

## Two Experiments with Ted Serios

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**ABSTRACT:** The data of two "thoughtographic" experiments with Ted Serios are presented. In the first, Serios appears presumptively to have paranormally imprinted images on Polaroid film in six out of forty-four trials. One of the two investigators working with him had brought to the session two pictures: one, half-concealed, was to serve officially as a target for Serios to "aim" for; the other, officially outside the experimental plan, was a painting brought along for the opinion of the co-investigator. The six more or less similar images produced by Serios are thought to bear discernible correspondences to the "unofficial" target, with the possibility, in addition, that a feature of the concealed portion of the official target may have been condensed into their structure. In the case of two of the images produced, Serios was not within less than a foot of the camera, which was being operated by the investigator who had brought the target(s).

The purpose of the second experiment was to determine whether Serios could successfully shoot across a barrier to X ray provided by a given density of lead or its equivalent. This he did. Shooting from the inside of a shielded X ray room through a lead-impregnated glass window onto film in cameras held outside the room (on the other side of the window) by three investigators operating separately, Serios produced images in three out of thirty-two trials. In order to minimize the possibility of his imprinting the film before beginning to shoot inside the shielded room, the film used was brought from a distance of 1250 miles away in a lead-lined container and was completely shielded from him at all times, before and during the experiment. Three images of the same scene were produced. Although these were different from the concealed target image, the possibility of a psychologically determined connection between them is discussed.

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### INTRODUCTION

In this paper the data of two experiments with Ted Serios carried out in lead-lined X ray laboratory rooms will be presented. The data of the first experiment illustrate a type of response on Ted's part in a target situation which presents features of unusual interest; the data of the second experiment bear on an issue that was left hanging at the time the major work on Ted's phenomena to date went to press (1). This is the question whether Ted is able paranormally to affect film shielded by a lead barrier to X rays.

Ted's behavior and actions in experimental situations, and the general conditions of observation and control in these situations, have been described previously (1, 2, 4, 5). Here it will be noted

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only that his usual manner of working is to stare with what appears to be intense concentration for some seconds into the lens of a Polaroid Land camera which either he or someone else is holding. Either he or someone else holds up to the lens, ostensibly for Ted to sight through, a black paper cylinder known as the "gismo." It is an inch or so in diameter and about an inch or an inch and a half in height, and is usually made up on the spot. When Ted feels at his peak of concentration, either he triggers the shutter release himself or he signals the person holding the camera to do so. Occasionally he requests the latter to choose the moment for opening the shutter and to "fire when ready." The film is immediately then pulled through the rollers to allow (in the case of black and white film) the ten- to fifteen-second development phase to begin, after which the developed print is lifted out of the camera, inspected, and notated either on the margins of its face or on the back. The print is then coated to prevent fading. Ted is never allowed in contact with the camera while these operations are taking place.

#### PART I

The first experiment to be described took place on January 3, 1966, beginning at about 8 P.M., in the radiation therapy room of the General Rose Memorial Hospital, Denver. The objective of the experiment was to determine whether Ted could, under the conditions employed, affect the film by presumptively paranormal means when he was inside the "tank," as we came to refer to these lead-lined rooms, while the camera housing the film was held and operated outside by someone else. This objective, as it turned out, was not realized as such, but the data obtained, to be described here, were thought to be of interest on another score.

The radiation therapy room in which the main action of the experiment took place is a 12 by 15 foot room with a 9 1/2 foot ceiling, whose walls and doors are lined from floor to ceiling with 1/4 inch lead providing a shielding power of 250 KVP (Kilovolt peak). The floor and ceiling are of concrete providing an equivalent shielding power. Set 54 inches above the floor in one wall is a 12 by 15 inch window of lead-impregnated transparent glass which provides protection for, at the same time as it affords visibility to, the operator of the X ray console on the outside of the room. The plan was for Dr. Eisenbud (J.E.) to hold the camera on the outside, with the lens held close to the lead-impregnated glass window, and to trigger the shutter when Ted indicated, from his position on the other side of the glass, that he wished to shoot. This was not to be attempted, however, until Ted felt sufficiently



