

Some Unusual Data from a Session with Ted Serios

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ABSTRACT: Over a period of twelve years, in the presence of numerous witnesses trained in the techniques of photography, conjuring, and/or scientific investigation, the subject, Ted Serios, has repeatedly demonstrated his ability to cause, ostensibly by purely mental means, what look like photographic images to appear on Polaroid film. This is done under conditions of control of personnel, equipment, and procedure that have been judged adequate virtually to eliminate the possibility of normal means of obtaining these results. In the session described, five only slightly differing film versions of an image corresponding to one of six targets, suggested and written on slips of paper by each of six participant witnesses (but not shown to the subject) were among the data obtained; but these results were not recognized as positive in relation to the target suggested until a series of fortuitous events twenty-one months later led to the discovery of the veridical correspondences involved. The production of three of the five "hits" is recorded on movie film. Several hypotheses bearing on the occurrence of these presumptively cognitive and psychokinetic psi events are discussed.

INTRODUCTION

In a recently published book by one of the present authors (2), a number of examples of the so-called psychic photography, or "thoughtography," of Ted Serios are presented and discussed. These cover a fairly representative range of phenomena produced by Ted (as he prefers to be known) which appear to involve cognitive and extero-kinetic, or psychokinetic, psi capacities of high order. In the present paper we give an instance of Ted's "thoughtography" whose data were not among those presented in the book referred to, even though they had been secured over a year before the manuscript of the book was completed, because the facts pointing up their peculiar significance did not become known until twenty-one months later. We think it is worth while to present these data, and the events leading up to the discovery of their significance, because of certain characteristics which differentiate them from data about Ted's "thoughtography" heretofore published (2, 4).

¹ The following colleagues of Dr. Eisenbud are co-authors of this paper: Johann R. Marx, M.D., Aaron Paley, M.D., and David Starrett, M.D. (Assistant Clinical Professors of Psychiatry, University of Colorado Medical School); Henry Frey, M.D. and Henry Lehrburger, M.D., and Mr. B. W. Wheeler (Director of Audio-Visual Education, University of Colorado Medical Center). Dr. Eisenbud is Associate Clinical Professor of Psychiatry, University of Colorado Medical School.
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Most of the work done with Ted has involved the use of Polaroid Land cameras, which permit immediate development, inspection, and validation of the prints. Although Ted's manner of work has been fairly thoroughly described in the book about him (2), it will not be amiss to review this briefly in the present paper. His usual method is to stare fixedly and with what appears to be intense concentration at the lens of a model 95 series Polaroid Land camera which is being held either by him or by someone else; and either to trigger the lever which opens the shutter (and at the same time activates the wink light that he prefers to the flash in use with other models) or, at the instant he feels ready to attempt to imprint an image on the film, to signal for this lever to be triggered by whoever else is manning the camera. The film is then immediately pulled through the rollers in the camera housing, which breaks a pod releasing the chemical which allows the ten- to fifteen-second development process to take place, after which inspection and immediate notation of the resulting $2 \frac{7}{8}$ by $3 \frac{3}{4}$ inch print is permissible.

During Ted's concentration phase, and up to the triggering of the shutter release, either he or someone else (usually the person holding and manning the camera if Ted himself is not doing this) holds lightly in front of the lens, in such a fashion as for the most part not to obscure whatever light might be entering the camera through it, an open cylinder, about an inch high and an inch or so in diameter, which is made by folding and rolling up the rough black paper which is discarded when a roll of film is opened and inserted in the camera (Fig. 1). Ted believes that this device, which has come to be known as the "gismo," aids his concentration, and he prefers to work with it even when someone else is holding it up against the lens of a camera being held some feet away; and indeed, no other reason for its existence or use has yet been discovered. Although Ted will work without the gismo if requested to do so, and achieve results qualitatively no different from the results he gets with its use, he appears to feel more secure when it is used. His other major prop is alcohol, any variety; but beer, up to six or seven quarts a session, drunk straight from a bottle, seems to have the least unpleasant side effects.

