

## Review of Gradient Reports

Now that we have clearly defined the properties hypothesized to be attributed to 5-HT<sub>7</sub>, VER (open-eyed creative visual effects, ego-loss, loss of contact with reality), and how to discriminate these effects from effects through other receptors (simple visuals), we will examine how the tendency to produce VER varies with relative affinities for 5-HT<sub>2</sub> and 5-HT<sub>7</sub>. The hypothesis is that the strength of VER will be positively correlated with the relative affinity for 5-HT<sub>7</sub> but not 5-HT<sub>2</sub>. We will examine more than two-hundred-fifty subjective reports distributed across the twenty-two drugs, in order of decreasing relative affinity at 5-HT<sub>7</sub> (npK<sub>i</sub> value), to show that VER decreases along this gradient, while there is not a corresponding correlation between VER and relative affinity at 5-HT<sub>2</sub>.

**Strong, moderate, weak or imperceptible 5-HT<sub>7</sub> relative affinity** – While we will examine the drugs in order of decreasing relative 5-HT<sub>7</sub> affinity, we will also group them into four relative 5-HT<sub>7</sub> affinity categories. We first divide the npK<sub>i</sub> range into perceptible (greater than 2.0) and imperceptible (2.0 or less), then we evenly divide the perceptible range into three parts: strong (4.00-3.34), moderate (3.33-2.67), weak (2.66-2.01). The bullet list below shows the four categories, the npK<sub>i</sub> range for each category, and the drugs in each category together with their measured npK<sub>i</sub> values for 5-HT<sub>7</sub>, listed in decreasing order:

- **Strong** (4.00-3.34) – DMT 4.00, TMA 3.80, 5-MeO-MIPT 3.79, LSD 3.77, and 5-MeO-DMT 3.69
- **Moderate** (3.33-2.67) – DPT 3.05, 5-MeO-DIPT 3.03, Psilocin 2.82, 2C-B 2.81, and 2C-E 2.77
- **Weak** (2.66-2.01) – DIPT 2.55, MDA 2.41, and DOET 2.07
- **Imperceptible** (2.00-0.00) – MEM 1.95, DOI 1.90, DOB 1.89, DOM 1.87, 2C-T-2 1.79, 2C-B-fly 1.17, Aleph-2 1.08, MDMA 0.00, TMA-2 0.00

It will be argued here that none of the compounds in the imperceptible range or the weak range typically produce VER. Clear signs of VER occur only in compounds in the moderate and strong categories.

As we go through the twenty-two drugs in order of decreasing relative affinity (npK<sub>i</sub>) values, for each drug we will list the name of the drug, followed by a short list of key references. This will be followed by a figure showing the relative affinity profile for the drug (these figures were previously published in the supporting information of (Ray 2010) in Figure S2.), and a text listing of the npK<sub>i</sub> values for that drug (previously published in (Ray 2010)), and then an analysis of whether the drug produces VER.

After each report, the results of the blind rating are listed, which looks like this:

V: 0.9000=9/1 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.2000=2/8 - loss of contact with Reality

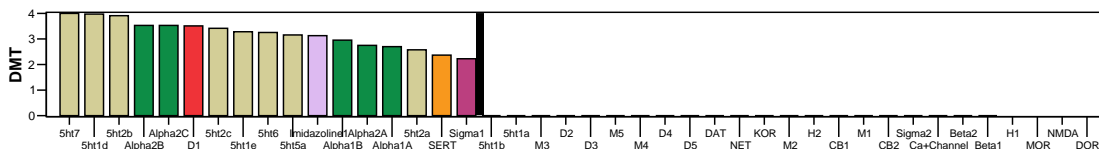
O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

This information is missing for eighteen reports that were used in training blind raters (S06Training.pdf), and which are marked as such. In the blind rating example above, ten raters rated the report. In the first line, “V”, nine rated creative visuals as present, and one rated creative visuals as absent. In the second line, “E”, one rated ego-loss as present, and nine rated ego-loss as absent. In the third line, “R”, two rated loss of contact with reality as present, and eight rated loss of contact with reality as absent. The fourth line, “O”, is the VER evaluation for that report, which was calculated from the three decisions made by each rater. If any one or more of the three phenomena was rated as present by a rater, then VER is rated as present. VER is rated as absent only if none of the three individual phenomena was rated as present. In this example, nine of the ten raters had listed at least one of the three phenomena as present, so nine calculated VER as present, and one calculated VER as absent. The numbers represent the proportion rated as present in each category.

**Strong 5-HT<sub>7</sub> relative affinity (npK<sub>i</sub> 3.34-4.00)** – The five compounds whose npK<sub>i</sub> values at 5-HT<sub>7</sub> fall in the “strong” range are DMT 4.00, TMA 3.80, 5-MeO-MIPT 3.79, LSD 3.77, and 5-MeO-DMT 3.69.

DMT, LSD, and 5-MeO-DMT are well known for producing VER.

**DMT** (Strassman 2001; Meyer 1992; Rodriguez 2007; Strassman *et al.* 2008)



**DMT: 4.00 5ht7**, 3.97 5ht1d, 3.91 5ht2b, 3.53 Alpha2B, 3.53 Alpha2C, 3.51 D1, **3.42 5ht2c**, 3.28 5ht1e, 3.25 5ht6, 3.16 5ht5a, 3.13 Imidazoline1, 2.95 Alpha1B, 2.75 Alpha2A, 2.70 Alpha1A, **2.58 5ht2a**, 2.37 SERT, 2.23 Sigma1; **0.00**: 5ht1a, D4, D5, Beta1, D2, D3, DAT, NET, 5ht1b, Beta2, Sigma2, CB2, KOR, Ca+Channel, M1, M2, M3, M4, M5, H2, CB1; **ND**: H1, DOR, MOR, NMDA [0.00 means that the drug was assayed at these receptors, but affinity was below the limit of measurement, > 10,000 nm. ND means that the drug was not assayed at these receptors]

(Shulgin & Shulgin 1997) report the dose range of DMT as >350 mg (orally), 60 – 100 mg (intramuscularly), 60 – 100 mg (subcutaneously), 60 – 100 mg (smoking), 4 – 30 mg (intravenously). DMT is the only drug whose “best hit” (npK<sub>i</sub> = 4.0) is 5-HT<sub>7</sub>, yet DMT has only weak relative affinity for the paradigmatic 5-HT<sub>2A</sub> receptor (but strong relative affinity for 5-HT<sub>2C</sub>). At the same time, DMT has the broadest receptor affinity profile of the twenty-two drugs of this study, interacting more strongly with more receptors than any of the other drugs (and DMT has the third highest breadth of interaction with non-serotonin receptors). DMT is perhaps the most visually hallucinogenic of the psychedelics (Turner 1994) p. 55, typically taking the subject out of the real world and placing them into a completely alien world (Strassman 2001). A prominent feature of DMT is that these alternate worlds are commonly populated by non-human intelligent “entities”. Strassman reports that at least half of the volunteers reported contact with such beings: “Research subjects used expressions like ‘entities,’ ‘beings,’ ‘aliens,’ guides,’ and ‘helpers’ to describe them. The ‘life-forms’ looked like clowns,

reptiles, mantises, bees, spiders, cacti, and stick figures.” (Strassman 2001), p. 185. The subject is often convinced of the reality of the alternate world and its beings (Strassman 2001; Rodriguez 2007; Meyer 1992). Although DMT strongly activates 5-HT<sub>7</sub> and readily causes loss of contact with reality with a vividly rendered alternate reality, during the experience of an alternate reality the ego is typically retained (Ball 2008b) p. 193, (Oroc 2009) p. 80, (McKenna 2009) at 1hr:10’:18”.

DMT:

They were trying to show me as much as possible. They were communicating in words. They were like clowns or jokers or jesters or imps. There were just so many of them doing their funny little thing. I settled into it. I was incredibly still and I felt like I was in an incredibly peaceful place. Then there was a message telling me that I had been given a gift, that this space was mine and I could go there anytime. I should feel blessed to have form, to live. It went on forever. There were blue hands, fluttering things, then thousands of things flew out of these blue hands. I thought “What a show!” It was really healing. (Strassman 2001) p. 192.

V: 0.8750=7/1 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.8750=7/1 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

There are surprising and remarkable consistencies among volunteers’ reports of contact with nonmaterial beings.... Volunteers find themselves on a bed or in a landing bay, research environment, or high-technology room. The highly intelligent beings of this “other” world are interested in the subject, seemingly ready for his or her arrival and wasting no time in “getting to work.” There might be one particular being clearly in charge, directing the others. Volunteers frequently comment about the emotional quality of the relationships: loving, caring, or professionally detached.

Their “business” appeared to be testing, examining, probing, and even modifying the volunteer’s mind and body. Sometimes testing came first, and after results were satisfactory, further interactions took place. They also communicated with the volunteers, attempting to convey information by gestures, telepathy, or visual imagery. The purpose of contact was uncertain, but several subjects felt a benevolent attempt on the beings’ part to improve us individually or as a race. (Strassman 2001) p. 199

V: 0.7143=5/2 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.7143=5/2 - loss of contact with Reality

O: 0.8571=6/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

There were four to five of them, and they were on me fast. As crazy as this sounds, they looked like saguaro cactuses, flexible, fluid, geometric, green. Not solid. They weren’t benevolent, but they weren’t nonbenevolent. They probed, really probed. They seemed to know time was limited. They wanted to know what I, this being who had shown up, was doing. I didn’t answer. They knew. (Strassman *et al.* 2008) p. 68

V: 1.0000=5/0 - creative Visuals  
E: 0.0000=0/5 - Ego-loss  
R: 0.6000=3/2 - loss of contact with Reality  
O: 1.0000=5/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

a space station below me, and to my right. Presences were guiding me to a platform. I was also aware of many entities inside the space station—automatons, androidlike creatures that looked like a cross between crash-test dummies and Empire troops for *Star Wars*, except that they were living beings, not robots. They had checkerboard patterns on parts of their bodies, especially their upper arms. They were doing some kind of routine technological work, and paid little attention to me. (Strassman *et al.* 2008) p. 65-66  
Used in training blind raters S06Training.pdf

DMT:

There was no transcendence of the ego, which remained perfectly intact throughout the journey. There was no dissolution. In fact, I was fully “there” and completely “sober” the entire time, despite the overwhelming onslaught of psychedelic energy and visuals. (Ball 2008b) p. 193

V: 0.5000=4/4 - creative Visuals  
E: 0.0000=0/8 - Ego-loss  
R: 0.1250=1/7 - loss of contact with Reality  
O: 0.5000=4/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

During a 5-MeO-DMT experience, I am able to experience “consciousness without identity,” and I neither remember smoking the 5-MeO-DMT, nor have any sense of who “I” am. The “I” in me ceases to exist, now a part of something greater. With DMT, I generally retain knowledge of who I am and what I have done. (Oroc 2009) p. 80

V: 0.0000=0/6 - creative Visuals  
E: 0.3333=2/4 - Ego-loss  
R: 0.0000=0/6 - loss of contact with Reality  
O: 0.3333=2/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

it has the quality of an event because it does not touch the core observer. You are not changed. What’s changed, is the sensory input is changed. You are still who you are. You don’t think you’re god. You don’t feel bad about yourself. You are exactly who you were before you did it, with the same set of concerns, *but* you have been whisked into an alien dimension, one you never had imagined existed, or could have, a moment before have conceived of, and suddenly its one hundred percent in place, three hundred and sixty degrees around you. (McKenna 2009) 1hr:10’:18”

V: 0.3333=2/4 - creative Visuals  
E: 0.0000=0/6 - Ego-loss  
R: 0.6667=4/2 - loss of contact with Reality  
O: 0.6667=4/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