FIG. 1



FIG. 3a

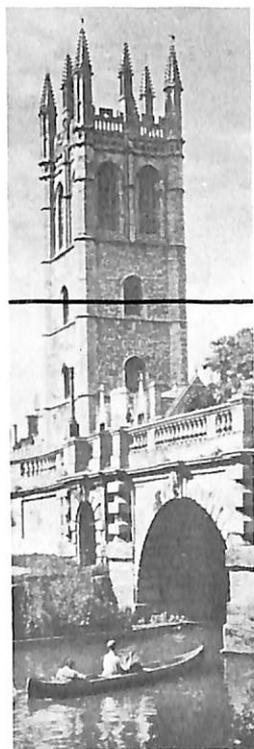


FIG. 2



FIG. 3b 1/2 actual size

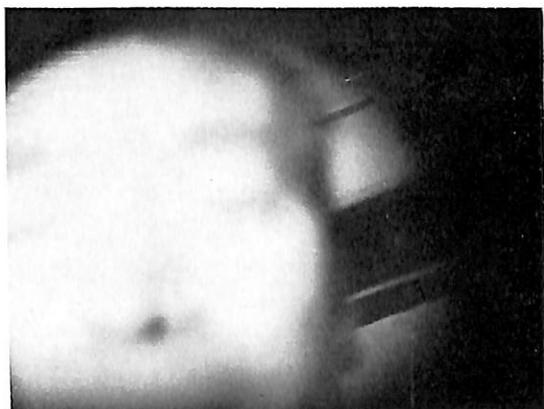


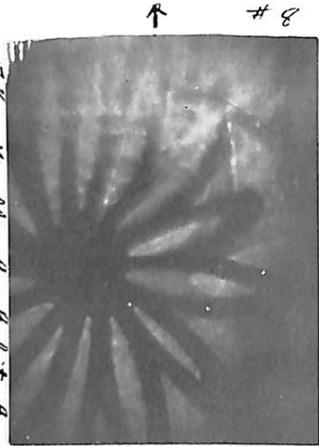
FIG. 4



1-9-66 Red Field Canon

FIG. 5a

7  
From Merrill - Photo Production Firm  
Mey Film + Camera



1-9-66 Red Field Canon

FIG. 5b

8 #  
Mey Film + Camera



1-9-66 Red Field Canon

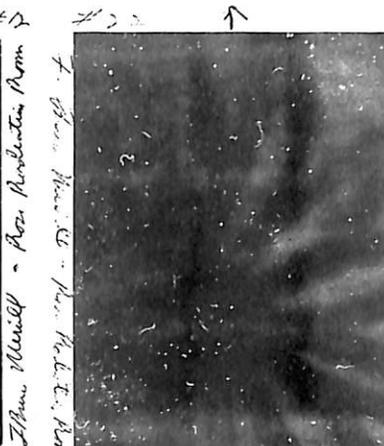
FIG. 5c

11 #  
From Merrill - Photo Production Firm



Mey Film + Camera

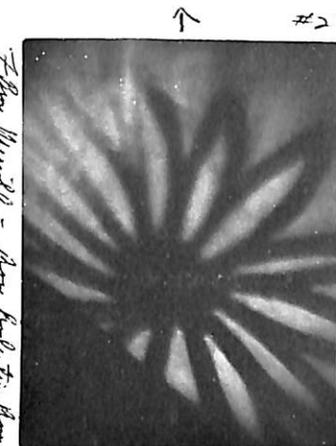
FIG. 5d



1-9-66 Red Field Canon

FIG. 5e

12 #  
From Merrill - Photo Production Firm  
Mey Film + Camera



1-9-66 Red Field Canon

FIG. 5f

13 #  
Mey Film + Camera



GREAT BRITAIN'S MASSIVE BLOCK AND SYMBOLICALLY UNFINISHED PYLON

FIG. 6



Sam C. Allen  
FIG. 7a



Sam C. Allen  
12/9/60  
FIG. 7b

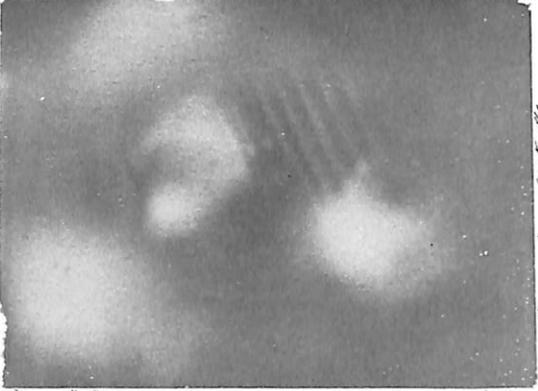


FIG. 7c



FIG. 7d

J.E. holders - T-22 Gate - VE 'Sump'



12/19/66  
A

2) Jf-E thru window 12/19/66

FIG. 7e



12/19/66  
made  
Hot thru

L. C. Sill

FIG. 7f

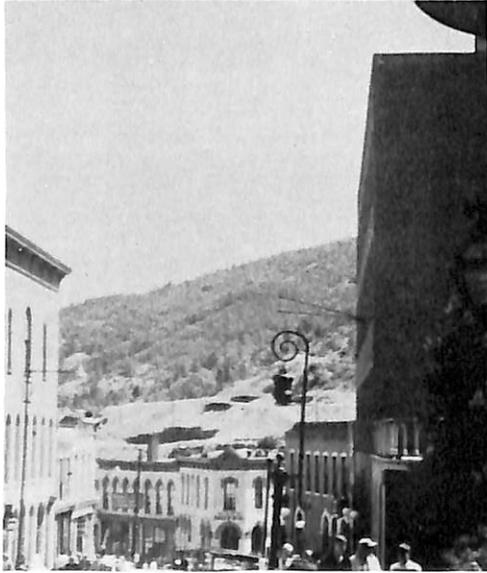


FIG. 8

view focus ce "k  
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concentration on it.  
the me on of any  
down from Denver -  
like



FIG. 9

“hot” to warrant such trials. To help him achieve this condition of readiness, Dr. Merrill was to remain with Ted inside the tank in order to supervise and participate in warm-up trials. For this purpose Dr. Merrill used his own model 80 Polaroid Land camera and attached wink light, as well as type 37, 3000 speed black and white film purchased by him and initialed, as was customary in experiments with Ted, on the outside of the film wrapper. Both this camera and the model 95 used on the outside by J.E., and loaded with type 47, 3000 speed black and white film, were fixed (by taping) at a shutter opening of 3 and at the distance setting of infinity. (The shutter opening of 3 is the second largest in the model 80 camera, the third largest in the model 95.) The time exposure knobs were also taped down into fixed positions. Dr. Merrill, finally, provided a target picture for Ted to try to duplicate or, as in earlier experiments, at least to try to get some kind of correspondence to. And herein lies the point of this report.