In the usual trial session the camera and the film are supplied either by one of the present authors (J.E.) or by one of the participant witnesses, and precautions are taken to insure Ted's not having undetected access to camera or film, or being able to effect substitutions during the session. The usual method is for the witness who supplies the film to initial plainly both the outside boxes and the wrappers, so that whoever is loading the camera may check this before opening the wrapper and loading the camera.

When more than one camera is used, each is differentially labeled with masking tape, which is sometimes initialed. Serial numbers are sometimes taken, and in all sessions the cameras are open to inspection before, during, and afterward, when they may be impounded for further study upon request. Neither the initialing nor the recording of the serial numbers was done during the session to be described (because all of the witnesses had participated in at least several successful trial sessions with Ted), but the cameras were differentially labeled.

Ted is never allowed in contact with the cameras during development of the prints, and a print which appears in any way different from what would ordinarily be expected—namely, Ted's face when he is within a couple of feet of the camera pointing at him when it is held by himself or others (Fig. 2)—are initialed or signed either on the margin or on the pull tab (which is later discarded when the initials or signature are transferred to the print proper) before the print is chemically treated for permanency or allowed out of sight. Further data concerning Ted's manner of working and the handling of the prints can be found in (2).

THE EXPERIMENTAL SESSION

The session with which the present paper is concerned took place on the evening of March 16, 1965, in the study of the home of Dr. Aaron Paley. All the authors were witnesses and, with the exception of J.E., took part in the various procedures connected with the securing and notating of the data. Dr. Henry Lehrburger took notes on the sequence of events and Mr. B. W. Wheeler took movies at different junctures during the session. The three cameras in use were supplied by J.E. and were open to inspection before being loaded and at all times during the session, as was customary. As to the film used, all that can be definitely stated at this time is that it was not supplied by Ted, who never supplied film for any session.²

On occasion, at the beginning of trial sessions, targets are selected by one of the witnesses for Ted to try to reproduce (or at least

² When, approximately four months after this session, certain of its data were incorporated into the manuscript of *The World of Ted Serios* (2), J.E. apparently had reasons for indicating that the film used during the session was supplied by someone other than himself, but unfortunately these reasons cannot be resurrected at the time of this writing. Regrettably no record any longer exists as to which of the witnesses (including J.E.) supplied the film, although records of the immediately preceding sessions, on the 6th, 8th, and 14th of March, 1965, indicate definitely that the film was supplied by three different participant witnesses other than J.E. (or the other authors of the present article).

to get some correspondences to) on film. Sometimes these target configurations are shown to him, but more frequently the pictures selected as targets (usually out of books or magazines) are hidden from him (and also from J.E., who is always present at the sessions). Sometimes the targets are selected on the spot and sometimes in advance as, for instance, when pictures hidden by opaque materials and enclosed in opaque envelopes are set out for Ted to try for.

At the beginning of the session described here, it was suggested that each witness write on a slip of paper a mentally thought of target which, after the slip was signed or initialed, would be handed to Dr. Lehrburger, the note taker. This suggestion, whoever made it (the notes merely state, at the very beginning, "We all suggested targets"), was made without Ted's knowledge and was carried out by each of the witnesses except J.E., who was not participating in the trial procedures. Only Dr. Lehrburger, to whom the slips were handed, knew what anyone besides himself had suggested, and so far as Ted knew, only one target had been agreed upon (as is shown by his response during the session, to be described later). The six targets suggested, in the order given in Dr. Lehrburger's transcribed typewritten notes (in which the contents of the six signed slips of paper, now in J.E.'s possession, were added to the original handwritten notes, also in his possession), were:

Dr. Paley:	The Statue of Liberty
Dr. Marx:	Staggerwing Airplane
Mr. Wheeler:	Amusement Park
Dr. Lehrburger:	Ice Skaters in Central Park
Dr. Starrett:	... (illegible) in Ninculi Room
Dr. Frey:	Great Wall of China