Self transforming machine elves, I call these things... And they come pounding forward like badly trained dogs, cheering. They say "here you are!" ... And one of the things they do that's quite disconcerting, is they come jumping up or dribbling up to you, and then they will sort of vibrate in place, then they jump into your chest, then they jump back out... They will scramble forward, elbowing each other, jumping up and down, very excited, and they say "look at this, look at this", and they pull objects, sing objects into existence, and show them to you, and as your attention goes into these things, you are, it's the emotion is indescribable... And they're pushing each other away, saying "look at this one, look at this one." (McKenna 2008) 57':57"

Used in training blind raters S06Training.pdf

DMT:

Naturally, the fact that you're having this experience raises certain fundamental questions, such as "am I dead now, is that what's happened?" And the entities say, they say, "Don't give way to amazement. Don't flip out about how you can't believe it and its impossible and so forth, and so on, don't do that. Just pay attention, pay attention to what we are doing, and what we are showing you." And what they preach is a new dispensation of language. A language that can be beheld. And as you sit there you feel like a bubble form in your stomach and begin to make its way to your mouth, and when it comes out as a kind of a glossolalia, you discover that in that space you too can make jeweled objects with spinning interiors and reflexively rotating sub-themes and so forth and so on. (McKenna 2008) 57':57"

V: 0.5000=4/4 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.7500=6/2 - loss of contact with Reality

O: 0.7500=6/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT:

the experience settled into a comic book kind of reality in which my surroundings turned into very cheap plastic (the kind that kewpie dolls are made of). (DeKorne 1997) p. 12

V: 0.8750=7/1 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.8750=7/1 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT 75 mg, intramuscularly:

The faces of people seemed to be masks. (Shulgin & Shulgin 1997) p. 416

V: 0.4286=3/4 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.4286=3/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

## DMT:

If one smokes a smaller amount of *N,N*-DMT, say around 20 mg., they will tend to experience only the visual aspect of the high, without getting in touch with gnomes and discarnate entities. Following is a friend's description of DMT visuals produced by smoking 20 mg. doses every 20 to 30 minutes. "The vibration is still very strong at this level and objects in the room become cartoonish and jeweled with rotating 'pools' of interlocked spiraling gems on wall surfaces and ceiling. At the peak of the 20 mg. toke, brilliantly changing latticework becomes apparent within. A gooey liquid of phosphorescent brilliance knits itself into neon lattices of emerald green and iridescent blue against a molten gold background. Always changing, always new, always novel, these geometric storms of shape and color never cease to amaze me with their beauty and intricacy; something one can FEEL as well as see. Clouds of molten gold liquid, boiling, seethe into arabesques and chainwork networks. Each node of each net and lattice form a jeweled point of incredible pure color, all rotating and pulsating through the eyes, brain, and stomach, as one becomes a transparent electric ghost deciphering mysto-glyphs for eternity!"

This next experience comes from a friend who smoked a full-strength dose. "The stuff hit me instantaneously. MILLIONS of brilliantly colored little 'skull clowns' swarmed me in a most visionary way while emitting crickling, tingling sounds which looked like violet sparks coming out of their mouths. These tiny skull clowns were laughing most musically as I died in the light. Melt down - feels like drowning and being electrocuted at the same time. Some fear is good though, and pretty soon the skull clown swarm had laughed me through death to a place of jeweled coiling roots and capillaries, swaying endlessly in a gem lit sea... The glowing, ember-like afterimage instantly swirls and shatters into blue and red sizzling domes that pinwheel ecstatically into a Creative, God-Thing with a trillion jeweled eyes that dissolves into an atomic ocean. This is the multi-eyed God that is my Creator, Master, Destroyer. I am nothing compared to this Thing which has no ego boundaries whatsoever and can turn into anything it damn well wishes, even death itself if it wants to!" (Turner 1994) p. 55-56

V: 1.0000=9/0 - creative Visuals

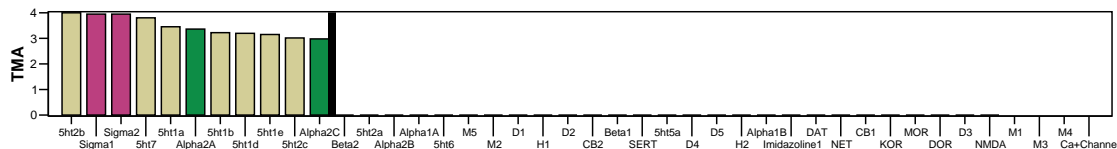
E: 0.1111=1/8 - Ego-loss

R: 0.7778=7/2 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DMT unequivocally produces VER.

**TMA** (Peretz *et al.* 1955; Shulgin *et al.* 1961; Shulgin *et al.* 1967b; Naranjo 1973; Shulgin & Shulgin 1991)



**TMA:** 4.00 5ht2b, 3.95 Sigma2, 3.95 Sigma1, **3.80 5ht7**, 3.45 5ht1a, 3.36 Alpha2A, 3.22 5ht1b, 3.20 5ht1d, 3.15 5ht1e, **3.02 5ht2c**, 2.98 Alpha2C; **0.00: 5ht2a**, 5ht6, D4, D1, Alpha1A, D2, D3, Alpha2B, D5, Beta1, Beta2, SERT, DAT, NET, Imidazoline1, Alpha1B,

5ht5a, DOR, KOR, MOR, NMDA, M2, CB2, CB1, M5, H1, H2; **ND**: M3, M4, Ca+Channel, M1

(Shulgin & Shulgin 1991) report the dose range of TMA as 100 – 250 mg. Although TMA is powerfully psychedelic, it has not been widely used, likely due in part to its tendency to produce emotional volatility, including negative emotions. The literature on TMA is therefore quite limited. TMA produces vivid three dimensional hallucinations with eyes open or closed. (Peretz *et al.* 1955) used a stroboscope to facilitate hallucinations, but noted that as the drug effects developed fully, the stroboscope was not necessary. Although (Shulgin *et al.* 1961) did not report vivid hallucinations, they noted that at higher doses than those used by (Peretz *et al.* 1955), there was an “extreme mental derangement” and “Anger, hostility, and megalomaniac euphoria dominated the subject’s thoughts and conversation. Actual acts of hostility were not observed, but it was felt that, in at least two subjects, provocation would have precipitated homicidal violence.” Shulgin commented that although he doesn’t like to use the word “psychotomimetic,” he felt that it was appropriately applied to TMA (Shulgin & Shulgin 1991) p. 25. Naranjo commented: “TMA, which has been reported to release hostility, is in my experience characterized by a delusional state where hostility is expressed more as paranoid thoughts than as actual feeling” (Naranjo 1973) p. 176. Shulgin noted: “I found myself becoming emotionally quite volatile, sometimes gentle and peaceful, sometimes irritable and pugnacious... I easily crushed a rose, although it had been a thing of beauty” (Shulgin & Shulgin 1991) p. 858-859.

TMA:

TMA... has variously been described as having potent hallucinatory effects and as leading to apparently hostile reactions. More extensive appraisal of this compound in psychotherapeutic settings has confirmed the eyes-opened distortions and occasional hallucinatory phenomena, and strongly suggests that its characteristic property is one of causing projection, in the psychological sense, by the subject. This can produce visual distortions, delusions (alterations in social perceptions), and sometimes apparently hostile projections which, however, have never led to any overt actions. (Shulgin *et al.* 1967b; Shulgin *et al.* 1967a)

V: 0.8750=7/1 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.2500=2/6 - loss of contact with Reality

O: 0.8750=7/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

In the following reports from (Peretz *et al.* 1955) it is generally not completely clear if the subject’s eyes are open or closed:

TMA 1.6 mg/kg:

The subject also saw several large catlike animals with “great fangs” which were green in colour. He claimed that these animals were not molesting him, but were simply in his field of vision. The subject described himself as being “in the middle of what I see”. The scenes were in three dimensions which the subject said were so exaggerated as to be almost unreal. (Peretz *et al.* 1955)

V: 1.0000=9/0 - creative Visuals

E: 0.1111=1/8 - Ego-loss  
 R: 0.6250=5/3 - loss of contact with Reality  
 O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA 100 mg, 1.6 mg/kg:

she said that she could still see the scene, but that it was changing, even though the stroboscope had been shut off immediately after this scene had been elicited. The colours were beige, maroon and green. The whole was in an exaggerated three dimensional form. Then (with the stroboscope turned off) she saw cities which were large and displayed in front of her eyes as if she were flying over them in an aeroplane. At this time the subject switched to designs seen on materials, which she kept describing in superlative terms. She kept remarking that “this is what poets and artists and designers must take to get their inspiration”. She was talking excessively and continuously. On suggestion she saw among other things, jet aircraft flying over a city, fields of flowers, and many pattern designs...

All her visions were in three dimensions. She then presented hallucinations of being in various countries of the world, describing story book scenes from each country. (Peretz *et al.* 1955)

V: 1.0000=5/0 - creative Visuals  
 E: 0.0000=0/5 - Ego-loss  
 R: 0.6000=3/2 - loss of contact with Reality  
 O: 1.0000=5/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

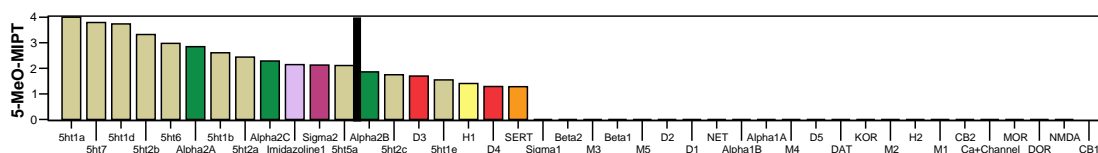
TMA 125 mg, 2.0 mg/kg:

About 5 hours after administration he would see in his hallucinations anything that was in the conversation at the moment. He could do this with his eyes open or closed although he felt he saw more with his eyes closed. (Peretz *et al.* 1955)

V: 0.8000=8/2 - creative Visuals  
 E: 0.0000=0/10 - Ego-loss  
 R: 0.0000=0/10 - loss of contact with Reality  
 O: 0.8000=8/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Although the human data is limited, it unequivocally supports the conclusion that TMA produces VER.

**5-MeO-MIPT** (Repke *et al.* 1985) (Shulgin & Shulgin 1997) (Erowid 2010b) (Shulgin 2016)



**5-MeO-MIPT:** 4.00 5ht1a, **3.79 5ht7**, 3.74 5ht1d, 3.32 5ht2b, 2.98 5ht6, 2.85 Alpha2A, 2.61 5ht1b, **2.44 5ht2a**, 2.29 Alpha2C, 2.15 Imidazoline1, 2.13 Sigma2, 2.11 5ht5a, 1.86 Alpha2B, **1.75 5ht2c**, 1.70 D3, 1.55 5ht1e, 1.41 H1, 1.29 D4, 1.28 SERT; **0.00:** D2, Alpha1B, D5, D1, Beta2, NET, DAT, Sigma1, Beta1, DOR, KOR, MOR, M1, M2, M3, M4, M5, Alpha1A, H2, CB2, NMDA, Ca+Channel; **ND:** CB1



(Shulgin & Shulgin 1997) report the dose range of 5-MeO-MIPT as 4 – 6 mg, orally; 12 – 20 mg, smoked. There are some peculiarities of this dose range report. Shulgin usually reports a broader dose range for each drug, typically two-fold, such as 12 – 24 mg. Here he reports a narrow range, and with the 6 mg report he comments: “I feel that higher dosages would not contribute anything more” (Shulgin & Shulgin 1997). Also, it is odd that the dose range for the smoked compound is about three times that for the oral dose, which is not what would be expected. It appears that Shulgin abandoned his oral titration of 5-MeO-MIPT too soon. VER is not reported for oral doses up to 10 mg, but is reported for doses above 10 mg, both oral and smoked.

