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**AN ARCHEOLOGICAL TOUR DE FORCE  
WITH TED SERIOS**

**BY**

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# An Archeological *Tour de Force* with Ted Serios

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**ABSTRACT:** An attempt was made to induce Ted Serios to obtain paranormal film images of the distant past. In an experiment in the Denver Museum of Natural History, where he was surrounded by neolithic and paleolithic artifacts, Ted produced, along with other normally inexplicable film images, eight slightly differing prints of a Neanderthal Man group recognized at the time (and later ascertained) to be in the Field Museum of Natural History in Chicago. The ready availability of pictures of this group as a possible basis for a microtransparency does not appreciably affect the status of the gimmick hypothesis in this instance. In any case, the Neanderthal Man prints produced by Ted probably could not have been produced from a single microtransparency (quite apart from the problem of doing this without detection) and might well have required several, in addition to the four separate templates that would have been needed for the other prints produced during this session. However, no evidence has yet been adduced that even a single such print has ever been or could ever be produced in this way without detection.

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## INTRODUCTION

The idea of trying to produce paranormal images of the past has always appealed to Ted Serios. He claims that among the several hundred "thoughtographs" he destroyed at one time (3, 8) were pictures of people, animals, ships, and buildings that appeared to be of ancient and even prehistoric times.

The possibility that something along this line could indeed occur was suggested when it was discovered that one of the structures produced "thoughtographically" by Ted, during the period of work with him in Denver, had for some years not existed in the form in which it had been represented. The structure in question, eleven slightly differing versions of which were obtained in a session held on May 13, 1965,<sup>2</sup> showed what appeared to be a plate glass store front with, discernible on two of the prints (3, Figures 44 and 46), what is clearly meant to be "The Old Gold Store" printed on it

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<sup>1</sup> Co-authors of this paper are: Henry Frey, M.D., Denver; Professor Ray M. Wainwright, Department of Electrical Engineering, University of Denver; and Professor H. Marie Wormington, Department of Anthropology, Colorado College.

<sup>2</sup> Two of these versions were among several prints obtained at this session with Dr. Henry Lehrburger or some member of his family holding and operating the camera and gismo several feet from Ted, and with Ted in no contact with either during or in between trials (3, pp. 129-131). With the camera and the gismo under Dr. Lehrburger's control at all times, there was absolutely no way in which Ted could have used a gimmick to produce these images, and double exposures would have resulted—the room was well lighted—had they been in some fashion pre-imprinted on the film.

in bold block lettering. In April, 1967, the Old Gold Store was identified as what is now the Wells Fargo Express Office, a tourist shop in Central City, Colorado. The name change could not have occurred later than 1958 and may have occurred earlier. Pictures of the shop under its former name are not known to be extant.<sup>3</sup>

Ted's versions of the shop correspond perfectly with photographs of the present shop, except for minor distortions such as the curious substitution in one version of a clear "W" for what is equally clearly an "O" of another version of the "Old" in "The Old Gold Store" (3, Figures 44 and 46; the original prints show this more clearly). This "W" is where it would be if "Wells Fargo" were spelled out, as it is on the window of the present shop. (It is almost as if whoever was responsible for this could not make up his mind as to which version to reproduce, deciding on the older one at the last moment.)

When this instance of possible "retro-thoughtography" came to light, it was thought worth while trying to induce Ted to attempt somehow to go back in time not merely seven or ten years, but seven or ten thousand or even more. It was conjectured that surrounding him with ancient artifacts in a setting redolent of the distant past might stimulate his image production to occur along these lines. The idea appealed to Ted immensely. Accordingly, at 2:30 P.M. on May 27, 1967, Ted and a group of experimenters and witnesses assembled in the Graphic Design Laboratory of the Denver Museum of Natural History to test this possibility.<sup>4</sup>

#### THE EXPERIMENTAL SESSION

Present at the start, besides Ted and J.E., were Professor Wormington (H.M.W.), then Curator of Archeology at the Museum; Dr. Frey (H.F.); Mr. André Libik, producer of a West German TV program who had come to Denver to tape Ted at work; and Mr. Libik's chief cameraman, Mr. Joachim Grohman, and two assistants. Professor Wainwright (R.M.W.) arrived shortly after the trials began at 2:55 P.M.