Thirty-three trials were made during the session, eleven with two or three cameras being manned simultaneously by Ted and one or two of the witnesses, and twenty-two with the camera manned only by Ted or one or more witnesses. Ted held the gismo up to the lens on four of the latter. Each of the witnesses participated at least several times this way, while Bob, Dr. Paley's son, participated three times and Evelyn, his wife, once. Ted held and triggered the camera, holding the gismo up to the lens himself, in only one trial (number 15) in which no witnesses participated beyond observing. In all, forty-nine prints were obtained, of which eleven were the normally expected images of Ted's face (e.g., Fig. 2), which occurred with Ted concentrating unsuccessfully on trying to imprint the film paranormally; two prints, on trials number 7 and 27, were control shots deliberately made by two

witnesses when Ted was not trying to imprint (and which showed normal images); and nine were the normally expected black prints achieved with light barred from entering the camera (e.g., by a hand held over the lens). Twenty-seven shots resulted in prints adjudged to be presumptively paranormal. Of these, nineteen showed structurally definable or identifiable images other than what could be duplicated normally (over twenty prints were shot later in attempts to do this) or accounted for by normal hypotheses; and eight were what are termed paranormal "blackies," prints which appear as if no light had hit the film, but which cannot be normally accounted for nor duplicated on controls.³

During the entire session Ted either sat on a settee in a spot shown in the accompanying diagram of the room in which the session was held (Fig. 3), or stood up approximately in front of this spot on several occasions when one or more cameras were being held and triggered by others at varying distances from him. Except for one period when he left the room to take a phone call, Dr. Starrett sat on the settee at Ted's right, where he took charge of the cameras and did most of the development after a trial had been completed. Dr. Lehrburger, observing, notating, and on three occasions holding and triggering a camera, occupied two positions during the session, as indicated by his initials, HL, in the diagram. Mr. Wheeler, who caught seventeen of the trials on film, most of them uninterruptedly from Ted's concentration phase through the triggering and the development and pulling of the prints, was standing for this by a tripod stationed at the spot marked with his initials, BW, in the diagram. The diagram also indicates the position of a wall with a fireplace (FP), a draped wall (wavy lines behind settee), a coffee table (A) and a folding card table (B). Several sources were providing illumination at all times, including two overhead and a couple of standing lamps, one of which (marked L in the diagram) was behind the settee in the position shown.

The trials with which we shall be chiefly concerned in this paper

³ In the present session, a system of controls used in many earlier experiments with Ted, in which at least a minimal number of control shots were done according to a prearranged sequence derived from random number tables, and in which an average of at least one control shot for every roll of film was attempted, was dispensed with. The reason for this was that each of the witnesses had participated in at least several earlier sessions in which this had been done, and on the present occasion had agreed that what might be termed auto- or inherent-control shots—prints showing the expected normal images (of Ted's face or other objects in the room)—would suffice, even though Ted might have been attempting paranormally to imprint the film. This method had the advantage of not holding Ted up when he claimed to be "hot" and wanted to shoot. J.E. assumed then, and assumes now, full and sole responsibility for this departure from what some might hold to be adequate experimental control, as well as for any other possible inadequacies in the conditions of observation, control, notation, and record taking in this session.

are numbers 15, 20, 22, 26, and 33. Prints produced in these trials were discovered twenty-one months after the session, through a circumstance that will be described later, to correspond to the target suggested by Dr. Marx, although none was recognized as a "hit" at the time.

Trial number 15 (Fig. 4a), following a triple-shot trial described in (2), was done by Ted alone, all witnesses observing as he held and triggered the camera while holding an open gismo in front of the lens. In most shots done by Ted the flashing of the wink light when the trigger lever is depressed provides extra illumination of Ted's face (which is normally expected to show up on the print when he points the camera at it) and indicates that the shutter has been opened, as the wink light is activated by opening the shutter. Unfortunately, the notes are not clear as to whether a wink light was in use in trial number 15 (as they indicate that it was on trial number 14), and the shot was not recorded on movie film by Mr. Wheeler (who had just finished taking the preceding triple-shot). The resulting print (Fig. 4a) is denoted in the handwritten notes as "Picture: 'lobster'?"