Gold standard human data for 5-MeO-MIPT are limited to a handful of reports from (Shulgin & Shulgin 1997) (Shulgin 2016), and an overview by (Repke *et al.* 1985), however some Tier 1 data is available and appears to be reliable. Considering for the moment only gold standard data, (Shulgin & Shulgin 1997) describe the mild effects of 5-HT<sub>7</sub> with 4 – 6 mg oral doses, however the effects reported at these low doses do not include VER. Unequivocal evidence of VER comes only at doses above 10 mg, where Shulgin observed:

5-MeO-MIPT:

the comparison of the effects of smoking 5-MeO-MIPT to those from smoking 5-MeO-DMT. The speed of onset, the intense depersonalization and loss of immediate contact with one’s surroundings, the impressive recall of early memories and the significance of these memories, make the drugs appear similar to one another. (Shulgin & Shulgin 1997), p. 543.

V: 0.1000=1/9 - creative Visuals

E: 0.6000=6/4 - Ego-loss

R: 0.7000=7/3 - loss of contact with Reality

O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-MIPT 20 mg, smoked:

I became extremely disoriented from my normal sense of being a person in a body; I was lost in an undifferentiated mass of feeling and non-specific sensation. It was similar to the overwhelming feeling of 5-MeO-DMT in quality and, as with that material, the peak phase lasted less than 30 minutes. (Shulgin & Shulgin 1997) p. 542

V: 0.0000=0/10 - creative Visuals

E: 0.7000=7/3 - Ego-loss

R: 0.5000=5/5 - loss of contact with Reality

O: 0.8000=8/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Although I do not generally include polydrug reports, I will do so here because gold standard data for oral 5-MeO-MIPT above 10 mg is scarce. It is interesting to compare the relatively “boring” state of DOI alone, to the drama of what happens when 5-MeO-MIPT is added five hours and forty minutes later:

10:00 am, 2.0 mg R-DOI (accurately measured); 3:40 pm, 12 mg of 5-MeO-MIPT: ... after noon... My mental state went through some transition, but it didn't come up with a really clear stable state. My closed eye visual space was dynamic. It's brighter and sometimes I could feel a thing passing by, such as a feather, but it didn't have a clear and definite shape.

Then I went to another room. I looked around the room and looked out at the garden. It was pretty much like the scene I saw in mescaline. In mescaline and in this DOI experience, I didn't really feel the extraordinary beauty of the flowers, rather I caught the vitality of things. In this DOI experience, it brought back the feeling of the innocence of childhood, and the feeling of a Zen garden, the baby's eyes looking at the world. Those feelings were far lost, but in the DOI experience, they felt so familiar. Babies seem to be the real democratic people in this world. They look at people just as they are, as equals, just as human beings. The pace of time was slower.

My mental state didn't feel settled during the DOI-only period. My brain seemed fuzzy, I experienced the above sensations and feelings and realizations off and on along the experience. My body was very tired and heavy, and my brain too. It was nicer to stay outside in the garden.

It was rather boring actually. I didn't really care very much about recapturing those feelings, even though they are nice. My brain felt fuzzy, and my mental activities were reduced. I questioned my IQ at one moment. When I was doing some housework, I felt I didn't think at all. When I realized something I needed to do, I just did it, without any plan or coordination, thus the efficiency was low.

(When I used R-DOI alone at 1.8 mg, the plants had enhanced beauty. When I used R-DOI alone at 2.0 mg, I had the feelings of innocence and equality with other living things. When I used R-DOI alone at 2.2 mg, the vitality of objects was so pronounced that their presence was extraordinary, I could even feel the breath of the flowers, and every petal felt like it was speaking to me. I believe R-DOI brings out the vitality of things. 2.0 mg R-DOI and 250 mg mescaline, change the relative relationship between me and other things, they are closer, equal, and I do not feel superiority as a human; other objects are explorable, and like a companion. 2.2 mg R-DOI (alone) endows objects with so much vitality that they feel like they have a soul)

Then I took 12 mg 5-MeO-MIPT. This was the highest dose I had ever used. Within 30 minutes or less, I felt my brain was cleared up, and I felt very soft and smooth in my mental and physical. The body's heaviness and tiredness were gone. My headache was gone. My brain seemed to have added another dimension, which was lucid, and calming, and the brain also felt more complete, more spatial, and more lively. I felt I could think more easily. I was comfortable and feeling good, and ready to enjoy the rest of the day. But very soon, I felt something was sweeping my brain with a great speed and I was still going up. I didn't feel alarmed by it, and just lay on the bed on the ground listening to the music, until suddenly I was looking at a room that felt totally different. The room lost all its continuity of time and space with the original time and space. It was a conjured up space, brighter, and totally strange. The surfaces of the walls were smooth and unreal, as if made from paper. I was greatly alarmed by it, then I realized my brain was overwhelmed by some strong sensation, and I almost lost myself into it. I got up pacing back and forth doing my reality check. It seemed to be able to sweep me into this unknown space at any moment, and I was alarmed by it and didn't expect it. My basic

instinct was to avoid it. At that moment, my self was very vague and the mental power to push me into it was strong.

After a while, I felt I was still in my reality, so I lay down again. I noticed that when I moved my hand, it left a trail of the movement. Very soon, I was confronting the conjured up space again. This time I saw the room emerging, it didn't appear all at once, it was coming out with a process of manufacturing. It came out block by block out of the actual walls, and the time felt at stasis, with the space silently looming out and standing there. It felt like one second was an immensity of time, and the space felt enclosed, and the room was a lonely piece floating in the vast universe. And I was on the verge to step into it and would be locked in. It was so strange that I was between the two realities. In one, I could feel the normal flow of the time and the space; in the other, I lost my sense of time and space and my self was feeble, and time seemed to have stopped.

I was alarmed by it again, and got up to pace back and forth doing my reality check. I told him that I was on the verge of leaving this reality to the alternative reality, I felt it's extraordinary, but I felt I was overwhelmed, and my heart beat very fast. And it felt too much like the K & D (ketamine & DMT together) experience.

We went out to the garden and it helped me settle down... I felt quite isolated. At one moment, I realized that the garden could emerge into another world too, and I felt uneasy so I started walking around the garden. We then talked about it. He encouraged me not to fight it. At that time I was quite excited because it was new territory. The K&D experience had been very strong and I had no control. This dose of this drug was high enough to open that territory to me and low enough for me to have a bit of control and insight, and it was mixed with curiosity. And I found my mental state seemed to stop going up, so I decided to give it a try.

We went back to the room, and I listened to the music. I closed my eyes, and instantly I felt my surroundings disappeared and my visual field moved very rapidly, and it got brighter and brighter, and very very bright. I was transformed into some silk-form very soft smooth material, and stretching about. The music was highly suggestive. On one song, I literally saw a room with a lot drawers, which came out drawer after drawer, eventually becoming something like the room in the movie matrix, only that in the movie, the drawers were TV screens. Time felt immense and for that moment, it fell silent, the sound was gone. On one song I was floating in the universe with no sense of up and down, and taking a space trip. I went along with the song and had fun with my space trip, then the song became an energy force passing through my body, and I felt the current flowing through my body from toe to the head and I could feel the sensation along different body parts, and then I saw the flowing inside of my veins, the particles rapidly orderly moving along the veins, and it was vital and luminous. I could see the flowing from any point. It felt like cosmic to me, that I went out to the vastness of the universe and came back to face the particles of my body. On one song, I was flowing along with some ping-pong like balls along the manufacturing lines. This was different from what we usually call imagination. When we imagine things, the things we imagine are integrated into our reality, and we don't lose the sense of the reality (time, space and surroundings) and we know we are imagining. But this experience had one fundamental difference, that I had lost the continuity of the sense of time and space, which probably was the cause of what I called an alternate reality.

My whole mental state was in a conscious flow, and everything was like a reality. The willingness to give in to it seemed to make it quite easy to go through, and I enjoyed it and was amazed by it. I didn't have much feelings though. I intellectually felt it's extraordinary but meantime I didn't feel joy.

When I opened my eyes, the carpet patterning formed more rapidly and more readily than before without 5-MeO-MIPT but all in all the visual was not so active or intrusive as 22 mg 2C-B (the visual was busy and endless at 22 mg 2C-B). This visual was not busy here. I saw trails with the movements of my hands, and when I looked at the ceiling, there was some patterning there. It was like a network hanging below the ceiling, independent of the shade and light of the ceiling. As long as I looked at it, the network of pattern was there, it was connected with the patterning that looked a few inches in front of walls, and shaped like a rectangle network. The patterning changed as I looked at it. Most of the time it was like snow flake kind of stuff. When the light turned on, I saw a magnetic field around the lamps, with the circles or halos from strong and thick to weak and thin from inside to out.

The trip ended in a nice feeling, which felt like a DOM experience. I felt the feeling of home, and happy. It was the only time my feelings were really happy and wholesome at last.

In the several hour mental trip, I went from the innocence of childhood to a manufactured world. It was dramatic, and educational. I could feel the mental states change from affective to intellectual to overwhelming conscious flow. (Shulgin 2016) Pharm 2 p. 4-8  
No blind rating due to polydrug use

This polydrug report is quite informative. It makes a stark qualitative contrast between DOI alone and in combination with 5-MeO-MIPT. DOI has a very broad receptor interaction, exceeded only by DMT and DPT among the drugs of this study. However, unlike DMT, DPT, and 5-MeO-MIPT, DOI does not have perceptible interaction with 5-HT<sub>7</sub>. When 5-MeO-MIPT is added 5:40 after DOI (with 5-MeO-MIPT's relatively narrow receptor interaction, yet including strong 5-HT<sub>7</sub>) the experience suddenly manifests VER which is absent with DOI alone. DOI also has much stronger interaction with 5-HT<sub>2</sub> receptors than does 5-MeO-MIPT (listing only 5-HT<sub>2</sub> and 5-HT<sub>7</sub> receptors):

**5-MeO-MIPT:** 3.79 5ht7, 3.32 5ht2b, 2.44 5ht2a, 1.75 5ht2c

**DOI:** 4.00 5ht2c, 3.44 5ht2a, 3.13 5ht2b, 1.90 5ht7

Tier 1 data provides unequivocal demonstration of VER with oral doses:

5-MeO-MIPT 25 mg:

Even as the letters on the computer screen began to morph into characters from an alien alphabet, even as the patterning became so uncontrollable that I couldn't even see the text anywhere, I continued to type, hoping blindly that everything would be there to read when I sobered up. At some point during this typing, the computer froze, but I wasn't able to tell when this happened because the visuals completely occluded the screen.

While exploring my universe of extraordinary thoughts, I felt a thousand years elapse. When I say 'a thousand years,' I intend no metaphor; I really felt that I had

experienced firsthand how very long - and yet also how very fleeting - a thousand years really were... I experienced death, life, the cosmic, the microscopic, order, chaos, existence, nothingness...

I believed that I had just died and was now being reborn into another life. I lived a lifetime, then died again, and again, and again. Each death was an instant of infinitely compressed blackness and pain and non-personhood, and each life was a blinding swirl of birth and colors and smells and people and pleasure and pain and suffering and ultimate futility, followed by yet another excruciating death and rebirth... <http://www.erowid.org/experiences/exp.php?ID=29734>

V: 1.0000=8/0 - creative Visuals

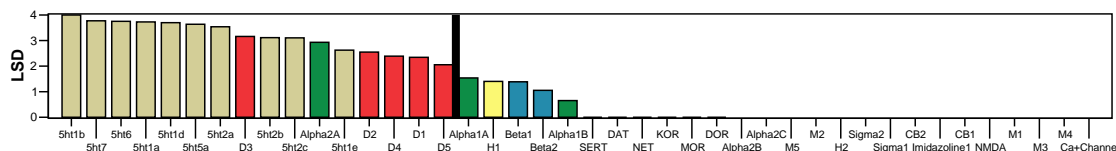
E: 0.5000=4/4 - Ego-loss

R: 0.8750=7/1 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-MIPT unequivocally produces VER.