The general procedures in force during experiments, and Ted's behavior during trials, have been described in detail in earlier publications (3, 5, 6, 8, 11, 12). For the present session, two

<sup>3</sup> Sources consulted for pictures as well as dates were the present and former owners of the shop, the painter who actually carried out the name change, the Central City *Register Call* and City Hall, the Western History Division of the Denver Public Library, the State Historical Society, and local historians.

<sup>4</sup> It had originally been planned to carry out the experiment in H.M.W.'s laboratory at the Museum. The change to the Graphic Design Laboratory was made at the last minute.

model 95 Polaroid Land cameras, differentially marked, were provided by J.E., who also provided the type 47, 3000 ASA speed black and white film used in them. Settings were fixed at infinity and shutter opening 3. Winklights were continuously in use on these cameras which, except for two preliminary trials and one near the end of the session (see below), were held and operated solely by H.F. through the development phase and the stripping off of the prints. A type 104 (electric eye) Polaroid Land camera was provided by Mr. Libik, who also provided the type 107, 3000 ASA speed black and white film and type 108, 75 ASA speed color film used in it. At no time was a flash attachment used with this camera, which was held and operated exclusively by Mr. Libik through the development and stripping off of the prints. Two overhead 40-watt tube fluorescent light fixtures, each within about eight feet of where the camera action took place (one directly overhead, the other behind Ted's left shoulder as in Figure 2) provided the only known light sources outside of the winklight flash provided by the attachment on the model 95 cameras (operated mostly by H.F.). The sealed wrappers of all film used were initialed at the start by Mr. Libik. The two gismos used were made from black film-shielding paper by J.E. and were initialed by Mr. Libik.

A total of forty-five trials was made between 2:55 and 5:30 P.M. Twenty-one were made with H.F. alone operating a model 95 camera while standing a foot or two in front of Ted (seated) and triggering at Ted's signal, Ted holding a gismo close to the lens on each trial. Two trials were made with Mr. Libik alone in similar fashion (once with a model 95 camera). Twenty-two double trials were made with both H.F. and Mr. Libik standing a foot or two in front of Ted (seated), each triggering his camera at Ted's signal, while Ted held gismos up to within an inch or so of the lens of each camera. One or both gismos were usually held by Ted like rings around his fingers between trials and were in plain sight at all times. Between trials cameras were not touched by Ted, who was strapped to the waist during the major part of the session. Cinematic filming of the procedures was done more or less continuously during the preparation phases (making and initialing the gismos; initialing the film wrappers) and up to Trial 10, after which filming was done at junctures and for periods controlled by Mr. Libik.<sup>5</sup>

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<sup>5</sup> Unfortunately, when the film was finally secured by J.E. it had already been considerably cut up in editing and the original sequencing scrambled. The sequence used in this paper is derived from J.E.'s original notes, from the sequence and border notations on the prints obtained in the experiment which, including normals, were fortunately kept practically complete and intact, and from a complete re-editing of the film according to footage notations as well as the above notes and notations.



Fig. 1  
2/28/50

Richard Libate 28.

FIG. 1



Richard Libate

FIG. 3



4-

FIG. 2



Richard Libate

19

Richard Libate

FIG. 4

FIG. 2, bottom

FIG. 4

20  
K. L. S. 10/10/01

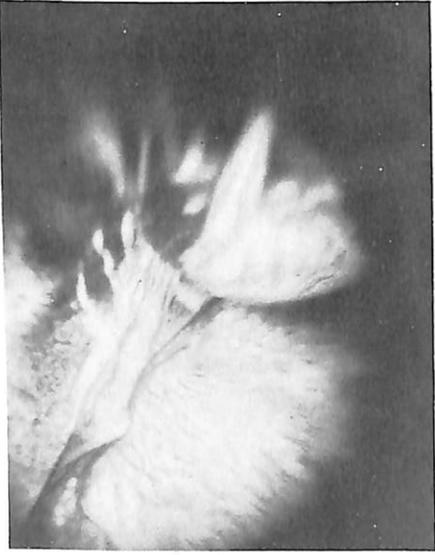
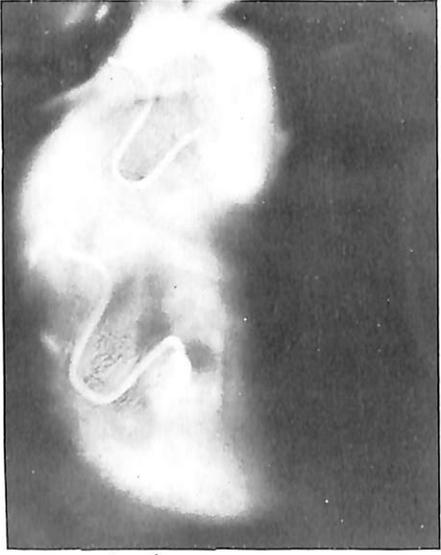