On trial number 20 Dr. Marx, standing, pointed the camera (and gismo) he was holding at Ted, who was sitting about two and a half feet away on the settee. Ted at the same time was turned toward Dr. Starrett, who was sitting on the settee at his right and pointing the camera he was holding at Ted's face. Ted held a gismo up to the lens of Dr. Starrett's camera. Dr. Marx, whose camera had no wink light, got a normal (of Ted's face), while Dr. Starrett, with a wink light in use, got what was described this time in the notes as "spider" (Fig. 4b). This sequence was caught on movie film up to, but not through, the development and pulling of the prints from the camera.

Trial number 22, on which Dr. Starrett and Ted alone repeated their procedure of trial number 20, but with no wink light in use, was caught on movies by Mr. Wheeler without a break from start to finish through the development and holding up for inspection of the resulting print. The print shown in Fig. 4c was the result. It was recognized upon close inspection as depicting part of the same structures imaged on the prints shown in Figs. 4a and 4b, and was labeled "spider." (The arrows on the prints shown in Fig. 4, indicate the long axis of the film and the direction in which it was pulled (in all five cases by Dr. Starrett) from the camera, which was invariably held horizontally.)

On trial number 26, Dr. Marx stood in front of Ted, who was sitting on the settee, and held the camera about a foot away from his face, pointing at it (Fig. 5a). Ted held the gismo up to the camera lens. At Ted's signal Dr. Marx triggered, with the wink

light flashing plainly. The resulting print, which was also labeled "spider," is shown in Fig. 4d. The entire sequence was caught in Mr. Wheeler's movie, with one momentary break as Dr. Marx handed the camera to Dr. Starrett for development, after himself having just stepped, with the camera, for an instant partially out of the range of the movie. All witnesses testify that there was no actual procedural break, however, and, except for a change of focus as the movie camera zoomed in for a close-up, the film proceeds uninterrupted from this point on (Fig. 5b) through development, Dr. Starrett's lifting the developed print from the camera (Fig. 5c), and holding the print up for inspection (Fig. 5d). On this trial the notes state, in quotation marks, "We got the target," indicating that this is what Ted had stated; and indeed, any moderately good lip reader can see in the movie film that this is exactly what Ted said, immediately after the triggering, as he looked and pointed with emphasis toward the movie camera. This trial was followed by a control shot done by Dr. Starrett, who may have attempted to duplicate Dr. Marx's shot with Ted *not* trying to affect the film. The notes state only "27 control (Dave)," and this trial was not recorded on the movie film.

The last "spider," not labeled as such because it emerged from the camera too dark for immediate recognition, occurred on the final trial of the evening, number 33, and was not filmed by Mr. Wheeler. It was shot by Ted in a triple triggering that he improvised on the spot, as he occasionally did. According to the notes (which include a diagram), Mrs. Evelyn Paley and Dr. Marx stood holding cameras facing each other one foot apart, with Dr. Starrett covering with his hands either the lenses or the gismos over the lenses of both cameras (unfortunately the notes do not specify on this point). Ted was apparently also standing, facing the two and holding a camera pointed at himself, about a foot away from the midline between Mrs. Paley and Dr. Marx. Since the notes do not state differently, it is to be assumed that he was holding an open gismo in front of his lens, as was his almost invariable custom when he held and triggered a camera himself. Mrs. Paley got a blackie, which was entirely expected, or at least "normal," since no light was entering the camera she was triggering, while the print that emerged from Dr. Marx's camera showed a dark and unidentifiable (even when considerably lightened on copying) image that was, under the circumstances, unexpected and possibly paranormal. Ted's print, when lightened up on copying (Fig. 4e), may be seen upon close inspection to present the same structures as are present in the earlier "spiders." The direction of the arrow indicates that the placement of the image on the film was rotated 180 degrees from its placement in the prints

shown in Fig. 4b and c. (This sort of thing happened repeatedly in trials with Ted with the camera held in a fixed horizontal position.)

