rosemarie: He wrote that every once in a while, when you were trying to influence a compass, he would grab your hands and pull them away to make sure you hadn't put magnets underneath your fingernails or something like that.

FELICIA: Right. Monte [Ullman], too. He used to look in my mouth.

Rosemarie: To make sure you weren't hiding anything in there?

FELICIA: Right.

Rosemarie: Well, I guess they have to do all these things; I'm sure Monte was not as frightened of it because he'd had experiences as a young person with Gil Roller in the Bindelof group.

FELICIA: Well, he looked a little stunned. He had like a really expensive compass.

Rosemarie: So, you used his compass?

FELICIA: Oh yes, I never brought an object. What they placed in front of me was what I tried to move.

Rosemarie: Now, did they write up those experiments?

FELICIA: I don't know. I don't think so. I did so much—Stan's tests and his notes. I did a lot of work down there [at Maimonides]. Some I know is written up, like the experiment with "The Grateful Dead" (Krippner, Honorton, & Ullman 1973, also <http://stanleykrippner.weebly.com/a-pilot-study-in-dream-telepathy-with-the-grateful-dead.html>).

Rosemarie: Now, there are some people in the field who are getting back into investigating PK. If they want to get somebody who they feel may be a little talented or they want to teach them how to do it, could you give them any kind of advice? For instance, we talked about building up the energy, the agitation, whatever, getting excited.

FELICIA: Right.

Rosemarie: Now, the compass, was it the same kind of thing?

FELICIA: Yes, it was the same kind of thing. It wasn't any easier—

Rosemarie: So, if I were trying to deflect a compass, what would you tell me to try to do?

FELICIA: Keep your hands away from it. And believe you can do it.

Rosemarie: Keep your hands away from it? Kulagina used to put her hand over it.

FELICIA: No, no, no. Don't put your hands on anything. In the film that I have, I had a big bell jar, a glass bell jar turned upside down—

Rosemarie: And underneath the glass were these objects for you to move. So, that was the same for the compass, the same kind of force or whatever—

FELICIA: Yes, there were small objects and there were little twists of aluminum foil and toothpicks.

Rosemarie: Things that were nonmagnetic—

FELICIA: Yes, that's what I wanted.

Rosemarie: And yet, light enough that you could move them.

FELICIA: Oh, no. A lighter object was not different from moving an object perhaps that was a little heavier. Like the alcohol in the bottle was heavier than corks and screws and whatever they gave me.

Rosemarie: Right. I think that's more of a psychological thing.

FELICIA: I do too. The same thing—

Rosemarie: It's like the metal bending; you bend a spoon, but when it comes to something heavy, people don't even want to attempt it because they don't think they can do it. If they feel they can do it, then it's not a problem.

FELICIA: That's it. Now, as you just said, if someone wanted to try this, I can tell you not to bother if there's any doubt in your mind that this cannot

be done. Because you're defeated already. Because no matter how much you [try to] convince yourself, there is always doubt.

Rosemarie: You have to be completely confident in your ability to do it.

FELICIA: Yes, and just as with all areas of parapsychology the more you do, the better you get. Eventually, with such success I started to get a bit paranoid, thinking I might be responsible for every little thing that happened around me. But that passes in time. You wonder if everything around you that moves, or falls down, might be because you are near.

Rosemarie: I see, that you might be causing it.

FELICIA: Yes, I never said it out loud, however. But I would think about it.

Rosemarie: Uri Geller used to say he was almost afraid to fly in planes because he was afraid that somehow he would affect the mechanism in the plane and crash or something.

FELICIA: Exactly. Before I moved to Manhattan Beach, I lived in an apartment that was a small building, not big, and I used to drive back and forth to work, and I didn't want to leave my car in the street. So, right around the corner was a bigger building and they had an underground garage. I went around and the price was right so I got a parking spot there. I think it was a \$10 or a \$20 deposit and you could get a garage door opener so you didn't have to get out of the car, which was all very nice. Well, one time, I came home from work and I had the remote in my hand and I feel very sure that I did not press it to open. I was just about to put my thumb on it and the door opens; the garage door opens. And, I'm looking at this thing, you know, and I say, "Could I have done it just so automatically that I'm not aware?" And, I did it on purpose one time, nothing happened, but then I tried it a third time and the door opened.

Rosemarie: You tried opening the garage door without touching the remote?