FIG. 5, bottom

K. L. S.

K. L.  
FIG. 5



21  
K. L. S. 10/10/01  
FIG. 7

K. L.  
FIG. 7



FIG. 6

21



FIG. 8

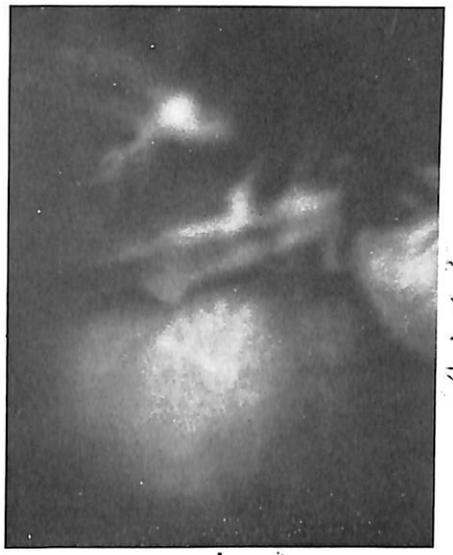
23

21  
K. L. S. 10/10/01



4-10-67 AF 512-167

G.E. d.m.w. ↓  
FIG. 9



A. L. L. L.

FIG. 11, bottom

↓ 7/10/67  
FIG. 11



1-10-67

A.A. ↓ Fren 512-1  
FIG. 10



FIG. 12

FIG. 12



Q. MW 6127167 *OT*

FIG. 13



*R. MW 6127167 OT*

FIG. 15



*Q. MW 6127167*  
FIG. 14



FIG. 16

H.M.W. had selected and placed on a table next to which Ted sat several skulls and artifacts from an excavated site in Utah which was occupied from about 800 to 1000 years ago, as well as several artifacts of the Mousterian age (from about 80,000 to 35,000 years ago). Ted began by looking over the artifacts in cursory fashion. He picked up a discus-shaped scraper and asked for something with which to draw an impression which was coming to him. His drawing is shown in Figure 1. At 2:55 P.M., following a hefty draught from a quart bottle of beer, replacements of which were subsequently an integral part of the proceedings, Ted began his trials.

Except for the two preliminary trials mentioned above, Trials 1 through 8 were conducted with H.F. alone operating a model 95 camera and Trials 9 through 23 with H.F. and Mr. Libik together shooting at Ted's signal. The first thirteen trials resulted in normals of Ted's face or head, or portions of these, as in Figure 2, where part of his forehead is shown against structures in the background. Superimposed on these normals on the prints obtained by H.F. on Trials 9, 10, and 11 were sculptured "waffle" patterns of unknown origin. H.F. got a blackie on Trial 14, and on Trial 15 (at 3:49 P.M.) he got an almost complete white while Mr. Libik got a complete blackie on the camera he was operating in this trial. (The cameras were held within a few inches of each other.) The main action began with Trial 18 (at 4:01 P.M.), following normals all around on Trials 16 and 17. (Ted had by this time stripped to the waist.) On Trial 18 H.F. got a normal while Mr. Libik got the print shown in Figure 3.<sup>6</sup> On Trial 19, what appears to be a somewhat expanded version of this still unidentified theme showed up again on Libik's camera immediately afterward, at 4:03 P.M. (Figure 4), while H.F. again got a normal. Trials 18 and 19 were filmed completely through all phases of the taking, development, and stripping of the films. The camera catches Ted (immediately after the print of Trial 19 was pulled, stripped, and viewed) artlessly casting a glance behind him as if to see whether there were something there to account for the unrecognizable structure.

The first print with a recognizable content—the head and torso of a Neanderthal man figure, according to H.M.W. (see below), against what appeared to be some kind of rock formation (Figure 5<sup>7</sup>)—appeared on Trial 20 (at 4:05 P.M.) on the camera operated by

<sup>6</sup> The notations on the borders of prints are dated initials and signatures. Arrows indicate the axial position of the print in the camera.

<sup>7</sup> Figures 5 and 6 were touched up slightly in an attempt to reproduce more faithfully the original prints.