Now as to how these images came to their final identification. Up to December, 1966, they were still referred to as "lobsters" or "spiders," although one or two people who saw them thought they bore some resemblance to an open cockpit type of airplane. In a film presentation made by J.E. at the meetings of the Parapsychological Association (September 10, 1966), the sequence of events in trial number 26 was shown to illustrate a class of pictures in which the image is clearly not of Ted's face, which would normally be expected under the circumstances, yet still could not be positively identified. In the talk accompanying the film presentation of this sequence, the six targets selected for this session were mentioned and the possibility was considered that the strange image may have represented Ted's attempt at an unconscious condensation of all the targets, but with a clear correspondence to no one of them standing out.

This is the way things stood up to the middle of December. It might be remarked that Ted, who probably had bestowed no more than a glance at the original prints at the time they were produced, showed no interest in them subsequently, which was more or less his general attitude. (He often failed to ask to see his prints after they were developed in trial sessions; and frequently, the following morning, would have little memory of what had gone on during the session, asking only "How did I do?" and requiring only a most general answer.)

About the middle of December, 1966, J.E. received through the mail two copies of the December 1st issue of the Italian magazine, *L'Europeo*, in which there was an article about Ted. A reporter for this magazine, Mr. Duilio Pallottelli, had several weeks earlier visited Denver to collect material for the article. Among the pictures Mr. Pallottelli had selected for possible publication was the "spider" of trial number 26 (Fig. 4d). Asked why he thought this picture interesting, he replied that it was obviously an image of an open cockpit airplane, and indeed, when he reproduced it in his article, along with eleven other of Ted's pictures, he labeled it "*Il sogno di un vecchio aeroplano*" (His dream of an old airplane). One day, about a week after seeing this in *L'Europeo*, Ted showed J.E. a photograph (Fig. 6) in *The American Heritage History of Flight* (1, p. 255), one of his own books, remarking that as far as he could see the picture of his that had been printed in *L'Europeo* was a dead ringer for one of the planes in the book. "When I saw that picture, I knew I had seen something like it before, so I started looking through my books until I found it. What do you think?"