**LSD** (Grof 1975; Grof 1980; Masters & Houston 1966)



**LSD:** 4.00 5ht1b, **3.77 5ht7**, 3.75 5ht6, 3.73 5ht1a, 3.70 5ht1d, 3.64 5ht5a, **3.54 5ht2a**, 3.16 D3, 3.11 5ht2b, **3.11 5ht2c**, 2.93 Alpha2A, 2.62 5ht1e, 2.55 D2, 2.39 D4, 2.34 D1, 2.05 D5, 1.54 Alpha1A, 1.40 H1, 1.39 Beta1, 1.05 Beta2, 0.65 Alpha1B; **0.00:** KOR, DOR, DAT, SERT, MOR, NET; **ND:** Sigma2, Alpha2B, Alpha2C, Imidazoline1, M1, M2, M3, M4, M5, Sigma1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1997) report the dose range of LSD as 60 to 200 micrograms, orally. LSD is the prototypical VER producing drug. There are many gold standard reports of LSD experiences. Snyder's comments (Snyder 2006) are likely a description of the effects of LSD, which he has experienced: "the extraordinary change in the sense of self, a feeling of communion with the infinite, a dissolution of ego boundaries with the self, seeming to merge with environment."

The dramatic visual effects of LSD are well known. LSD is one of the drugs of this study most prone to produce ego-loss, an effect that has been often noted (Miller 1999; Leary *et al.* 1964; Grof 1975; SAVAGE 1955; KLEE 1963; Chadwick 2002; Marrazzi *et al.* 1966). The tendency of LSD to cause loss of contact with reality is also well documented. Grof provides an elaborate taxonomy to describe the variety of LSD experiences. A major branch of the taxonomy is "transpersonal experiences," a category which corresponds to the experience of loss of contact with reality (Grof 1975) p. 156-157.

## Open-eyed creative visuals:

LSD 225 µg:

I remember looking at a finely detailed photograph of the Swiss Alps. I had admired this photograph before, in my pre-LSD days an hour or an aeon ago, but now its precision became reality and the temperature plunged and fine crystals of snow whipped across my face and I circled like an eagle above the crags and snowy summits of the mountain top. An expedition of climbers waved up at me and I lifted one talon to wave back...

(Masters & Houston 1966) p. 19

Timmy was the cat and the apocalyptic smell had issued from a single turd he had deposited in the middle of the floor.

I turned my attention from Timmy's tangible residues to Timmy himself. He stretched himself with infinite grace and arched his back to begin – *The Ballet*. Leaping through time and space, he hung like Nijinsky – suspended in the air for a millennium, and then, drifting languidly down to the ground, he pirouetted to a paw-licking standstill. He then stretched out one paw in a tentative movement and propelled himself into a mighty spiral, whirling into cosmic dust, then up to his toes for a bow to his creation.

He was a cat no longer – but Indra, the primeval God dancing the cosmic dance in that time before time, setting up a rhythmic flux in non-being until it at last had attained to Life. The animating waves of the Dance of Creation pulsed all around me and I could no longer refuse to join in the dance... (Masters & Houston 1966) p. 21

V: 0.9000=9/1 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 1.0000=10/0 - loss of contact with Reality

O: 1.0000=10/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD 225 µg:

I lay on my back and looked up at the ceiling where a kaleidoscope of images from ancient civilizations flickered rapidly before my eyes. Egypt and Greece, Assyria and old China sped across the ceiling. Flickering pharaohs, fluttering parthenons and palpitating Nebuchadnezzar – all contributed to this panoramic, historical agitation... (Masters & Houston 1966) p. 20

[on the street in Greenwich Village, NYC]: People continued to stream towards us and past us. I focused on an old lady in her late seventies, a dowdy pathetic creature dressed in shabby black and carrying impossibly huge shopping bags. As she made her way heavily towards us I saw, no longer much to my astonishment, that she began to lose years. I saw her as an Italian matriarch in her sixties, then in her fifties. As she continued to bloom backwards in time, she entered her portly forties and, after that, her housewifely thirties. Her face softened, her body grew more shapely, and still the years kept on dropping away. In her twenties she was carrying a child, and then she was a bride and carried orange blossoms. A moment later and she was a child who, in turn, shrank into a newborn baby carried by a midwife. The baby's umbilical cord was still intact and it let out a howl of awakening life. But then the process was reversed and the baby grew back into childhood, became again a bride, passed through her thirties, forties, fifties, sixties, and was the old lady in her seventies I had seen at the beginning. The old woman blinked, her eyes closed for a fraction of a second, and in that instant I clearly

saw her death mask. She passed us by and had moved a little down the street when I heard from the direction she had come a baby's howl of awakening life. I turned my head, expecting to perceive afresh Our Lady of the Eternal Return, but saw instead the vortex of a crowd. (Masters & Houston 1966) p. 19-23

Used in training blind raters S06Training.pdf

LSD 250 µg:

S is told to look at the flowered fabric of the couch on which he is sitting and to relate what he sees there. He perceives a great number of faces and scenes, each of them belonging to a different environment and to a variety of times: some to the American Gay Nineties, some to the nineteen twenties, some later. There are Toulouse Lautrec café figures, Berlin nightlife scenes and German art from the late twenties and mid thirties. Here and there, a "Black Art" appears and he recognizes the work of Felicien Rops and drawings like those of the artist who has illustrated Michelet's *Satanism and Witchcraft*. There are various Modigliani figures, a woman carrying a harpoon, and persons such as appear in the classical Spanish art of the seventeenth century. Most interesting to him are "paintings" like those of Hieronymus Bosch, and he describes a great complex of sprawling yet minutely detailed figures which combine to make up a larger complex of a mountain scene of trees and snow. In another variation, this same complex consists of "a great face with the trunk of an elephant that is blowing liquid on the face of a demon whose body has been trampled into the ground. The elephant is blowing liquid on the face of the demon either in an attempt to revive him or as a gesture of contempt. A Herculean male figure rises next to the elephantine face. He is trapped to the waist in stone and this marbled stone looks like sea foam, it is so delicate and lacy. Everything blends into everything else. The Herculean figure is also the ear of a face and the elephant-like trunk is the bridge of the nose of another larger, still more complicated figure. (Masters & Houston 1966) p. 27-28.

Used in training blind raters S06Training.pdf

LSD 250 µg on the street:

He thought taxi-cab drivers resembling grotesque charioteers were trying to run him down. Glass buildings exploded before his eyes and the air around him became filled with countless fragments like flying crystalline needles and knife blades that he feared would slash him to ribbons. (Masters & Houston 1966) p. 63

V: 0.8889=8/1 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.6667=6/3 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD 100 µg:

and, looking into a mirror, "aged 2,000 years." It was, she said, "a steady progression of aging. I quickly aged through decades until I was a haggard and white-haired seventy, and then the deterioration really set in. Hundreds of years of ruinous decline made their horrid inroads on my face and figure until at the age of 2,000 I was reduced to a wizened, waxened mummy, eyeless, toothless, and brainless." (Masters & Houston 1966) p. 82

V: 1.0000=9/0 - creative Visuals

E: 0.0000=0/9 - Ego-loss  
R: 0.2222=2/7 - loss of contact with Reality  
O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

taken by friends to a large department store... S had seen the women around him as “a lot of broken down peacocks trailing bedraggled feathers”; as “clucking, complacent hens”; and, in the Tall Girls’ division, as a bunch of “stringy, scrawny, beady-eyed ostriches.” He was led out of the store proclaiming amidst guffaws that “Bloomingdale’s is a turned-on barnyard.” (Masters & Houston 1966) p. 96-97

V: 1.0000=11/0 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.3636=4/7 - loss of contact with Reality

O: 1.0000=11/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

Seated in a restaurant where I have been many times before: ... The waiters, I remark, all seem to be pimps, thieves, cutthroats – in a film they surely would be pirates; the tablecloth appears to be worn, dirty and stained; and, across from us, I see great ugly red blotches on the face of a man who is drinking yellow wine and who frequently pauses to lick fat wet lips that are drooling... a small gray creature, reeking of death and resembling a gargoyle, scurries past the stools lining the bar and is swallowed by a night that has pointed teeth and is yawning. (Masters & Houston 1966) p. 97

V: 0.9167=11/1 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.5000=6/6 - loss of contact with Reality

O: 0.9167=11/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

looked into a mirror and saw himself as the source of great circular loops of neon wires that entirely surrounded him. The loops were many – “hundreds of thousands” – and consisted of his attachments to himself and to every aspect of his life – “memory loops, love loops, hate loops, eating loops, mental block loops.” Upon re-entering the living room he saw his wife and immediately became absorbed in studying her since she, too, appeared to him to be surrounded by her loops. (Masters & Houston 1966) p. 99

V: 0.9000=9/1 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.2000=2/8 - loss of contact with Reality

O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD 250 µg, four year old boy who accidentally took the drug:

S continued intermittently to see crabs and lobsters coming out of the walls and crawling across the floor towards him...

S also hallucinated a whole array of “monsters” – apparently creatures such as elves, dwarfs, and other small, deformed human-like beings. Fearful at first, he gained confidence when his mother encouraged him to “make friends with the monsters” ...



After some of his anxieties were disposed of, several of the “monsters” came and sat on S’s knees and in the palm of his hand and he talked with them. Others danced around him and made faces. (Masters & Houston 1966) p. 172-173

Used in training blind raters S06Training.pdf

LSD, twenty-five year old in a national park with her friend not using drug:

I first noticed the effects of the drug when I opened my compact and caught a glimpse of myself in the small mirror. Staring back at me was an old, wizened face mottled with warts and whiskers. The eyes were sunk deep in sockets, the mouth was puckered like the ring of an orange peel, and the skin was blotched by a dull brown color...

I noticed that D. had taken off his shirt and was watching me with his hands propped under his head. He immediately struck me as a beautiful young man, although, in reality, he has an interesting, but not handsome face as understood in conventional terms.

“You’re divine,” I told him. He held a flower in his mouth on which he seemed to be playing a seductive tune. I imagined him as a young Greek god frolicking through the woodlands, piping his merry tune. Wood nymphs, lake spirits, elfin gods, and all the animal life of the forest gamboled after him over the hills, dales, and streams. I became a white dove turning slow cartwheels in the sky, watching the tiny figures recede into groves and emerge again on a luscious field. It was one of the most beautiful things I’ve ever seen. In the open meadow, he lay down gazing at the clouds as the sun waxed his limbs. His band of followers had disappeared and a shower of rose petals fell from a magnificent rainbow, flecking his body with tiny flakes of all different colors. (Geller & Boas 1969) p. 207-208

V: 1.0000=14/0 - creative Visuals

E: 0.2143=3/11 - Ego-loss

R: 0.6429=9/5 - loss of contact with Reality

O: 1.0000=14/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Ego-loss:

LSD:

Self-identity is completely lost, and the self and that which is outside the self fuse. The ordinary subject-object relationships disappear, along with the conventional separateness of the external object. The extension of this egolessness can culminate in union or communication with the divine (Snow 2003)

V: 0.0000=0/10 - creative Visuals

E: 1.0000=10/0 - Ego-loss

R: 0.3000=3/7 - loss of contact with Reality

O: 1.0000=10/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

The sense of self or personal ego is utterly lost. Awareness of individual identity evaporates. “I” and “me” are no more. Subject-object relationships dissolve, and the world is simply an extension of the body, or the mind. The world shimmers, as if it were charged with a high-voltage current, and the subject feels he could melt into walls, trees, other persons. It is not that the world lacks substance; it is real, but one is somehow

coterminous with it. And it is fluid, shifting. One is keenly aware of the atomic substructure of reality...