It was always at Ted's insistence that target configurations, usually pictorial and preferably hidden, were provided by witnesses to and participants in our experiments. These targets seemed to provide the kind of challenge he sought. After dinner at J.E.'s home on the evening of the experiment, and a few minutes before leaving for General Rose Memorial Hospital to meet Dr. Merrill, Ted opened a box of candy that he had received by mail that day from his mother in Chicago. Picking up a 1 1/4 by 2 inch card (Fig. 1) lying on the inside of the opened box on top of the candies, he said, “The target Dr. Merrill will bring will be this—or something very much like it.” This seemed unlikely to J.E. as Dr. Merrill had chosen targets for Ted on earlier occasions and knew that he preferred pictures of solid structures of various kinds. The only thing J.E. had suggested to him in connection with this experiment was that he select for a target the picture of a structure whose lower half was somewhat different from its upper half and could not easily be inferred from it. He was asked to cover the lower half with some opaque material such as cardboard. Anything appearing on the film that could be adjudged a non-inferable correspondence to the concealed lower portion would then be presumptive evidence in support of psi cognition, which Ted had in the past given considerable evidence of possessing in high degree, even though he was often unsuccessful in getting data thus cognized onto film. In instances where Ted was successful in getting on film what could be adjudged as positive correspondences to target images, the evidence to date seems to indicate little difference in his rate of success depending on whether these target images were exposed or hidden (1).