Libik. H.F. got a normal. This trial too was filmed from start to finish. On Trial 21 (exact time uncertain) H.F. got the print shown in Figure 6, where the outline of what can be identified as a crouching man can be made out against one of the overhead fluorescent light fixtures. The beam and clamp shown in Figure 2 can be discerned over the figure. Libik got a print showing an unidentified object or objects (Figure 7). The filming of this double trial shows only the stripping of the prints.

The prints from Trial 22 are missing. With no notation to the contrary, they are presumed to have been normals. On Trial 23, at 4:10 P.M., Libik obtained the print shown in Figure 8. H.F. got a normal on this trial. The filming shows the print in Figure 8 being turned this way and that (after being pulled from Libik's camera and stripped after development) in an effort to determine which way might be up. The orientation of this still unidentified structure is, as shown in Figure 8, more or less arbitrary. (The orientation of Figures 3, 4, 7, and 12 is left up to the reader.)

Trial 24, shot by H.F. alone, resulted in a perfect blackie and Trial 25, a double, resulted in what seems to be an embryonic version of the print shown in Figure 3 appearing on Libik's film. Trial 26 resulted in a normal.

At 4:20 P.M., on Trial 27, H.F. got the crouching figure shown in Figure 9, while Libik got the first of a series of eight color prints shot by him. This print, which is not reproduced here, shows unidentifiable features somewhat along the lines shown in Figures 3 and 4, with beginning color separation (beyond the beige-brown-red hues generally seen on much underexposed Polaroid color film). The movie shows the shots being stripped only. Trial 28, with H.F. shooting alone, resulted in a normal. On Trial 29 (time not ascertained) H.F. again shot alone and got the dark crouching figure shown in Figure 10. The movie shows this being stripped from the camera.

The next five trials (30 through 34) were shot by H.F. alone and resulted in normals. On Trial 35 Libik, shooting alone with one of the model 95 cameras, got the print shown in Figure 11. Here the upper portion of the crouching figure is again visible, while above this and slightly to the left, ostensibly on the rock wall seen more clearly in Figure 5, may be seen a configuration not discernable in earlier versions. The movie again shows only the stripping of this print.

On Trial 36 H.F., shooting alone, got a normal. On Trial 37 H.F., again shooting alone, got the print shown in Figure 12, which remains unidentified. (Again, the orientation in the reproduction is arbitrary.) The stripping only is shown in the movie. On Trial 38, a double, H.F. got an incomplete blackie, while Libik got a color

print shown in black and white in Figure 13. The configuration along the left margin remains unidentified, while just below and to the right of this a reddish-brown crouching figure can barely be made out against a dark brown background. It is only in the configuration along the left border that a beginning color separation beyond the red-brown range can be discerned. In the movie this is shown being pulled and stripped only.

On Trial 39, a double, Mr. Grohman, the cameraman, risked a filming from start to finish, but only two normals (one a color print by Libik) resulted. On Trial 40 (also a double), immediately afterward, Grohman again guessed wrong. He filmed the stripping only and while H.F. got a normal, Libik got another hit on color film (Figure 14). Here the crouching figure is somewhat more distinct than the one shown in Figure 13, but the color separation is no better.

On Trial 41, a double, H.F. got a partial blackie, while Libik, shooting color film, got a normal. On Trial 42 H.F., shooting alone, got a partial whiteie. On Trial 43 H.F., again shooting alone, got a perfect blackie (filmed from start to finish), while on Trial 44 Libik, shooting alone, got the color print shown in black and white in Figure 15. This emerged as an almost undifferentiated dark brown print, with only a crescent-shaped spot of light in the right center clearly visible. The crouching figure on the left, which was brought out by special treatment, is almost invisible. This trial was filmed while being stripped only, while Trial 45, the final one, resulted in two normals and was not filmed.

#### DISCUSSION

A problem uppermost in the minds of many persons having a passing knowledge of the Serios data is the means whereby they are secured. Of the normal ways in which data at least superficially similar to the Serios data can be produced under the conditions generally obtaining, the only hypothesis at all viable, if only in principle (and barring, of course, wholesale collusion), involves the use of a microtransparency attached to an accessory lens or lens system. This would have to be deployed well within an inch in front of the camera lens by Serios or by one of the experimenters in collusion with him. The hypotheses of pre-prepared film, substitution of prints, etc., involve so many extreme improbabilities, under the conditions employed, as to be rendered virtually untenable.