As for identity, it is not really lost. On the contrary, it is found; it is expanded to include all that is seen and all that is not seen. What occurs is simply depersonalization. The subject looks back on his pre-drug existence as some sort of game or make-believe in which, for some reason, he had felt called upon to assume the reduced identity or smaller self called "I." Being had concentrated its attention at a single point in order to create, and play, the game of writer, banker, or cat burglar. Or so it now seems... Home at last, after that dreadful party, Being slips out of her stays, so to speak, and breathes an ontological sigh of celestial relief. Consciousness is allowed to scatter, and the subject at last can be Himself again.

The subject is somehow united with the Ground of his Being, with the life force that has created the visible world. He *remembers*. And what he remembers is the true identity that underlies all the individual egos of the world. He is one again with the universe, the eternal, the Absolute.

He has found himself again. He is made whole again. That which he once knew, he has remembered. (Braden 1967) p. 14-16

V: 0.2000=2/8 - creative Visuals

E: 1.0000=10/0 - Ego-loss

R: 0.6000=6/4 - loss of contact with Reality

O: 1.0000=10/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

*experience of cosmic unity.* Its basic characteristics are transcendence of the subject-object dichotomy, exceptionally strong positive affect (peace, tranquility, joy, serenity, and bliss), a special feeling of sacredness, transcendence of time and space, an experience of pure being, and a richness of insights of cosmic relevance. Subjects frequently talk about timelessness of the present moment and say that they are in touch with infinity. They refer to this experience as ineffable and emphasize the failure of linguistic symbols and the structure of our language to convey the nature of this event and its significance. Descriptions of cosmic unity are usually full of paradoxes violating the basic laws and the very essence of Aristotelian logic. An individual can, for example, talk about this experience as being contentless and yet all-containing; everything that he can possibly conceive seems to be included. He refers to a complete loss of his ego and yet states that this consciousness has expanded to encompass the whole universe. He feels awed, humbled, and utterly insignificant but, at the same time, has the feeling of an enormous achievement and experiences himself in cosmic proportions, sometimes to the extent of feeling identified with God. He can perceive himself and the rest of the phenomenal world as existing and not existing at the same time; and the forms of material objects as being empty and emptiness as having a form. The subject in this state feels that he has access to direct insightful knowledge and wisdom about matters of fundamental and universal significance. Usually this does not involve concrete information about specific technical details that could be pragmatically utilized. Rather, it is a complex revelatory insight into the essence of being and existence. This insight is typically accompanied by feelings of certainty that such knowledge is ultimately more real and relevant than our

concepts and perceptions regarding the world that we share in a usual state of consciousness. (Grof 1975) p. 105-106

V: 0.0000=0/7 - creative Visuals

E: 0.7143=5/2 - Ego-loss

R: 0.5714=4/3 - loss of contact with Reality

O: 0.7143=5/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

The experience of cosmic unity is characterized by transcendence of the usual subject-object dichotomy. The individual in this state becomes deeply aware of his or her unity with other people, nature, and the entire universe, and with the ultimate creative principle, or God. This is accompanied by an overwhelming positive affect that can range from peace, serenity and bliss to an ecstatic rapture. In this state the categories of space and time are transcended and subjects can perceive themselves as existing outside of the usual space-time continuum. In the extreme, they may experience eternity and infinity within a period lasting seconds or minutes of actual clocktime. Other typical characteristics of this state are a sense of sacredness and of ultimate insight into the true and real nature of existence. (Grof 1980) p. 77

V: 0.1250=1/7 - creative Visuals

E: 0.8750=7/1 - Ego-loss

R: 0.7500=6/2 - loss of contact with Reality

O: 0.8750=7/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD 300 µg:

I experienced feelings of basic identity and oneness with the universe; it was the Tao, the Beyond that is Within, the *Tat tvam asi* (Thou art That) of the Upanishads. I lost my sense of individuality; my ego dissolved, and I became all of existence. Sometimes this experience was intangible and contentless, sometimes it was accompanied by many beautiful visions – archetypal images of Paradise, the ultimate cornucopia, golden age, or virginal nature. I became fish swilling in crystal-clear waters, butterflies floating in mountain meadows, and seagulls gliding by the ocean. I *was* the ocean, animals, plants, the clouds – sometimes all these at the same time. (Grof 1975) p. 114

Used in training blind raters S06Training.pdf

LSD 200 µg:

I saw the center of the flower slowly eating away at the petals... Then in a flash of insight I realized to my horror that the black thing was actually devouring me. I was the flower and this foreign, creeping thing was eating *me!* ...

I felt myself dissolving into the terrifying apparition, my body melting in waves into the core of blackness, my mind stripped of ego and life and, yes even death. In one great crystal instant I realized that I was immortal. I asked the question: “Am I dead?” But the question had no meaning. Meaning was meaningless. Suddenly there was white light and the shimmering beauty of unity. There was light everywhere, white light with a clarity beyond description. I was dead and I was born and the exultation was pure and holy. My lungs were bursting with the joyful song of being. There was unity and life and the exquisite love that filled my being was unbounded. My awareness was acute and

complete. I saw God and the devil and all the saints and I knew the truth. I felt myself flowing into the cosmos, levitated beyond all restraint, liberated to swim in the blissful radiance of the heavenly visions.

I wanted to shout and sing of miraculous new life and sense and form, of the joyous beauty and the whole mad ecstasy of loveliness. I knew and understood all there is to know and understand. I was immortal, wise beyond wisdom, and capable of love, of all loves. Every atom of my body and soul had seen and felt God. The world was warmth and goodness. There was no time, no place, no me. There was only cosmic harmony. It was all there in the white light. With every fiber of my being I knew it was so.

(Hofmann 1983) p. 96-98

V: 0.8571=6/1 - creative Visuals

E: 0.8571=6/1 - Ego-loss

R: 1.0000=7/0 - loss of contact with Reality

O: 1.0000=7/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD 500 µg:

as I lay on a cot, and I did float downstream, leave my friends, the bed, the waves, myself, and the universe as I had known it, and passed through progressive visions each more ecstatic, powerful, and subtle than the prior ones. The deeper I went, the more familiar and wonderful it was. I felt I was going to my eternal home...

I died, it seemed, as completely as one can die and found myself at one with all that is, beyond space and time, birth and death, bathed in love – it was always changing – and then, the dualism even of this oneness gave way and mind opened to the experience of the clear light, of which, later, I could really say nothing but that the experience seemed to be the crowning glory of all that is and isn't. I felt that I had experienced what a Hindu text described as greater than if ten thousand suns were to explode in the sky. I don't know how I can say this because none of these experiences can be remembered any more than the Pacific Ocean can fit into a thimble, but I came back saying that the clear light was pure, unborn, ecstatic – things like that. On that evening I emerged from the clear light into a calmer, perfect, absolute, vast clarity with no sense of identity or physicality in it, a state not characterized by any mundane attributes such as existence, experience, or anything. (Chadwick 2002) p. 118-119

V: 0.6667=6/3 - creative Visuals

E: 0.8889=8/1 - Ego-loss

R: 1.0000=9/0 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Loss of contact with reality:

LSD:

The common denominator of this otherwise rich and ramified group of phenomena is the subject's feeling that his or her consciousness has expanded beyond the usual ego boundaries and has transcended the limitations of time and space...

Many experiences belonging to this category are interpreted by the subjects as regressions in historical time and explorations of their biological or spiritual past. It is not unusual in psychedelic sessions to experience quite concrete and realistic episodes

identified as *fetal* and *embryonic* memories. Many subjects report vivid sequences on the level of cellular consciousness which seem to reflect their existence in the form of a sperm or ovum at the moment of conception. Sometimes the regression appears to go even further and the individual has a convinced feeling of reliving memories from the lives of his or her ancestors, or even drawing on the racial and collective unconscious. On occasion, LSD subjects report experiences in which they identify with various animal ancestors in the evolutionary pedigree or have a distinct feeling of reliving episodes from their existence in a previous incarnation.

Some other transpersonal phenomena involve transcendence of spatial rather than temporal barriers. Here belong the experiences of merging with another person into a state of dual unity or completely identifying with him or her, turning into the consciousness of an entire group of persons or expanding one's consciousness to the extent that it seems to encompass all of mankind. In a similar way, one can transcend the limits of the specifically human experience and tune in to what appears to be the consciousness of animals, plants, or even inanimate objects. In the extreme, it is possible to experience the consciousness of all creation, of our planet, of the entire material universe... (Grof 1980) p. 85-86

V: 0.2857=2/5 - creative Visuals

E: 0.7143=5/2 - Ego-loss

R: 1.0000=7/0 - loss of contact with Reality

O: 1.0000=7/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD, fifty-year-old psychologist:

To my great surprise, my ego identity was suddenly changed. I was my mother at the age of three or four; it must have been the year 1902. I was dressed up in a starched, fussy dress and hiding underneath the staircase; my eyes were dilated like those of a frightened animal, and I felt anxious and lonely. I was covering my mouth with my hand, painfully aware that something terrible had just happened. I had said something very bad, was criticized, and someone roughly put their hand over my mouth. From my hideout, I could see a scene with many relatives – aunts and uncles, sitting on the porch of a frame house, in old-fashioned dresses characteristic of that time. Everybody seemed to be talking, unmindful of me. I had a sense of failure and felt overwhelmed by the unrealistic demands of the adults – to be good, to behave myself, to talk properly, not to get dirty – it seemed so impossible to please them. I felt excluded, ostracized, and ashamed. (Grof 1975) p. 164

V: 0.6667=6/3 - creative Visuals

E: 0.4444=4/5 - Ego-loss

R: 0.7778=7/2 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

After some time I was able to recognize to my great surprise that I was a spermatozoid and that the explosive regular impulses were generated by a biological pacemaker and transmitted to a long flagella flashing in vibratory movements...

Experiencing myself as a spermatozoid competing for the egg, I was conscious of all the processes involved... The consciousness of this spermatozoid was a whole autonomous

microcosm, a universe of its own. There was a clear awareness of the biochemical processes in the nucleoplasm; in a nebulous atmosphere I could recognize the structure of the chromosomes, individual genes, and molecules of DNA. I could perceive their physiochemical configuration as being simultaneously elements of ancestral memories, primordial phylogenetic forms, nuclear forms of historical events, myths, and archetypal images. Genetics, biochemistry, mythology, and history seemed to be inextricably interwoven and were just different aspects of the same phenomenon...

During the sperm race my consciousness was alternating between that of the sperm heading toward its destination and that of the egg with a vague but strong expectation of an overwhelming event. At the time of conception these two split units of consciousness came together, and I was both germinal cells at the same time...

After the fusion of the germ cells the experience continued, still in the same hectic pace set by the sperm race. In a condensed and accelerated way, I experienced embryogenesis following conception. There was again the full conscious awareness of biochemical processes, cellular divisions, and tissue growth. There were numerous tasks to be met and critical periods to overcome. I was witnessing the differentiation of tissues and formation of new organs. I became the branchial arches, the pulsating fetal heart, columns of liver cells, and cells of the intestinal mucous membrane. An enormous release of energy and light accompanied the embryonal development. I felt that this blinding golden glow had something to do with the biochemical energy involved in the precipitous growth of cells and tissues. At one point, I had a very definite feeling of completion of the fetal development; this was experienced again as a great accomplishment – individual success as well as triumph of the creative force of nature.