Dr. Merrill arrived at the X ray laboratory a little later than

Ted and J.E. Ted immediately showed him the candy-box card he had with him and stated, with some conviction, that the target Dr. Merrill had brought was something like it—"daisies or snow-flakes." Dr. Merrill denied this and took out of an envelope a picture of Magdalene Bridge in Oxford, England, the lower half of which he had covered with cardboard so that only the upper portion was exposed (Fig. 2). But he then asked J.E. if he would care to hazard an opinion on the psychological aspects of a painting he had brought for him to look at, which he then turned face up from where he had placed it against a wall in the corridor outside the X ray room which was being prepared for use in the experiment. This was a 22 by 28 inch tempera on cardboard painting (Fig. 3a) showing in its lower left portion (Fig. 3b) structures very similar to those on the candy-box card brought by Ted. Dr. Merrill, who was no stranger to Ted's feats of presumptive psi cognition, was properly impressed (as he puts it, "I flipped."). All we were able to find out at this time about how he happened to bring this picture along was that just before he left his home to meet Ted and J.E. at the hospital, his wife had taken it out of a closet and handed it to him with the suggestion that he bring it along for J.E.'s opinion.<sup>2</sup>

The experiment proper, after Dr. Merrill and Ted had installed themselves inside the X ray room with J.E. on the outside, ready to bring his camera into action when Ted indicated his desire to try to shoot through the lead-impregnated glass window, could not be adjudged a success. Not only did Ted fail to get any presumptively paranormal images on film on the twenty or so trials he made through the glass window, but he failed to get any immediately obvious correspondences to the "official" target brought by Dr. Merrill when he did manage to get what appeared to be not normally explicable images with Dr. Merrill supervising and participating on trials inside the tank. The results obtained, however, do call for some description and comment.

The following data are from notes and notations made at the time and from notes made from records and memory the following day: Out of twenty-four trials made inside the tank, Ted got presumptively paranormal images on six. These were interspersed with two main types of prints. One is a so-called "normal" of his face, which results when the camera is held and triggered either

<sup>2</sup> It was later ascertained that it had first occurred to Mrs. Merrill to do this at about 11 A.M. on the day of the experiment. Dr. Merrill had been given the painting about three months earlier by one of his patients, who had acquired it from the artist. At this time the Merrills had thought of showing it to J.E., who had not long before given a lecture on the psychological aspects of certain themes in art (which, however, nothing in this painting exhibited). Neither Dr. Merrill nor Mrs. Merrill had thought about the matter in the interval, nor had they ever before consulted J.E. on a similar matter.

by him or by someone else and pointing at him from a distance of one to two feet (Fig. 4). This occurs either when Ted is making an effort to imprint the film paranormally or when, as is customary at least once on each roll (of eight shots) used, a control shot is done by the investigator. The other is a so-called "blackie," of which Ted got several during this session. These are prints which emerge with the emulsion coating totally unreduced (or black) and with no imagery where light-conveyed imagery would be normally expected. (Frequently Ted begins to produce first partial and later total blackies, after normals of his face start to show signs of progressively darkening, and before any signs of presumptively paranormal imagery begin to appear. When these blackies cannot be duplicated on carefully contrived control shots, they may be adjudged as presumptively paranormal.)