Given the conditions of complete control by the experimenters of cameras and film before, during, and in between trials, either of

two conditions can—again short of wholesale collusion—render a microtransparency-gimmick hypothesis untenable:

1. Insuring that no part of Ted is at any time during the shooting of the picture within a distance from a camera held and operated by another person that would optically permit an image to be transferred to a film in it by means of a microtransparency deployed by Ted. (An arbitrarily set margin of safety of twelve inches is incontestable.)

2. The selection of a target for Ted to shoot for. This can be done in a manner which, if the degree of correspondence achieved in Ted's pictures is adjudged to be beyond chance, would render virtually untenable any normal hypothesis, including that of the use of a microprint-gimmick system.<sup>8</sup>

Nevertheless, it is not feasible, however desirable from the point of view of a strictly mechanically-conceived methodology, for these conditions to be adhered to, singly or together, on every occasion.<sup>9</sup> The main reason is that what Ted does seems to be (in fact it would be even if deception were involved) a highly creative performance, with the usual requirements of such a process. Thus, when he has been allowed a degree of leeway in determining—most often on the spur of the moment in the middle of an experimental session—the particular manner in which a trial is to be conducted (distances and operators involved, shooting angles, number of cameras in use, etc.) the data tend to be more copious and more interesting. For this reason the general policy has been adopted of allowing him to fulfill the distance condition when the mood to do so seizes him and not requiring it, except under special circumstances such as shielding experiments (3), when he is not in the mood. This may appear to be a radical departure from what may safely be allowed methodologically when testing an hypothesis of such crucial significance. However, the policy of allowing what might be termed meta-methodological considerations to override the more conventional requirements of experimental caution has justified itself. Over the long run, all conditions necessary to rule out normal means of image production have been repeatedly met when following this policy (3, 5, 6). Moreover, it has frequently happened that when Ted has been allowed spontaneously to de-

<sup>8</sup> The minimal distance condition does not categorically eliminate the highly untenable but still conceivable hypotheses of pre-prepared films or substitution of prints. The target condition, if the results are adjudged positive (and of course in the case of a veridical hit), virtually does do so.

<sup>9</sup> Actually, the target condition is generally adhered to, almost invariably at Ted's request. Unfortunately, Ted does not always fulfill the purpose of this condition by producing hits.

velop, within certain broad general limits,<sup>10</sup> the method used in a particular experiment, he has produced material that has served to illuminate various aspects of the presumptive phenomena and at the same time has provided data of considerable tangential interest, even though not successfully fulfilling either of the two conditions mentioned above.

In the present experiment there was at no time sufficient distance between Ted and the camera to fulfill the first condition; and the second condition could not be fulfilled because the general category selected as a target, "ancient times," was known to Ted in advance. By very virtue of this fact, however, the data obtained wound up achieving a particular interest since some of them are peculiarly fitted to cast a special spotlight on certain of the issues surrounding the microtransparency-gimmick hypothesis.

This spotlight was glaringly turned on at Trial 20, at 4:05 P.M., when Mr. Libik got the figure of a hirsute, no-necked man standing or crouching before what looked like a rock formation of some sort (Figure 5). No sooner had this print been spotted and examined by H.M.W., who up to this point had been observing the proceedings from about five or six feet away, than she took J.E. aside and informed him that the print closely—all too closely, she could hardly be blamed for thinking—resembled part of a well-known Neanderthal Man group in the Field Museum of Natural History in Chicago, picture postcards of which were readily available (Figure 16). This information was immediately communicated to the other experimenters but not to Ted, who proceeded to get seven more versions of the suspicious print before the experiment was brought to an end.<sup>11</sup>

Later, when the suspected correspondence (no pictures were on hand for comparison at the time) between his prints and the group in the Field Museum was pointed out to Ted, he readily acknowledged that he must have seen the group at some time or other in Chicago, where he had spent most of his life. Nor did he attempt to deny that, given the leeway he had—in fact, it was his idea—to select an artifact to be incorporated into a free drawing, coming up with something similar to the Museum group would not have presented much of a problem had anyone attempted to do this from memory. It was later ascertained, furthermore, that Ted's prints happen to correspond to the one Field Museum picture of

<sup>10</sup> For instance, Ted has never been permitted to supply camera, film, or gismo; to handle the camera in between trials; or to work under conditions that would preclude or render difficult the direct inspection of his hands and person.