FELICIA: Yes, holding the remote. At other times, little spontaneous things like that would happen. I was fully into the PK at this time; I was doing it for Monty, for Chuck, for whomever.

Rosemarie: You know, it's like people who do table tilting. Once they get into doing the phenomena, then things start to happen outside the sitter room.

Watch crystals may break, and if you read the “Bindelof” book, labels in sealed envelopes would get switched, things like that (Pilkington 2006). So, it’s very possible, because that energy or whatever it is, that force, is loosened. So if you want to open that door, you don’t have to do it manually. The force inside you either pushes the button or just opens the door—you don’t have to know how to do it, it just will do it.

FELICIA: But, the thing I’m saying is that it just happened. I only did it twice, once spontaneously, and once deliberately trying to influence the remote. But, there were no controls and no other person to verify it.

Rosemarie: Of course, that worries you.

FELICIA: Yes. That may be because whatever I did—whatever clairvoyance, whatever, was always in the laboratory, and I’m a researcher at heart. So, I never liked to do anything outside of a controlled area because that’s more frightening.

Rosemarie: Well, in the laboratory you have people around you who are encouraging you to do it. Once you come out, there’s nothing to protect you. And you don’t know how this works. You don’t know how your body will react or what you might do. And, was that the only time you had any kind of experiences outside of the lab? Because there’s one that I want very much to ask you about.

FELICIA: Well, a couple of times with Chuck that I wasn’t even aware of and they told me later. One time I was down [in Chuck’s office] on my lunch hour, and I said, “It’s my lunch hour and I want to get back.” So, he says, “Oh, before you go,”—now, mind you, he had the compass in the top drawer of his desk—he opens his drawer and he puts this compass on his desk, and he says, “give it a whirl.” So, I said, “Chuck, I really have to get back,” and I just made the motion [waves hands like a magician] and I went, “Abracadabra!” like that, and I walked back to the elevator. Later, he said to me, “Look, Felicia, you don’t have to agitate yourself and get yourself all worked up. Because you remember when you said “abracadabra” in my office?” and I said, “Yes.” He said, “As soon as you walked out, the needle was deflected.” Another time it was the stapler. You know, a stapler machine. Again, I was fooling around in his office with my abracadabra or something like that, and I’m waiting for the elevator and I hear a crash. Right? They tell me the stapler fell off the file cabinet.

Rosemarie: Fell off the file cabinet? Right after you left?

FELICIA: It was what Chuck told me had happened, after I left his office.

Rosemarie: Well, what I want to ask you about is the story with Chuck's car.

FELICIA: Oh, the window?

Rosemarie: The window, right. What is your recollection of that?

FELICIA: You know, I don't think, I know. Pat [Cooper] said that I broke his window.

Rosemarie: That's the story that he told me and he told Rick Berger. Rick thought it was the windshield, but I remember Chuck saying it was the driver's side window. The story Chuck told me was he was supposed to go to meet you—he was going to some meeting, and then he told you he would come over or something. He was supposed to phone you. I guess he got involved or didn't feel like it. So, he stayed late and didn't even call you. And then, when he went to get his car—it was in a valet parking garage—the valet drove up and was very upset and he swore nobody had been down there or anywhere near the car. But, his side window, he said, was completely smashed out. It was wintertime and Chuck had to drive all the way home to Princeton with no window; it was very cold!

FELICIA: Oh, I didn't think that I did that—

Rosemarie: And then, I'm pretty sure he said when he got home either he called you or you called him and that you said something to him to the effect of "How did you like your window?" In other words, that you had done it to get even with him.

FELICIA: I didn't think he was in Princeton at that time. I thought he was still in Brooklyn. I remember the incident. I just don't remember doing it.

Rosemarie: You don't remember if you were angry with him? You must have been.

FELICIA: No. There was another time with Chuck when he locked his keys in [the car] and I was trying very hard to raise the button so he could open the door.

Rosemarie: Did it work?

FELICIA: No, and it was raining like hell.

Rosemarie: I'm sorry you don't remember more about that story, because that was such a good story. He told it to me and he told other people. I guess we'll all have to get together and compare notes.

FELICIA: There was so much going on at that time. I don't remember half myself.

Rosemarie: But, you stopped doing PK and the story goes that you stopped because it was just too physically wearing.