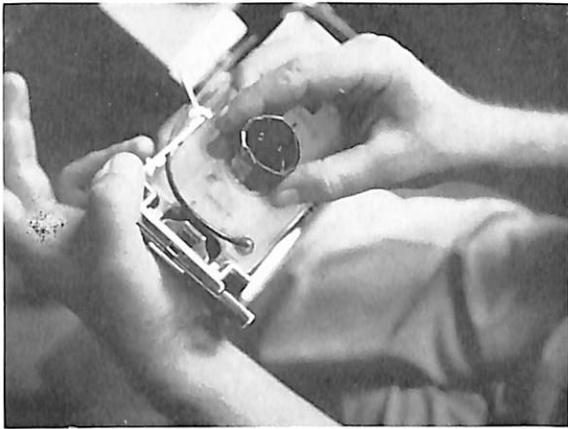


FIG. 1



FIG. 2

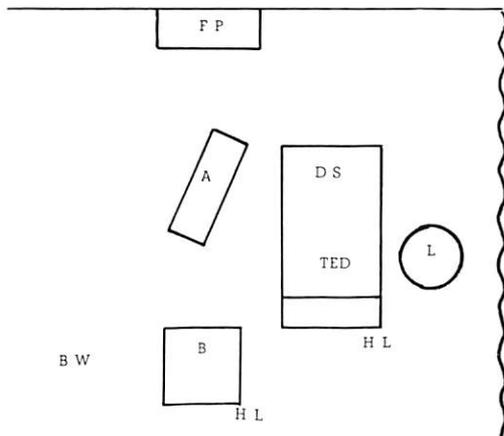


FIG. 3



FIG. 4a

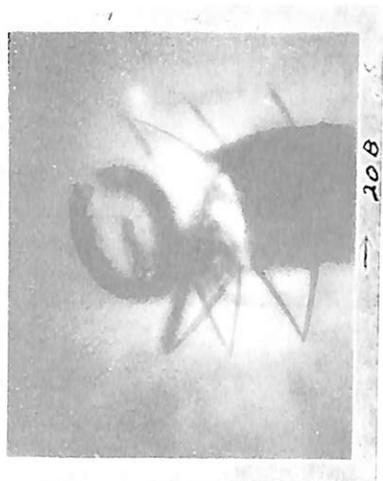


FIG. 4b



FIG. 4c



FIG. 4d



FIG. 4e



FIG. 5a



FIG. 5b



FIG. 5c



FIG. 5d

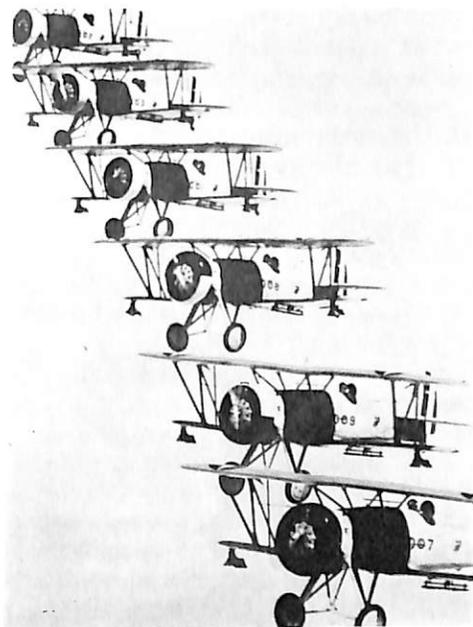


FIG. 6

(Photograph by courtesy of the United States Marine Corps.)

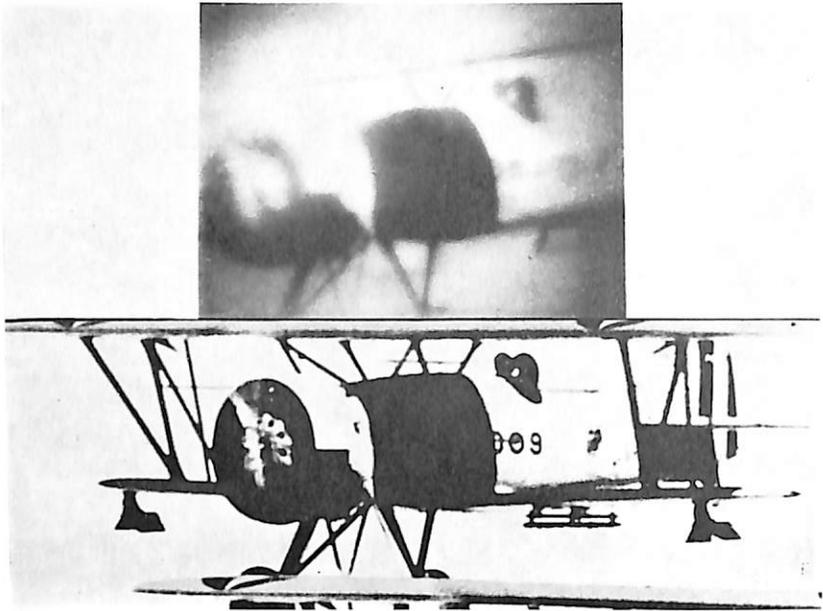


FIG. 7

Staggerwing airplane

Krus Marx

FIG. 8

Inspection at once showed that Ted's trial number 26 "spider" (Fig. 4d) was indeed an excellent match for the second plane from the bottom (Fig. 7). Matching the picture in the book with the other "lobster-spider" versions that had come in on the evening of March 16, 1965, moreover, revealed that the image on the print of trial number 20 (Fig. 4b), which appeared at right angles to that of the print of trial number 26 (Fig. 4d) even though the cameras were both held (same side up) in the horizontal position while shooting, showed additional details which matched the upper wing and struts of the plane below (number 007) in the picture in the book (Fig. 6). It is as if the images produced in the session with Ted corresponded not primarily with the plane itself, but with the picture in the book. The particular planes shown in the picture to be flying in echelon nevertheless are identified as Marine F-4 B's, staggerwing planes, which would certainly fit Dr. Marx' target choice (Fig. 8). It will be recalled that on trial number 26, with Dr. Marx holding and triggering the camera, Ted had said "We got the target." The print of trial number 26 was the identifying version, the one published in *L'Europeo*.