<sup>11</sup> The experiment was terminated because of museum policy in regard to hours of use. Ted was at his peak and could possibly have gone on to produce many more interesting prints.

this group to which he could have had easy access. The Museum has on file two other versions which are not publicly displayed or sold, but which may be specially ordered. One was taken from about three feet from the right of the point from which the version in Figure 16 was shot and the other from about three feet to the left of this point. Ted's version clearly does not correspond to either of these.

However, it has always been assumed, except in instances where it is known or presumed either that no basis for a microtransparency existed or that Ted could have had little or no opportunity to have made one himself (3, pp. 223 ff.; also the above-mentioned "Old Gold Store"), that a physical source for a normally achievable image transfer of the subjects in Ted's prints could always be found somewhere. The simple existence of the photograph of the group in the Field Museum can therefore hardly be regarded as in itself the highly suspicious circumstance it might at first seem to be—any more incriminating, in fact, than the existence of any other photograph or scene which could be used as the basis for a microtransparency. It might even be argued, on the contrary, that, by virtue of the very obviousness of the correspondence involved, just the opposite would be the more likely case: a person would have to be enormously stupid or enormously brazen or enormously devious to risk the raised eyebrows which would inevitably follow a deliberate attempt to exploit such a correspondence. Such considerations, belonging in the realm of motivation, might perhaps be best regarded as irrelevant, or at least, like questions of taste in the venerable adage, beyond disputation.<sup>12</sup> In point of fact, however, H.M.W.'s discovery of the "suspicious" correspondence served to sharpen her own and the other experimenters' vigilance (if, indeed, this needed doing).

The difficulty with a simple microtransparency hypothesis in the case of the data of this experiment would stem, however, not primarily from psychological but from purely mechanical considerations. In the opinion of several professional photographers and photogrammetric engineers consulted, Ted's Neanderthal Man prints (Figures 5, 6, 9, 10, 11, 13, 14, 15) could not have been produced from a *single* microtransparency, but would have required at least several and perhaps eight different ones, most of which could not have been produced from a simple photographic copying of the Field Museum photograph or of a photograph taken by Ted himself. In addition to slight differences observable in the central figure of the crouching man (compare, for instance, Figures 9 and

<sup>12</sup> This would of course apply as well to the opposite case—instances (see below) where Ted's prints remain unidentifiable.

10, 14 and 15, which manifest degrees of difference unlike and beyond what could be obtained with repeated shots with the same microtransparency-lens system), there are other features of Ted's Neanderthal Man series that are difficult to account for in terms of the deployment of a single template. One is the five-pointed configuration on the rock above the crouching figure seen only in Figure 11. A physical basis suggesting this may be seen in the highlights on the rock above and to the left of the crouching man in Figure 16. But, quite apart from the fact that none of the photography authorities consulted thought that the configuration in Figure 11 could be derived from this by simple normal optical means, the question remains why it would not show up on any of the other prints, however it were derived (airbrush or penciling, for instance), if the same microtransparency were used for these. Assuming, on the other hand, that the highlights on the rock in the photograph shown in Figure 16 can provide the *suggestive* basis for the radiating figure seen in Figure 11, the thoughtographic development of the latter from the former, if the factuality of "thoughtography" is not a priori discounted, is consistent with similar phenomena in the purely mental realm of figure completion.<sup>13</sup>

Other features of Ted's Neanderthal Man series difficult to account for in terms of a simple single microtransparency hypothesis are two of the ostensibly incidental structures seen in Figures 13 and 14 and the peculiarly blurred quality of the figure of the crouching man seen in the color prints reproduced in black and white in Figures 14 and 15. Seen in Figure 13 to the left of the crouching man and in Figure 14 to the right of him (or it) are configurations not derivable either from the Field Museum photograph (Figure 16) or from anything in the room in which the experiment was conducted. The first, seen clearly in the original color print, is something like an unidentifiable but definite rock wall; the second, also seen more clearly in the original color print, looks like the image of a mullioned window (the experimental room is windowless). As for the blurred quality of the figure outlines seen in Figures 14 and 15, attempts to achieve something similar with the use of a microtransparency-lens system were not successful. While outlines tend not to be as sharp on Polaroid color film

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<sup>13</sup> Ted knew of J.E.'s interest in archeological data and particularly in rock engravings in the style of the configuration seen in Figure 11. He had not too long before the experiment, in fact, studiously pored over a paper by J.E. (2) in which somewhat similar configurations—hands—were reproduced from rock engravings. As a "pictograph," however, Ted's configuration is somewhat anachronistic as these designs have not been found in association with or as early as Neanderthal Man.

as on black and white film, what is seen on the originals from which the reproductions in Figures 14 and 15 were made—the figures seem to be emerging from a fog or cloud—is sometimes seen also in Ted's black and white prints and can be likened more to incomplete stages often seen in organic developmental processes than to anything that can be done by rotating, angling, or sliding microtransparencies.