FELICIA: Yes and I got tired: Your integrity is under fire all the time.

Rosemarie: Right. People are accusing you of fraud—the skeptics and the pseudoskeptics . . .

FELICIA: Yes, and not only that, I didn't like it either because I had a lot of respect for Chuck and I didn't want his integrity to suffer in any way. I tell people I started this only because I wanted to see if it could be done by me. For no other reason. So, now I've done it and I'd like to move on. Plus what also used to really piss me off was, I liked to do the telepathy and the clairvoyance and all the other stuff, and once I started to do PK, that was the end. Nobody wanted me for anything else except this—to move somebody's compass or open somebody's door, you know?

Rosemarie: Right, because talented PK people are much scarcer than ordinary (mental) psychics.

FELICIA: You know, you thought it couldn't be done. I showed you that it could. Everything has to come to an end. What was happening was, I was doing so much of the other stuff [telepathy] that I got saturated. I started to realize that many of the pictures that were used in the experiments were a lot of the impressionists' paintings—a lot of Van Gogh, a lot of . . . you know, and your mind starts getting supersaturated.

Rosemarie: Supersaturated, you mean with the artwork?

FELICIA: Yes. So, when you do experiments—Now you're guessing as to which painting it is instead of just letting it happen.

Rosemarie: Now, reseacrhers don't do that. Now they use photographs or film clips.

FELICIA: Yes, I know, they use other things, photographs and things. But then they used just paintings. I started missing a lot, and that's awfully frustrating because there isn't a damn thing you can do about it.

Rosemarie: I think you were probably getting bored with it at this point. How many times can you do the same thing over and over again?

FELICIA: Yes. I guess.

Rosemarie: But, what about the physiological side of your work? What did you feel and what kind of debilitation was there? Did your eyes bother you?

FELICIA: No, I was just generally tired.

Rosemarie: So, it was really not so much the physical discomfort, but the emotional discomfort from the critics and the people who were trying to prove that you weren't genuine.

FELICIA: Yeah.

Rosemarie: Which is very difficult to take.

FELICIA: Especially, you know, if I don't know these people and they don't know me.

Rosemarie: Right, strangers don't know you, of course. That's got to be extremely unpleasant.

FELICIA: I would never take any financial gain from what I was doing. Even to this day, because I think . . . like Malcolm used do readings. We're all different. I could never do what he did. He used to charge and he used to make a lot. I feel if you do this for money, if you do anything for money, you feel you have to produce.

Rosemarie: And that's the trap that some people may fall into, that they have to perform, and if they're not "on" that day, then they have to supplement it with trickery.

FELICIA: And, I never, you know. I never [cheated]. But I got a thousand dollars once (laughs.)

Rosemarie: You got a thousand dollars for what?

FELICIA: From *The National Enquirer*.

Rosemarie: Oh, right, right. They printed a story about you. But, did they do a good job of reporting?

FELICIA: Yeah. They wrote about the PK.

Rosemarie: And they didn't "elaborate" on it?

FELICIA: Elaborate! I was on the front page. I was so embarrassed.

Rosemarie: No, what I'm asking is did they faithfully report? Did they did write it up well?

FELICIA: Yeah. But, who believes anything in *The National Enquirer*?

Rosemarie: They used to take something that was already sensational, and then they would add to it—and put something phony in it.

FELICIA: Actually, they got my name from the presentation that was done at the PA. You'd be surprised how many people called me about this. And then, also, I helped with publicity for Stan's book—

Rosemarie: Stan's book, Dream Telepathy?

FELICIA: Yeah. I did a couple of shows with Stan. For instance, *To Tell The Truth*. That was fun.

Rosemarie: The TV program.

FELICIA: Yeah, I appeared with two imposters. But they got me right away. You remember that old-time actress, Kitty Carlisle?

Rosemarie: Yes, of course.

FELICIA: Oh, she busted me right away. And you know why? The girls had a difficult time saying electroencephalogram.

Rosemarie: So, it wasn't you that blew it, they did.

FELICIA: Yeah. She said, "Oh, it's got to be her. That rolls right off her tongue."

Rosemarie: She was a very clever lady.

FELICIA: And then we did this program called *Straight Talk* with Stanley Friedman.

Rosemarie: I don't remember him. I remember there was a program called Straight Talk.