(Grof 1975) p. 192-193

V: 0.6667=6/3 - creative Visuals

E: 0.4444=4/5 - Ego-loss

R: 0.7778=7/2 - loss of contact with Reality

O: 0.8889=8/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD:

After we crossed the threshold of life and death, I found myself in an uncanny and frightening world. It was filled with fluorescent ether of a strangely macabre nature. There was no way of assessing whether the space involved was finite or infinite. An endless number of souls of deceased human beings were suspended in the luminescent ether; in an atmosphere of peculiar distress and disquieting excitement, they were sending me nonverbal messages through some unidentifiable extrasensory channels. They appeared unusually demanding, and it seemed as if they needed something from me. In general, the atmosphere reminded me of the descriptions of the underworld that I had read in Greek literature. But the objectivity and reality of the situation was beyond my imagination – it provoked a state of sheer and utter metaphysical horror that I cannot even start describing. My father was present in this world as an astral body; since I entered this world in union with him, his astral body was as if superimposed over mine...

It was by far the most frightening experience of my life... (Grof 1975) p. 196

V: 0.8462=11/2 - creative Visuals

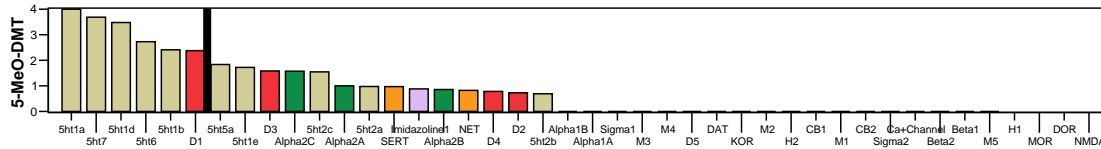
E: 0.0000=0/13 - Ego-loss

R: 1.0000=13/0 - loss of contact with Reality

O: 1.0000=13/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

LSD unequivocally produces VER.

**5-MeO-DMT** (Metzner 2004; Turner 1994; Shulgin & Shulgin 1997; Grof 2005; Masters 2005; Ball 2008b; Ball 2010; Oroc 2009)



**5-MeO-DMT:** 4.00 5ht1a, **3.69 5ht7**, 3.48 5ht1d, 2.73 5ht6, 2.41 5ht1b, 2.38 D1, 1.84 5ht5a, 1.72 5ht1e, 1.58 D3, 1.57 Alpha2C, **1.55 5ht2c**, 1.00 Alpha2A, **0.98 5ht2a**, 0.97 SERT, 0.88 Imidazoline1, 0.86 Alpha2B, 0.82 NET, 0.78 D4, 0.73 D2, 0.69 5ht2b; **0.00:** Alpha1B, Beta2, Beta1, DAT, D5, Alpha1A, Sigma1, Sigma2, CB2, KOR, Ca+Channel, M1, M2, M3, M4, M5, H2, CB1; **ND:** H1, DOR, MOR, NMDA

(Shulgin & Shulgin 1997) report the dose range of 5-MeO-DMT as 6 – 20 mg, smoked; 2 – 3 mg, i.v. 5-MeO-DMT is legendary among those familiar with it, for the depth and intensity of its dramatic psychedelic effects. Martin Ball describes 5-MeO-DMT as the “ultimate crown jewel” of the psychedelics (Ball 2010), and states “It was, beyond any doubt, the most beautiful, profound, and total experience of my life” (Ball 2008b). (Oroc 2009) states that he considers 5-MeO-DMT to be “the only true entheogen,” and devotes an appendix to making the case that 5-MeO-DMT is phenomenologically the most “potent” entheogen. (Grof 2005) stated “I became Consciousness facing the Absolute” and “it was much more overwhelming [than LSD] and completely extinguished any sense of my separate identity.” While 5-MeO-DMT experiences tend not to be visually rich, they frequently cause both ego-loss and loss of contact with reality leaving the subject in a formless void.

Creative visuals: 5-MeO-DMT is not known for its visual effects, thus it cannot readily be classified as producing VER based on creative visuals.

Ego-loss:

5-MeO-DMT 15-20 mg:

the best way that I can describe it would be this ultimate expansion. And in its expansion, there was the dissolution of any sense of past, or future, and these concepts of past and future just dissolved away, into what can only be described as the eternal present, the absolute being of this moment, without any past and without any future. And within that there was also the complete dissolution of any sense of personal ego, or identity, or sense of self, so that there was only the awareness of this pure present moment. There was no self there, it was just the awareness of the moment itself. And that moment, that absolute moment, without any past and without any future, really I can only describe, as, pure consciousness, pure being, pure love, and absolute acceptance of all things. (Ball 2008a)

Used in training blind raters S06Training.pdf

Toad venom smoked:

Within thirty seconds, there will be an onset of almost overwhelming psychedelic effects. You will be completely absorbed in a complex chemical event characterized by an overload of thoughts and perception, brief collapse of the EGO, and loss of the space-time continuum. Relax, breathe regularly, and flow with the experience. After two to three minutes, the initial intensity fades to a pleasant LSD-like sensation in which visual illusions, hallucinations, and perceptual distortions are common. (Most 1984)

V: 0.5556=5/4 - creative Visuals

E: 1.0000=9/0 - Ego-loss

R: 0.6667=6/3 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DMT:

I can literally feel my mind exploding and expanding outward to encompass first the area near me, then the planet, and eventually the cosmos. This takes place over a span of 15 seconds or so. (Turner 1994) p. 53-54.

V: 0.0000=0/10 - creative Visuals

E: 0.6000=6/4 - Ego-loss

R: 0.6000=6/4 - loss of contact with Reality

O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DMT 25 mg, smoked:

it began with a fast-rising sense of excitement and wonder, with an undertone of "Now you've done it," but dominated by a sense of, "WOW, This Is IT!" There was a tremendous sense of speed and acceleration. In perhaps 10 more seconds these feelings built to an intensity I had never experienced before. The entire universe imploded through my consciousness. It's as if the mind is capable of experiencing a very large number of objects, situations and feelings, but normally perceives them only one at a time. I felt that my mind was perceiving them all at once. There was no distance, no possibility of examining the experience. This was simply the most intense experience possible; a singularity, a white-out (as opposed to a black out), I have little memory of the state itself. I have no memory, for example, of whether my eyes were opened or closed. After some seconds or minutes, it started to fade and came to resemble a merely intense psychedelic state. Here I had the feeling, a visualization of being part of the universe of beings, all active in our daily, interwoven tasks, still moving at an incredible rate, and with a longing for a single group / organism awareness and transcendence. In a few more minutes it faded to an alert (+ one) state with an additional sense of awe and wonder, relief, and a strong feeling of gratitude toward the universe in general, for the experience. (Shulgin & Shulgin 1997) p. 533-534

V: 0.2857=2/5 - creative Visuals

E: 0.5714=4/3 - Ego-loss

R: 0.5714=4/3 - loss of contact with Reality

O: 0.7143=5/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)



5-MeO-DMT ~20 mg:

It seemed to be pure consciousness, intelligence, and creative energy transcending all polarities. It was infinite and finite, divine and demonic, terrifying and ecstatic, creative and destructive—all that and much more. I had no concept, no categories for what I was witnessing. I could not maintain a sense of separate existence in the face of such a force. My ordinary identity was shattered and dissolved; I became one with the Source. (Grof 2005) p. 254-255

V: 0.6667=4/2 - creative Visuals

E: 1.0000=6/0 - Ego-loss

R: 0.8333=5/1 - loss of contact with Reality

O: 1.0000=6/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The example of loss of contact with reality with 5-MeO-DMT cited below ((Grof 2005) p. 254-255) is a longer excerpt of the ego-loss experience just cited.

Loss of contact with reality: 5-MeO-DMT causes complete loss of contact with reality, but the alternate reality that it creates is formless:

5-MeO-DMT ~20 mg smoked:

In all my previous sessions, I had always maintained basic orientation. I knew who I was, where I was, and why I was having unusual experiences. This time all this dissolved in a matter of seconds. The awareness of my everyday existence, my name, my whereabouts, and my life disappeared as if by magic. Stan Grof ... California ... United States ... planet Earth ... These concepts faintly echoed for a few moments like dreamlike images on the far periphery of my consciousness and then faded away altogether. I tried hard to remind myself of the existence of the realities I used to know, but they suddenly did not make any sense.

In all my previous psychedelic sessions there always had been some rich specific content. The experiences were related to my present lifetime—the story of my childhood, infancy, birth, and embryonal life—or to various themes from the transpersonal domain—my past life experiences, images from human history, archetypal visions of deities and demons, or visits to various mythological domains. This time, none of these dimensions even seemed to exist, let alone manifest. My only reality was a mass of radiant swirling energy of immense proportions that seemed to contain all Existence in a condensed and entirely abstract form. I became Consciousness facing the Absolute.

It had the brightness of myriad suns, yet it was not on the same continuum with any light I knew from everyday life. It seemed to be pure consciousness, intelligence, and creative energy transcending all polarities. It was infinite and finite, divine and demonic, terrifying and ecstatic, creative and destructive—all that and much more. I had no concept, no categories for what I was witnessing. I could not maintain a sense of separate existence in the face of such a force. My ordinary identity was shattered and dissolved; I became one with the Source. (Grof 2005) p. 254-255

Used in training blind raters S06Training.pdf

5-MeO-DMT perhaps 15 mg, smoked:

My normal physical perceptions dissolved away from my awareness. My ears started to ring and I started to float off. I was acutely aware of a certain resonance of my aural perception, an electrical buzzing that fluctuated in synch with my visual perception. What I saw can only be described as a fantastically subtle multicolored phosphene, completely filling every area visually available. I say it in this way because I was simultaneously losing contact with my body, I could not tell if my eyes were open or shut, although I initially had the feeling that they were darting back and forth, from side to side. These feelings and sensations built up in intensity very quickly, a matter of seconds: I can remember this feeling of building intensity up to a point, and then I was not there in my body or in time. In the 10 to 15 minutes that my body was under the influence of the drug my mind was completely referenceless, there was no way for my consciousness to limit or gauge the stimuli my being was barraged with. I remember switching to a perception where the endless and intricate phosphene was love and the energy of light. (Shulgin & Shulgin 1997) p. 533

V: 0.7500=9/3 - creative Visuals

E: 0.4167=5/7 - Ego-loss

R: 0.5833=7/5 - loss of contact with Reality

O: 0.8333=10/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DMT 15 mg, smoked:

I beheld every thought that was going on everywhere in the universe and all possible realities while I was wracked out with this horrible ruthless love. It scared the hell out of me. When I could see again (15 minutes later) it was almost as if there was an echo of a thought in my head saying that I was given an extremely rare look at the true consciousness of it all. I've never been hit this hard since then. (Shulgin & Shulgin 1997) p. 533

V: 0.1667=1/5 - creative Visuals

E: 0.3333=2/4 - Ego-loss

R: 0.8333=5/1 - loss of contact with Reality

O: 0.8333=5/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Toad venom smoked:

A shattering annihilation, a feeling of being inside a nuclear explosion, being fragmented into countless tiny shards. I felt as though I was being turned inside out, like my innards were extruding through my mouth...

Images of decapitation, dismemberment, disembowelment flashed by, in rapid succession, including an image of being run through the chest with a sword – yet there was no fear or horror associated with these images. The following thoughts occurred: 'Death comes to all, now it's your turn, this is it, the termination. Resistance is impossible and pointless besides – it's too late, the annihilation has already happened.' As I gradually came back into my body, after ten minutes in real time, I felt bathed in pure joy and completely at peace with myself, the world and my death. (Metzner 2004) p. 191-192

V: 0.8750=7/1 - creative Visuals

E: 0.2500=2/6 - Ego-loss

R: 0.8750=7/1 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

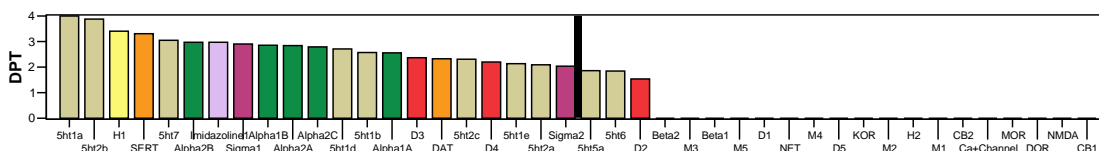
5-MeO-DMT unequivocally produces VER.