Ted's presumptively paranormal imagery showed up on the prints which resulted on trials (done with Dr. Merrill's camera and notated by him on his film) numbers 7, 8, 11, and 12, during which Ted himself held the camera and gismo pointing at his face, and on trials numbers 22 and 23, with Dr. Merrill holding both the camera and the gismo pointed at Ted and triggering at his command.<sup>3</sup> During these latter shots Dr. Merrill sat on a stool while Ted stood facing him about two feet away and signaled by snapping the fingers of his right hand when he wanted the shutter to be triggered. (When Ted himself holds the gismo with the right hand, he usually gives the signal for the person holding the camera to trigger it by snapping the finger of his left hand.) After trials 8, 12, and 23 made with Dr. Merrill's camera inside the tank, Ted turned toward the window and signaled to J.E. on the outside to bring the

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<sup>3</sup> Dr. Merrill's notation, "I held camera," made on prints 22 and 23 at the time of their being pulled from the camera, was not altered afterwards to include the fact that he also had held the gismo. (Similar omissions were not corrected in the case of prints resulting from trials on which Ted held the camera.)

As has been pointed out elsewhere (1), it is possible to obtain film images normally with the use of small film transparencies and auxiliary lenses or lens systems held close to the camera lens. There appear to be differences of opinion, chiefly among persons who have not worked with Ted repeatedly, as to whether such systems could be successfully concealed inside the gismo under the conditions of observation that Ted's manner of working permits. The fact remains that to date, over hundreds of successful trials observed on scores of occasions by many dozens of witnesses, Ted has on no occasion been discovered to have concealed anything in his gismo. For the first several years of his "thoughtography," moreover, Ted did not use such a device; and for another several years, including the first few months of his work with J.E. and his colleagues, the gismo Ted used was a small, rigid cylinder securely taped shut at both ends. No effective mechanism for producing images—or indeed for transmitting light at all—could have been concealed inside. It goes without saying, finally, that when others hold the camera and the gismo more than a couple of inches from Ted, as Dr. Merrill did on trials 22 and 23, the difficulties in the way of the gismo being used by Ted to produce unexpected images are virtually insurmountable.

camera he was operating up to the window. None of the results of these trials, which were generally made several in succession when Ted gave J.E. the signal to trigger, were adjudged significant, as has already been mentioned.

The results of shots 7, 8, 11, 12, 22, and 23 are shown in Fig. 5a through 5f (the prints made with the model 80 camera on type 37 film are  $2\frac{3}{16}$  by  $2\frac{7}{8}$  inches in size). Prints 7 (Fig. 5a), 11 (Fig. 5c) and 22 (Fig. 5e) came out too dark for normal reproduction and for presentation in this paper were lightened in order to permit the representation of the structural detail in them.

With the exception of the one on print 11 (Fig. 5c), the images on these prints appear, with only minor configurational differences, to be similar. (One has to rotate the separate prints somewhat in order to establish more clearly the correspondences between them.) The minor differences, a frequent result when Ted gets several or many similar images, are of undetermined significance.

On shot number 12, according to Dr. Merrill's notation on the border of the resulting print (Fig. 5d), Ted triggered three times, but it is not known whether the shutter actually opened three times because Ted has been known to slip on this movement (especially after he has drunk several quarts of beer) and fail to complete it, as sometimes indicated by the failure of the wink light to go off. (The wink light is activated by the opening of the shutter.) In any case, if Ted did trigger three times in rapid succession, which he has been known to do when he thinks he has missed on the first try, the wink light Dr. Merrill used on this occasion can have gone off only once, as the battery requires about fifteen seconds for recovery after discharging.