Perhaps the most difficult print of Ted's Neanderthal Man series to deal with in terms of a simple microtransparency hypothesis is that shown in Figure 6. The print was obtained by H.F. on the trial in which Mr. Libik obtained the print shown in Figure 7. It shows the incompletely developed form of a crouching man (quite definite in the original) as if it were in space between a bar or beam carrying a clamp and one of the fluorescent light fixtures, which appears to obtrude directly onto the shoulder of the crouching figure (or vice versa).<sup>14</sup> The relative positions of these room structures can be seen in Figure 2, where a portion of the light fixture is visible over and behind Ted's head. In Figure 2 the right upper portion of Ted's head is where the shoulder of the crouching man is in Figure 6. In Figure 2 the beam is behind Ted's head, while in Figure 6 it is superimposed on the crouching figure. Of several professional photographers and photogrammetric engineers consulted, none is of the opinion that this effect could have resulted from the use of a microtransparency as a basis for the crouching figure.<sup>15</sup>

However one evaluates the plausibility of a single microtransparency hypothesis in the case of the Neanderthal Man series, it is obvious that it cannot apply to the prints reproduced in Figures 4 (which would imply Figure 3), 7, 8, and 12, where separate templates would be required. Thus, at least five and possibly as many as twelve separate microtransparencies would have had to be used by Ted in order to have produced normally the major data of this experiment.

But before becoming concerned with the compound difficulties attending the deployment of multiple microtransparencies, it should be borne in mind that all discussions of even the single gimmick hypothesis have thus far been on an abstract level. On an empirical level, no one—professional conjuror or anyone else—has attempted

<sup>14</sup> Unfortunately, the upper arm did not come out clearly in relation to the shoulder in the attempt to touch up Figure 6 in order to reproduce the original print more adequately.

<sup>15</sup> Contrary to what is implied in (3, p. 121), the image of a light source can, under certain conditions, be obtained seemingly superimposed over whatever is on a print resulting from the use of a microtransparency. However, J.E., who had since experimented further with various gimmick systems, has not met with anything like the topologically anomalous configuration reproduced in Figure 6.

to duplicate Ted's phenomena by trickery under test conditions, although an open challenge on this score has now been on record for over two years (4; see also 7). Two expert conjurors who failed to detect trickery in separate successful sessions with Ted, are of the opinion—one expressed in a personal communication (1) and in a written statement (3, p. 110), the other in a letter and a personal communication (9)—that conjuring techniques are not even remotely conceivable under the conditions obtaining in experiments with Ted. The reason for this will be clear to anyone who has ever tried to get images with any gimmick system, large or small.<sup>16</sup> Getting the images is no great problem; getting them without detection, under the conditions in force with Ted, may well prove to be beyond doing.

It may be that the results of this experiment have failed to achieve the primary declared objective: the production by Ted of paranormal film images of the distant past.<sup>17</sup> They do, however, underscore an important dimension of the considerable body of data already in existence which renders normal hypotheses for the production of 'Ted Serios' thoughtographic phenomena highly questionable. (Even the collusion hypothesis becomes more implausible in terms of the data obtained in the present experiment.) Unfortunately, the nature of any paranormal processes involved still remains obscure.

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<sup>16</sup> With only the amount of light ordinarily available in the room in which the experiment took place, no images were obtainable with a gimmick rigged with a lens the size of that described by Rushton (10)—which in any case, except under highly restrictive optical conditions, would require shielding, as would most gimmick lenses. For Libik to have utilized the extra illumination (bouncing off Ted's face or chest) provided by H.F.'s winklight on double trials, he would have had in each successful instance to have shot within at the most about 1/50th second of H.F.'s triggering. (Note, however, that the color print reproduced in Figure 15 was shot singly, and with no auxiliary source of light in evidence, on film forty times slower than the black and white film used.)

<sup>17</sup> One cannot, of course, be certain of this in view of the fact that the structures in Figures 4, 7, 8, and 12 still remain unidentified.

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