FELICIA: Yeah, these are all old TV programs. I used to catch them sometimes late at night—on some bizarre channel. This was all to plug Stan's book about the dream telepathy.

Rosemarie: I wanted to ask you about that film that was made of you moving the plastic bottle. The man who actually took the film—was he a magician?

FELICIA: I don't know.

Rosemarie: Chuck (Honorton 1993/2015) wrote that he was a magician.

FELICIA: I don't know if he was a magician. I didn't know him. He was introduced to me. One of the girls I work with, I think, originally told me that he was a photographer.

Rosemarie: And Chuck got hold of him and had him do the film?

FELICIA: No, after Chuck saw the film, he wanted to meet with him. I think he came down to the lab and he and Chuck had a long conversation. That's when Chuck told me afterward that what he wanted this man to do was to write up exactly what he witnessed, tell what camera and film and whatever were used, and give a statement verifying what he saw. So, after he did the filming, he and Chuck corresponded and—

Rosemarie: But, how did he come to make the film? Did Chuck ask him to make the film?

FELICIA: No, I asked him. I met him at a social party. This girl at work, I don't know who. She introduced me, I think his name, now that I'm talking, I think his name was Norman. [His name was Norman Morse. See Honorton 1993, 2015 this issue.] But no, I didn't know him and I didn't know he was a magician either. I didn't know anything about him.

Rosemarie: But, why did you ask him to make the film?

FELICIA: Because he had the equipment.

Rosemarie: I see. And, you wanted it recorded?

FELICIA: Yeah.

Rosemarie: Makes sense. I had the impression that Chuck had somebody come in to record—

FELICIA: No. Chuck didn't know him either. But, you know, my friend Mary said he did weddings and stuff like that.

Rosemarie: So, he was just the photographer?

FELICIA: Now that you mention this, I had to tell him what it was that he was going to be filming. I remember a very strange look on his face and he was anxious to do it. He said there was no charge or anything.

Rosemarie: When he filmed it, there were just the two of you, Chuck wasn't there?

FELICIA: No, Chuck wasn't there.

Rosemarie: I see. And there was something about the dog?

FELICIA: Yeah, my dog, Alpha, my little poodle. I was doing Alpha feedback at the time and, so when I got the dog I named him Alpha.

Rosemarie: When you would be trying to move something, he would dig at the floor?

FELICIA: Yeah, right.

Rosemarie: And did he seem agitated?

FELICIA: Yeah.

Rosemarie: Any idea what that was about?

FELICIA: No.

Rosemarie: Picking up your agitation perhaps?

FELICIA: He could be. I really couldn't say. You know, after Chuck brought that to my attention, because I wasn't really aware of what was going on around me—I was so focused on what I was doing. But, once Chuck made me aware that the dog was doing that, yeah, I noticed that he did that whenever I used to have success. If I couldn't get the bottle to move, he was okay with it. I mean, he couldn't see from the floor—he was a little poodle.

Rosemarie: But, there was something, something he was sensing at that time, or feeling—

FELICIA: It seemed that way, it did seem that way.

Rosemarie: I think that's significant that somehow the dog was affected by when you were actually moving the object.

FELICIA: Yeah. As I said, I wasn't aware until Chuck told me. Then, I was aware of it. But, I don't know. Could be I wasn't paying attention to him, could that be?

Rosemarie: No, because he wasn't doing it when you weren't successful. When you were concentrating but nothing was happening, he was okay.

FELICIA: Yes, that's true.

Rosemarie: It was as soon as this force or whatever was loosed.

FELICIA: Yeah. Whatever I was doing was agitating him. And, he would, you know—

Rosemarie: Scratch on the floor?

FELICIA: Yeah, like trying to dig. I'd stop, he'd stop.

Rosemarie: When you'd stop, he'd stop.

FELICIA: Exactly.

I would like to close this interview with my heartfelt gratitude and thanks to all the people who gave me the opportunity to explore talents I never knew I had. If my friend Diane had not spoken to Dr. Rao, I would not have had the experiences of hearing tulips humming on a beautiful day nor hear my plants crackle as they grew. I certainly would never have believed anyone could move objects at will, let alone me. Believe me, I am a changed person today having had these experiences. I see things differently and wonder: How many other people have lived their life and died never knowing or experiencing the things I have. So once again thank you all for your patience, kindness, and, most of all, believing in me and showing me the way.

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