The pointed images seen in the lightened-up version of print number 11 appears to be superimposed over Ted's partially visualized face (Fig. 5c). This may not be apparent to those unfamiliar with Ted's face or with the way in which it shows up on normals or other prints in which some kind of imagery obscures it. Those who are familiar with the range of Ted's imagery, however, will recognize his cheek and the tip of his ear showing up near the border with the date on it. (The arrow below indicates the location of the pull tab on each film.) The three points visible in Fig. 5c do not appear to correspond to any of the somewhat similar structures shown on the other prints; and whether or not such structures would have resulted if the latter had been completed instead of cut off by the borders of the film cannot be determined.

It is clear, however, that an easily discernible, although not exact, correspondence can be broadly established between the images on these prints and the structures on the candy-box card (Fig. 1)

that Ted imagined would constitute something like the target. Ted's images appear to be somewhat abstractly, or ideally, realized conceptions of the petals on his card. However, some of these "petals"—for instance, the one pointing to the notation "#7" on the right upper corner of Fig. 5a, the one pointing most nearly straight upward in Fig. 5f, and several others—appear to have a canoe-like shape. The question thus arises whether Ted had managed, as it were, to condense in his final "thoughtographic" representation the canoe seen in the lower portion of Dr. Merrill's "official" target (and concealed from Ted during the experiment) and the essential features of the one he apparently chose himself. This sort of thing, which he has done on other occasions, might account for the seemingly abstract quality of his images. It might be noted that condensations of such a kind, far from being anomalous, are frequently seen in perceptive responses of various types (both spontaneous and experimental), and occur regularly in dreams and dreamlike imagery (3). There are, it might also be noted, other features of both the official target and the unofficial one (tempera painting) selected by Dr. Merrill that could conceivably have been incorporated into Ted's representations through condensation, but we think it best to leave the reader to his own intuitive devices so far as these go.

## PART II

Although in the experiment just described Ted did not succeed in producing presumptively paranormal images with the interposition of lead-impregnated glass between him and the camera, he did succeed in doing so in several subsequent experiments carried out under similar conditions (1). However, the possibility had to be considered that, in these cases, Ted may have parapsychically affected the film to produce latent images *before* he installed himself in the tank. Although there seems to be no categorical way of eliminating such a possibility when the broad range of an individual's possible psi capacities is taken into account, a feasible method for somewhat limiting the probabilities in the situation was thought to be at hand. The method adopted was to arrange to have the experimental film of known provenance purchased in Berkeley, California, and sent to Denver in a lead-lined container. According to this plan, the film was to be removed from this container, and the experimental camera loaded with it, only after Ted had been installed in the tank. If, under these conditions, Ted were to score positively on a target chosen after the lead-shielded film had arrived in Denver, the inferences permissible would be either that Ted had imprinted the film at a considerable distance from

the formally established locus of the experiment (and, in relation to the target, precognitively) or that he actually had, as it might appear, successfully shot across the barrier of the lead-impregnated glass.

Eric Eisenbud, J.E.'s son, purchased the film from two separate sources in Berkeley. He was instructed to try to ensure the fact of the film having been on the shelves of the places of purchase at least one month prior to the date on which the lead-impregnated glass experiments were first begun. This was to minimize the probability that the film, if its point of origin happened to be a factory in the East, had not passed near Denver on its way to Berkeley during the experimental period. (The time and distance cut-off points used here were, of course, purely arbitrary.) The bottom portion of the 11 by 20 by 5 inch container in which the film was sent was lined completely by 1/16th inch, 4 lb. lead, which also completely covered the overhanging top. This thickness and density thus clearly established the barrier limit beyond which no inferences could be safely made.

In Denver, the container, which arrived with one hundred rolls of 3000 speed type 47 black and white Polaroid film, was at all times strapped tightly closed and hidden from Ted except when J.E. was present. It was opened, according to plan, only after Ted was in the tank with the doors closed. Each time film was taken from the container to load a camera, the container was closed again before Ted left the tank. Loading the cameras took place in a supply room across a corridor from the room in which Ted was working.