**Moderate 5-HT<sub>7</sub> relative affinity (npK<sub>i</sub> 2.67-3.33)** – The five compounds whose npK<sub>i</sub> values at 5-HT<sub>7</sub> fall in the “moderate” range are DPT 3.05, 5-MeO-DIPT 3.03, Psilocin 2.82, 2C-B 2.81, and 2C-E 2.77.

These five compounds are all reported to have steep dose-response curves. Because they have moderate 5-HT<sub>7</sub> affinity *relative* to their affinity at other receptors, at low doses they apparently are able to provide a full psychedelic experience through their effects at other receptors, with little or no perceptible effect through 5-HT<sub>7</sub>. It can be said that at low doses VER effects are not experienced, yet as dose increases, the VER effects of 5-HT<sub>7</sub> gradually become felt. Thus, the steepness of the dose-response curve for these compounds is likely due to the absence of 5-HT<sub>7</sub> effects at low doses, and the gradually increasing strength of the dramatic 5-HT<sub>7</sub> signal at increasing doses.

This means that for this group of compounds, there is a range of low doses that are fully psychedelic, but within which VER may be absent, or mild to moderate. Therefore, unequivocal evidence of VER may be found only at higher doses. We may be able to detect evidence of VER in the low dose range in the form of visual patterning effects, otherwise we must examine higher doses to detect VER. Loss of contact with reality will only be found in the higher dose ranges for this group of drugs, and ego-loss is only typical of psilocin among this group of five drugs.

**DPT** (Grof *et al.* 1973; Soskin *et al.* 1973; Soskin 1975; Rhead *et al.* 1977; Richards *et al.* 1977; Richards 1978; Richards *et al.* 1979; Richards 1975; Faillace *et al.* 1967; Pinchbeck 2002)



**DPT:** 4.00 5ht1a, 3.88 5ht2b, 3.41 H1, 3.31 SERT, **3.05 5ht7**, 2.97 Imidazoline1, 2.97 Alpha2B, 2.90 Sigma1, 2.86 Alpha1B, 2.84 Alpha2A, 2.79 Alpha2C, 2.71 5ht1d, 2.57 5ht1b, 2.56 Alpha1A, 2.37 D3, 2.33 DAT, **2.31 5ht2c**, 2.20 D4, 2.13 5ht1e, **2.09 5ht2a**, 2.04 Sigma2, 1.86 5ht5a, 1.85 5ht6, 1.54 D2; **0.00:** D1, D5, NET, Beta1, DOR, KOR, MOR, Beta2, M2, M3, M4, M5, M1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1997) report the dose range of DPT as 100 – 250 mg, orally.

**DPT:**

At low-dose levels (15-30 mg.), the main phenomena of clinical relevance are an intensification of emotions, heightened fantasy activity, confrontation of previously repressed or denied aspects of the self, serious examination of life values and priorities, recovery of emotionally relevant positive or negative memories, and enhanced insight into personal dynamics... Patients are usually able to maintain adequate reality contact at

dose levels up to 30 mg., whereas at higher dose levels, there is likely to be progressively greater loss of ego boundaries. Also, at higher dosages there is an increased probability that the drug will produce abreaction and catharsis of repressed emotions, deeper states of psychological regression, activation of archetypal material and peak experiences that can have profound religious or philosophical significance for the patient. (Soskin 1975)

V: 0.1000=1/9 - creative Visuals

E: 0.6000=6/4 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.6000=6/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

At high doses, subjects report loss of contact with the real world and vivid three-dimensional hallucinations in complete alternate realities (Richards 1978):

DPT:

I first went to a place that seemed to completely lack the qualities of this world as we know it. I seemed to transcend time and space and I lost complete identification with the "real" world. The experience seemed to me to be as if I was going from this world back to another world before this life had occurred... The actual changing from this life to whatever was before this life seemed to be involved in a very bright silver mass of energy with very strong electrical current... Strangely enough I felt that I had been in that mass of energy at one time before. When I was there everything seemed to make sense... It was a very beautiful world, one in which love was very much a part... The basic theme that I perceived... was that life continues to go on and we are basically some form of essence from a Supreme Being and we are part of that Supreme Being... We really don't have the final control per se over life or death. (Richards 1978)

V: 0.3333=3/6 - creative Visuals

E: 0.5556=5/4 - Ego-loss

R: 1.0000=9/0 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DPT:

A female subject... experienced herself in a visionary synagogue during the action of DPT. In the experiential sequence reported, she described being met by a wise old man she called God and taken by the hand to the ark in the front of the sanctuary where she was given a Torah to carry as a sign that, in her words, she was "forgiven" and had "come home." (Richards 1978)

V: 0.7500=6/2 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.8750=7/1 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DPT:

Another patient described a visionary scene of being on a mountaintop where he was embraced by two figures that he identified as Christ and the Holy Spirit. Concomitant with this embrace, he claimed to have experienced an intuitive insight that, in spite of his

cancer, life still somehow made sense and there was no ground for anxiety. (Richards 1978)

V: 0.5833=7/5 - creative Visuals

E: 0.2500=3/9 - Ego-loss

R: 0.6667=8/4 - loss of contact with Reality

O: 0.8333=10/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DPT unmeasured, snorted:

We were listening to moody techno music. With each change in beat, with each skitter of sampled noise, I saw a brand-new and extremely detailed demonic realm swirl before me in cobalt, scarlet, purple gossamer hues. At moments there seemed to be some incredibly elegant yet violently orgiastic party taking place with beautiful females in evening gowns and men in Edwardian topcoats in the spacious parlors of a huge and opulent mansion. At other times there seemed to be bat or butterfly-winged creatures – long and quivering antennae, velvet coats and emerald eyes, stiletto talons – rising into otherworldly skies, wandering futuristic cities. I had an impression of tremendous vanity. “I” was being used as a mirror for the DPT beings to admire themselves. But their realm was far beyond what can be expressed in ordinary language in its speed of transmutation, its shivering quicksilver beauty.

The worlds revealed were like endless facets of a twirling diamond – I felt the real possibility of being trapped inside of those facets, a kind of soul-prison, for eternity. That was the terror of it...

For a flicker of forever, I was imprisoned in a postmodern bar surrounded by gleaming mirrors with a hyperslick lounge lizard wearing a white mohawk and synthetic fabrics. He was sitting at the bar, drinking a highball. The graphics of this vision were high-res and hyperperfect. Other shards of the DPT realm shared this sci-fi quality. DPT was a postmodern demonic MTV psychedelic.

The sleek, rhythmical mesh of the music seemed woven into the lurid fabric of the darkness, the revelation of sinister forces coming to life behind my eyelids.

Like DMT, the level of visual organization of the DPT realm was far beyond anything that the synaptical wiring of my brain could create – it was, in its own peacock-feathery way, not just as real as this reality, but far more real, crackling with power. I felt from the entities exploring my mind a kind of contempt, a disdain for human beings trapped in our pitifully unsophisticated domain, or meat realm. They seemed somewhere between bemused and enraged that we had trespassed...

With my eyes opened, transformational energy seemed to be crawling over everything, flickering and receding like waves of sentient power – vampiric electricity. My hands looked and felt like claws made out of wires. When I opened my eyes on ayahuasca, I also felt and saw energy passing like a wave form, but it was more human somehow. Here the speed of the waves was much faster and more brutal than the *yagé* flares. The experience was unmammalian, futuristic, inhuman...

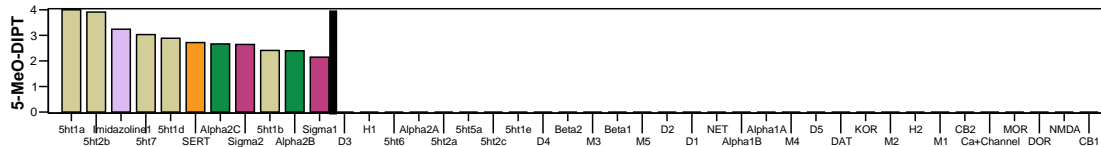
The word *baroque* doesn't even begin to describe the jaded emptiness and sublime beauty of that evanescent empire. A little bit like soft candle-flimmer worlds one sees on hash and opium, but etched in perfect solid-state reality – more than photographic. The sleekness of the DPT dimension was beyond belief. (Pinchbeck 2002) p. 265-266

V: 1.0000=9/0 - creative Visuals

E: 0.2222=2/7 - Ego-loss  
 R: 0.8889=8/1 - loss of contact with Reality  
 O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DPT unequivocally produces VER.

**5-MeO-DIPT** (Shulgin & Carter 1980) (Shulgin & Shulgin 1997) (Shulgin 2017a) (Shulgin 2017b) (Shulgin 2016)



**5-MeO-DIPT:** 4.00 5ht1a, 3.91 5ht2b, 3.24 Imidazoline1, **3.03 5ht7**, 2.89 5ht1d, 2.72 SERT, 2.66 Alpha2C, 2.64 Sigma2, 2.41 5ht1b, 2.40 Alpha2B, 2.15 Sigma1; **0.00:** 5ht5a, **5ht2a**, D4, D3, D1, D2, Alpha2A, 5ht6, D5, Beta1, Beta2, **5ht2c**, DAT, NET, Alpha1A, Alpha1B, 5ht1e, DOR, KOR, MOR, M1, M2, M3, M4, M5, H1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1997) report the dose range of 5-MeO-DIPT as 6 – 12 mg, orally. In this dose range, they made frequent reference to “sparkle” and similarity to LSD. A typical description: 8.0 mg “I have a broad sensory sparkle – and yet am sober – I feel richly aware” (Shulgin 2017b) p. 218. These comments are all consistent with non-VER 5-HT<sub>7</sub> effects. However, unequivocal evidence of VER is not found in this dose range, but rather at higher doses.

Due to its reputation as an aphrodisiac, 5-MeO-DIPT became widely available as a “research chemical,” which led to its listing in Schedule I on April 4, 2003 (Anonymous 2004). Due to its popularity and availability, there is a large amount of Tier 1 data for 5-MeO-DIPT. The Erowid web site has provided a “5-MeO-DIPT User’s Guide v1.0” (Loosenut 2009) which clearly suggests evidence of VER at higher doses:

5-MeO-DIPT:

5-MeO-DIPT is an extremely potent material... the dose-to-response curve is extremely steep.

Orally: At lower doses (5-10mg), 5-MeO-DIPT induces a warm, pleasant state in which tactile and aural sensations may also be enhanced. Many people have commented that at this dosage range it possesses wonderful aphrodisiac qualities. As the dosage increases past the 10mg mark, the effects become increasingly psychedelic, producing vivid visuals and mental phenomenon similar to LSD or Psilocybe mushrooms. Taking over 25mg at once is not recommended... (Loosenut 2009)

V: 0.4286=3/4 - creative Visuals

E: 0.1429=1/6 - Ego-loss

R: 0.2857=2/5 - loss of contact with Reality

O: 0.4286=3/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 5-MeO-DIPT:

The visuals I have had at higher doses have been extremely intense, bright, 'swirly' extensions of the subtler visuals I get at lower doses. Sometimes on the substance my body feels like a flame or a wave, even if I am just sitting down. My thoughts are clear and lucid, not anxiety ridden. <http://www.erowid.org/experiences/exp.php?ID=8812>

V: 0.5556=5/4 - creative Visuals

E: 0.2222=2/7 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.5556=5/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 5-MeO-DIPT:

Foxy sure is a subtle drug. The dose-response curve seems to be very steep, with higher doses (20 mgs +) giving a very high body load, but increasing the OEV's.