DISCUSSION

Several hypotheses are applicable to the data as reported. These might properly be classifiable as (a) hypotheses relating to the production of *any* effects on the film that are non-replicable under the circumstances given, (b) hypotheses relating to the correspondences between the particular images in trials 15, 20, 22, 26, and 33 and the airplanes (notably number 009) shown in the picture in *The American Heritage History of Flight*, and (c) hypotheses relating to the correspondences between these (staggerwing) planes and the targets set forth by the participant witnesses at the beginning of the experimental session in which the images in question were produced.

For the sake of convenience, the reader will be referred to *The World of Ted Serios* (2) for a discussion of hypothesis (a). In the present paper, moreover, it will be assumed that the hypothesis of chance, insofar as it might be applied in a, b, or c, is neither plausible nor fruitful, and that the factor of 6 which would in any case reduce the plausibility of the non-chance relationship between the images produced and the targets suggested is not very significant. It will furthermore be assumed that the prime agent in the production of the images, regardless of who happened to be holding and triggering the camera, was Ted, as none of the witnesses had ever before (or, to anyone's knowledge, afterward) produced images

in a similar fashion except in Ted's presence and in connection with his deliberate attempts to bring this about.

With these assumptions, it would thus appear that the only normal explanation for the production of the images in question would be collusive fraud. But several sub-hypotheses can be entertained under this heading, and it may be worth while to mention and discuss these briefly before commenting on this class of hypotheses as a whole.

1. It is obviously possible for Ted and the seven authors to have fraudulently cooked up the entire report. This would have necessitated only the production of a few artifacts and arranging to have what would appear to be their spontaneous production on film recorded in movies in such a way as not to betray in this recording itself the fraudulent manner in which this was done. This would not have required too much ingenuity. It would have been necessary first to pre-imprint the film with the images that emerged after development, and then to have kept in mind, during the movie filming, the necessity of somehow blocking all light from entering the lens so that a double exposure of the pre-imprinted image and Ted's face did not result. Both are technically feasible.

2. Collusion between Ted and Dr. Marx. If Dr. Marx had (despite his claimed lack of recollection of having done so) supplied the film used, this film could have been pre-imprinted with images corresponding to a target that he might, at the start of the experimental session, have attempted to give the appearance of having thought of spontaneously. (It can be demonstrated that not only is such pre-imprinting possible, but also that the thus tampered with film can be returned to its wrapper and box in such a way as to give the appearance of a new, unopened roll of film.) In such a case, however, it would be necessary, first, to see that anticipated normals of Ted's face came out with objects in Dr. Paley's home in the background (e.g., Fig. 2) and, second, to keep the image of Ted's face from being imprinted on the film in addition to the pre-imprinted images when fraudulently produced "paranormal" prints were intended. Since, so far as this latter goes, this would (as was demonstrated in later controls) have been difficult, even with no wink light in use, without some means of blocking light from entering the lens from the outside on selected individual shots (an inside camera job would have resulted in all blackies on every roll), it would have been necessary to have devised a means of doing this which would have escaped detection by the observers who were not in on the fraud. It is agreed that this is highly unlikely, as the only possible means would have been for Dr. Marx or Ted to have covered the lens and/or superimposed gismo with something, or to have so angled the gismo as to make it a more

or less total light shield, or somehow to have gotten an opaque, light-blocking object inside the gismo. Moreover, when Dr. Starrett was holding and triggering the camera, it would have been necessary for Ted alone to have done this without detection. (We will not discuss, as a separate hypothesis, collusion also involving Dr. Starrett, as there is no categorical difference between this and collusion involving only Ted and Dr. Marx.) All this, in any case, would come essentially under the heading of sleight of hand, and, quite apart from the unanimous opinion of persons who have worked with Ted on several occasions (and who have thus more or less thoroughly familiarized themselves with the range of movements that take place in the ostensible film imprinting procedure) that this may be virtually ruled out, the opinion of a professional conjuror who observed Ted's movements under similar circumstances was that "no conjuring techniques are remotely conceivable under the conditions" (2). (This applies as well, incidentally, to the possibility of concealing microfilm, and the auxiliary lenses necessary to make them effective, inside the gismo.)