The experiment was begun at 8:00 P.M. on December 9, 1966, in room 2221 of the Radiology Department of the Colorado General Hospital, Denver. Present, besides Ted, were J.E. and his two co-authors, Drs. Eller and Liddon. The X ray room used for the experiment is 13 feet 2 inches by 14 feet 6 inches by 7 feet 8 inches high. The walls are constructed of 10 inch concrete block (147 lbs per cubic foot) covered by plaster, and the floor and ceiling of 4 inch concrete—all the equivalent of more than 1/16 inch, 4 lb. lead. The two doors are lined with 1/16 inch lead, and the 12 by 15 inch leaded glass window is 5/16 inch thick (the equivalent of 1/16 inch, 4 lb. lead).

Two model 95 Polaroid cameras (with wink lights) were supplied by J.E. These were inspected on the spot by Drs. Eller and Liddon. The shutter openings were set at 3 and the distance settings at infinity and these, as well as the time-exposure knobs, were taped down. Prints from the type 47 film used in the model 95 camera are 2 7/8 by 3 3/4 inches.

The target (Fig. 6), supplied by Dr. Eller, was a photograph

of some of Montreal's Expo-67 buildings.<sup>4</sup> It was selected on the day of the experiment and wrapped in opaque black paper before being sealed in a Manila envelope. It was not shown to Ted or J.E., but its thematic contents were revealed to Dr. Liddon about midway during the session.

The following data are from notes and notations made during the experiment by the three witnesses, and from notes made from memory on the following day by J.E. and Dr. Liddon.

At the beginning of the experiment only Ted remained in the tank, with the witnesses holding cameras and (at Ted's request) gismos close up to the glass window from the outside when a trial was to be carried out. Diffuse illumination was provided in the radiotherapy room by concealed fluorescent perimeter lighting, and in the corridor outside by two shielded overhead lamps housing 150-watt bulbs. Ted indicated whom he wanted as a partner for different trials or runs. He would then hold his gismo up to the window and signal when he wanted the shutter triggered. Occasionally he requested his partner to choose the moment of triggering.

On sixteen trials made this way, Ted got several normals on which his face (or parts of it) and sometimes part of the background structures in the tank showed up, and seven perfect blackies. (These could not be duplicated on controls short of holding a hand over the lens; simply angling the gismos into various positions consistently failed to produce them.) But no suggestion of any unaccountable image showed up.

At about 9:30 P.M. Drs. Liddon and Eller joined Ted in the tank, where Dr. Liddon, standing, began trials holding and triggering the camera himself, and with Ted, standing facing him, holding the gismo up to the lens. The first presumptively paranormal print showed up on trial number 6 (Fig. 7a). On trial number 9, with Dr. Eller holding and triggering the camera in the same arrangement, Ted on the gismo, the print shown in Fig. 7b emerged. On trial number 11, Dr. Liddon again holding and triggering, Ted asked that the print resulting from trial 9 be held in front of him while he shot. The result is shown in Fig. 7c. On the following five shots, during which J.E. joined the others in the tank, no definitely paranormal images were obtained.

Following a brief rest (during which Ted was taken to the men's room and J.E. went out to get another couple of quarts of beer for him), another series of trials was begun with Ted again in the tank and attempting to shoot through the window. For this, the camera

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<sup>4</sup> George Leavens in *Time Magazine*, December 2, 1966, p. 44. We wish to thank Mr. Leavens and *Time* for permission to reproduce this photograph.

was loaded afresh, care having been taken in the meanwhile to see that the lead container housing the film used was securely closed when Ted was out of the tank.

This time Ted produced through the window three images with definite enough correspondences to those obtained inside the tank to be rated as presumptively paranormal. Each of these occurred on a different roll of film. The first appeared when Dr. Liddon was holding and triggering the camera and, at Ted's request, holding the gismo up to the glass window (Fig. 7d). Ted was not using his gismo. In the production of the second image, J.E. held both camera and gismo in the same manner. On this trial, Ted held his gismo up to that being held by J.E., separated only by the window. He asked J.E. to say "when," but when J.E. did, snapping the trigger at the same time, Ted was about a half second late in bringing his hand down and snapping his finger, which indicated his peak of highest effort. The result of this trial is shown in Fig. 7e. The third presumptively paranormal print, showing on close inspection a definite structural correspondence to the others but too poor in quality and definition for adequate reproduction here, was obtained with Dr. Eller holding the camera and gismo, Ted also holding a gismo on the inside. Interspersed with these prints were normals, control shots, and two perfect, non-duplicatable blackies. After a few normals following the trial on which he obtained a presumptive paranormal print, Dr. Eller rejoined Ted in the tank where, holding the camera while Ted held the gismo, he obtained the print shown in Fig. 7f.

The variation in quality of these prints is no greater than what occurred when no barrier was interposed between Ted and the camera. Slight differences, however, may be observed in the size of the images on different prints. These differences bear no relationship to whether the picture was shot inside the tank or through the window.

Ted's images were finally ascertained to be of buildings in Central City, Colorado (Fig. 8), a town which Ted is known to have visited repeatedly (1). It does not appear possible at this time, however, to reproduce photographically the exact relationships to each other of some of the structures Ted seems to have gotten in his version.

It has appeared to some observers that suggestive points of possible configurational similarity between the target (Fig. 6) and Ted's images—the short straight lines and the acute angle in the middle ground of the latter (Fig. 7f)—can be made out. But it is obvious that a veridical target hit is not in question. It may nevertheless seem to some to be more plausible, or at least more on the side of safety from the hell-fires of error, to regard Ted's productions not as "responses" in the strict sense, but as randomly

determined (if indeed as not in some manner prior determined) productions of unknown origin. Despite the indisputable cogency of such an attitude, it must nevertheless be pointed out that, as was noted earlier, non-veridicality is consistent with the phenomenology of normal perception and cognition, and certainly of the processes by which dream imagery is elaborated.

If the hypothesis of a distorted target hit is entertained in this instance, the question arises as to its possible lines of determination. Issues of this sort are difficult to deal with. As in dream interpretation and similar exploratory procedures, one can do little more than adduce data one has reason to suppose might possibly bear on the matter. In the present case, Ted seems to have by-passed a type of structure—the unfinished pylon (Fig. 6)—that he appears to have had some success in getting correspondences to in the past. The “unfinished” aspect of this structure could conceivably have depth psychological significance. (No psychoanalyst would pass this up.) A possibly facilitating factor is that in the article in which the target picture appeared, another view of Expo-67 on the same page was captioned: “Montreal skyline background for Expo’s islands: Notre Dame (foreground) and Ste. Helene (center).”<sup>5</sup> The conceivable derivation of “Central” from the “Cent” of Center and the “ral” from the “real” of Montreal is at least formally consistent with a type of beginning and end salience seen in perception and learning phenomena.

One other datum might be mentioned in connection with Ted’s response. Near the beginning of the session Ted confided to Dr. Liddon that he thought the hidden target involved some buildings in downtown Denver, in particular one which he described to Dr. Liddon in a manner which enabled the latter to identify it as one of Denver’s most modern buildings—one of the few, in fact, which might not have looked out of place at Expo-67. Dr. Liddon (who was told later in the session what the target was) attempted on the following day, in completing his notes, to draw what Ted had described to him (Fig. 9). Dr. Liddon states that when he was making the drawing he was not aware of its resemblance to any part of Ted’s image. One might nevertheless postulate some subliminal awareness because of the correspondence of the angle from which the building is represented and the earlier mentioned acute angle in Ted’s response.

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<sup>5</sup> *Time Magazine*, December 2, 1966, p. 44. Photograph by George Leavens.

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*Postscript*: Tests carried out by J. E. and Ted shortly before this paper went to press indicate that some of Ted's blackies may occasionally be due to failure of the shutter to open properly. How and why this happens is currently under investigation.



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