3. Collusion on the part of Ted and witnesses other than Dr. Marx. The observer most likely to be involved in such a set-up would be J.E., who spent a good deal of time with Ted and in any event would generally be agreed to have the highest motivation to see significant data produced. The problem here, in addition to the mechanical problems mentioned above, would obviously be how he got Dr. Marx to come up with his choice of "staggerwing plane" as a target. (Remember: we have decided to jettison the chance hypothesis for this discussion.) This is indeed a teaser, and would probably involve some form of effective suggestion or hypnosis, which would be a nice trick in itself.

4. Collusion not involving Ted at all. The mechanics here would not be categorically different from the hypotheses discussed above.

Now there is no procedure, agreeable to all parties, which will quantify the bases of belief in a situation of this sort and thus provide what would amount to a means of virtually coercing the rational choice of hypothesis. It has been shown (3, 5) that there are probably numerous persons who would prefer almost any physically possible collusion hypothesis to an hypothesis that would admit of the possibility of paranormal occurrences. Against such attitudes the mere word of the seven authors, individually or collectively, and Ted, the principals in the present report, will be logically of little moment, as would be the merely incidental claim that all but three of these principals—J.E., Dr. Marx (to some degree), and Ted—were thoroughly skeptical of the psi hypothesis before having observed Ted at work. For those, however, who wish to entertain the hypothesis that the images with which this

paper is concerned were not normally produced, the following might be of interest.

Ted's specific differential response to the suggested targets (granting the presumptive paranormality of any correspondence at all) invites speculation. The conjecture that he might have "chosen" Dr. Marx's target because Dr. Marx was the only one of the six participant witnesses who had indicated any positive interest in the psi hypothesis prior to the start of the sessions with Ted cannot be recommended, because Ted has repeatedly shown that he has been able to get striking correspondences to targets, hidden or exposed, provided by highly skeptical and even hostile witnesses. More to the point, perhaps, is the fact that Dr. Marx flies his own plane, which might provide a bond between him and Ted, one of whose hobbies is World War I planes and flying aces. That Dr. Marx's knowledge of this latter fact might have influenced his choice of "staggerwing plane" as a target would not appreciably alter the significance of the correspondence obtained.

Not much can be said about the actual physical target, the picture of the F-4 B planes flying in echelon, which Ted presumably had psi access to and may have "commandeered" in some paranormal way in producing his prints. It was not among the pictures or books in Dr. Paley's home, but it probably was (as far as this can be determined in retrospect) among the books Ted had at his place of residence, about a mile and a half from Dr. Paley's home, at the time of the session. In any case, the involvement of cognitive psi capacities of extraordinary specificity and precision must be presumed.

By-passing here the question of the nature of the extero-kinetic psi capacity presumably involved—some of the implications of data of this sort have been discussed in (2) and will be further taken up elsewhere—the high degree of veridicality of the correspondences achieved in the data discussed in this paper is of interest. This is decidedly unusual in Ted's target responses, as these for the most part involve different types and degrees of presumptive distortion along lines ordinarily seen in both normal and paranormal behaviorisms that involve perceptive and expressive responses (2). Beyond noting, however, that there did not appear to be present in the situation discussed those stress factors which sometimes succeed in outflanking the usual processes of distortion and what Freud called secondary elaboration normally in evidence in dreams and in what might be termed the "ordinary" psi events of normal everyday life, stress factors which are presumably sometimes related to the high degree of veridicality of the dreams of traumatic neuroses and of both normal and paranormal hallucinations, there is little that can be said. The evidential value of this

kind of veridicality, however conditioned, is nevertheless considerable.

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