<http://www.erowid.org/experiences/exp.php?ID=14152>

V: 0.6667=4/2 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.6667=4/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 5-MeO-DIPT 20 mg:

I had some great experiences, such as seeing Jesus come out of the wall, then turn into satan, reminding me of the duality of our existence.

<http://www.erowid.org/experiences/exp.php?ID=21161>

V: 1.0000=8/0 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.3750=3/5 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 5-MeO-DIPT 20 mg:

The 'reverse spiral of my life' began. (My friend J said my eyes were open most of the time, so everything that occurred from this point on was apparently OEV's). It all began with me being put into about 6 or so different settings, My classrooms at school, my office, my house, my car, parties I have attended recently, the dorm room I was currently tripping in and on my computer. I would enter a setting and see the people that belonged to that setting. I would see my mom and sister and dog at my house, I would see my boss and co-workers in the office...etc. I soon began to run through conversations and events that had occurred in the past week or so with these people. Every time I became bored of a certain setting I would take a big step in another direction of the room thus moving me into a different setting, and send me through an event that occurred that week in that setting. But I would always return back to the dorm room though. Soon events that had happened that week began to disappear, and events that happened a month ago began to cycle through my head. And soon enough these events disappeared as well and events that happened 3 months ago were going through my mind.

<http://www.erowid.org/experiences/exp.php?ID=3844>

V: 1.0000=9/0 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.6667=6/3 - loss of contact with Reality  
 O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DIPT 23 mg:

I found myself with feelings of paranoia, like someone was watching me. The motion trails very slightly disconcerting though with bright lights they became entertaining. Dark shadows were much more scary and disturbing. Looking up at clouds and into the trees in a forest, shapes started forming in a sinister manner. Dark angels, skulls, demonic butterflies, and evil looking faces were the only images I was seeing, though personally I was having a good time and was in a positive mood, it was very disconcerting.

<http://www.erowid.org/experiences/exp.php?ID=36193>

V: 0.8750=7/1 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.2500=2/6 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DIPT 26 mg:

Now the entire ground was shifting into different fractals. They looked like ice crystals, I searched for a 'ground zero' for the origin of these, but I did not find it. The snow in the cracks of the sidewalks also began bubbling, as if they were a baking soda volcano, like the ones I made in grade school. The corner of the roof over the porch was bending down... I could look at my hand and see the different layers of my body. I could see my skin, underneath that were my nerves and then my blood vessels, under that I could see my muscles and bones. All of this just by staring at my hand (another friend later reported this happened to her too.) Also I saw red, orange and black skeletons of everything. Skeletons of fire. The shingles on the outside of the house had their own skeletons of fire. The red door on the house would change shades, and design on the outside of the door changed into otherworldly designs.

<http://www.erowid.org/experiences/exp.php?ID=12067>

V: 1.0000=8/0 - creative Visuals

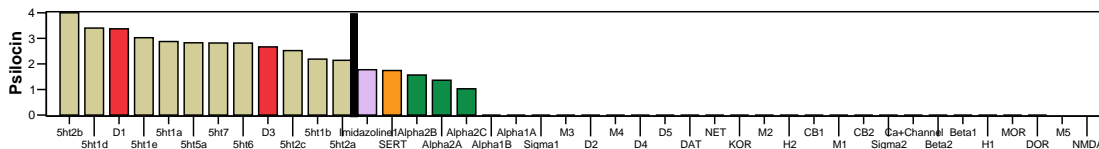
E: 0.0000=0/8 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

5-MeO-DIPT unequivocally produces VER, as expected, only at higher doses.

**Psilocin** (Wasson 1957; Pahnke 1963; Swain *et al.* 1963; Krassner 2004; Metzner 2005; Ball 2006; Griffiths *et al.* 2006; Griffiths *et al.* 2008; Erowid 2010d)



**Psilocin:** 4.00 5ht2b, 3.40 5ht1d, 3.37 D1, 3.03 5ht1e, 2.88 5ht1a, 2.83 5ht5a, **2.82 5ht7**, 2.82 5ht6, 2.67 D3, **2.52 5ht2c**, 2.19 5ht1b, **2.14 5ht2a**, 1.77 Imidazoline1, 1.74 SERT, 1.57 Alpha2B, 1.36 Alpha2A, 1.03 Alpha2C; **0.00:** D2, Alpha1B, D5, D4, Beta2, Beta1, DAT, NET,



Alpha1A, Sigma1, Sigma2, DOR, KOR, MOR, M1, M2, M3, M4, Ca+Channel, H1, H2, CB2, CB1; **ND**: M5, NMDA

(Shulgin & Shulgin 1997) report the dose range of psilocin as 10 – 20 mg, orally (as the indolol, the acetate or the phosphate). Recent controlled clinical studies showed that “psilocybin can occasion mystical-type experiences having substantial and sustained personal meaning and spiritual significance” (Griffiths *et al.* 2006), and they summarized the unstructured comments from volunteers as: “a sense of the unity of all things, a separate ‘self’ ceasing to exist, and merging and/or an encounter with ultimate reality (or God)” (Griffiths *et al.* 2008). Psilocin produces loss of contact with reality, rich open-eyed creative visuals, and psilocin is one of the three drugs (with LSD and 5-MeO-DMT) most prone to produce ego-loss.

Open-eyed creative visuals:

Psilocybin mushrooms:

At very low doses, the visual effects of mushrooms are very subtle. Colors become more vivid and light takes on a luminous, ethereal quality. Slight distortions in the visual field present themselves, but only subtly.

As the dosage and strength of the mushrooms increase, so do the visual effects. At slightly higher doses... Objects also begin to visually flow and melt with movement being the most defining characteristic of these visuals. All the world becomes movement, change, and flow. Light becomes extremely beautiful at this point and can be endlessly engrossing.

At still higher doses and potency the visuals become even stronger. Patterns of flow, movement, and change are no longer confined to the surface of objects, but can fill all of the visual space of a person’s perception...

At these doses, it is common to perceive oneself as embodied in these different patterns as the normal sense of one’s physical body is transcended. Spiritual explorers may feel themselves as geometric shapes filling a room or extending on out into space. Scenes may also begin to unfold in these visions, complete with characters, architecture, and other places and other times. The geometric forms can also coalesce into definite figures or personas that may interact with the visionary or may present a form of communication. At the highest doses, the physical world melts away and one becomes completely immersed in the visionary world of the mushrooms. Profound states of consciousness are reached therein and revelations and awakenings are common. Deep levels of synaesthesia are also reached where sounds, colors, smells, movements, and all the senses cross over into each other, opening the visionary up to radically altered ways of experiencing and appreciating the senses and their methods of processing information. The visual aspects of mushrooms are beautiful and can be infinitely engrossing. They fill the world with a profound sense of wonder and awe, revealing the magic and mystery that embraces all things. Nature takes on a deep living quality and all things are perceived as expressive, alive, and intelligent. It is a true opening to the mystical powers of the mind and human awareness. (Ball 2006) p. 31-33

V: 0.8000=8/2 - creative Visuals

E: 0.5000=5/5 - Ego-loss

R: 0.9000=9/1 - loss of contact with Reality

O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin mushrooms:

patterns begin to appear on the surface of objects. When these effects first start to come on, I usually find myself thinking that the “mystic lizards” are here, given that the patterns the visuals create are very similar to M. C. Escher artwork of entwined lizards or other repeating patterns...

Empty rooms become filled with intricate lattices of undulating geometric patterns. The sky appears filled with energy currents and the depths of the heavens take on the appearance of magnificent architecture. Kaleidoscopic and Mandala-like images abound. (Ball 2006) p. 31-33

Used in training blind raters S06Training.pdf

Ego-loss: Verbatim written comments from ten of the 24 psilocybin volunteers who rated the experience at the 14-month follow-up as being among the top five (including the single most) spiritual experiences of their lives, out of a total of 36 volunteers (Griffiths *et al.* 2008):

Psilocybin:

Freedom from every conceivable thing including time, space, relationships, self, etc... It was as if the embodied ‘me’ experienced ultimate transcendence – even of myself.

A non-self self held/suspended in an almost tactile field of light.

The utter joy and freedom of letting go – without anxiety – without direction – beyond ego self

Collapse of ordinary space and time sense. Realization of unity of existence and relativity of ordinary consciousness... (Griffiths *et al.* 2008)

Used in training blind raters S06Training.pdf

Psilocybin:

The sense that all is One, that I experienced the essence of the Universe (Griffiths *et al.* 2008)

V: 0.0000=0/11 - creative Visuals

E: 0.7273=8/3 - Ego-loss

R: 0.0909=1/10 - loss of contact with Reality

O: 0.7273=8/3 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin:

To cease to ‘BE’, as I understand it, was not frightening. It was safe and much greater than I have words for or understanding of. Whatever is larger than the state of being is what was holding me. (Griffiths *et al.* 2008)

V: 0.0000=0/8 - creative Visuals

E: 1.0000=8/0 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin:

The feeling of no boundaries – where I didn't know where I ended and my surroundings began. Somehow I was able to comprehend what oneness is. (Griffiths *et al.* 2008)

V: 0.0000=0/8 - creative Visuals

E: 0.7500=6/2 - Ego-loss

R: 0.5000=4/4 - loss of contact with Reality

O: 0.8750=7/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin:

The breath of God/wind/and my breath are all the same... (Griffiths *et al.* 2008)

V: 0.0000=0/8 - creative Visuals

E: 1.0000=8/0 - Ego-loss

R: 0.3750=3/5 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin:

The part that continues to stick out for me was 'knowing' and 'seeing' and 'experiencing' with every sense and fiber of my being that all things are connected. (Griffiths *et al.* 2008)

V: 0.1429=1/6 - creative Visuals

E: 0.4286=3/4 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.4286=3/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocybin:

The complete and utter loss of self... The sense of unity was awesome... (Griffiths *et al.* 2008)

V: 0.0000=0/10 - creative Visuals

E: 1.0000=11/0 - Ego-loss

R: 0.1818=2/9 - loss of contact with Reality

O: 1.0000=11/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Loss of contact with reality: Martin Ball's description of the steep dose-response curve for psilocybin mushrooms leaves no doubt that psilocybin can transport the user into an alternate reality: "At the highest doses, the physical world melts away and one becomes completely immersed in the visionary world of the mushrooms" (Ball 2006) p. 32. We also find loss of contact with reality in Wasson's report:

Psilocybin mushrooms:

The visions had started. They reached a plateau of intensity deep in the night, and they continued at that level until about 4 o'clock... We were never more wide awake, and the visions came whether our eyes were opened or closed. They emerged from the center of the field of vision, opening up as they came, now rushing, now slowly, at the pace that our will chose. They were in vivid color, always harmonious. They began with art motifs, angular such as might decorate carpets or textiles or wallpaper or the drawing board of an architect. Then they evolved into palaces with courts, arcades, gardens--resplendent

palaces all laid over with semiprecious stones. Then I saw a mythological beast drawing a regal chariot. Later it was as though the walls of our house had dissolved, and my spirit had flown forth, and I was suspended in mid-air viewing landscapes of mountains, with camel caravans advancing slowly across the slopes, the mountains rising tier above tier to the very heavens. Three days later, when I repeated the same experience in the same room with the same *curanderas*, instead of mountains I saw river estuaries, pellucid water flowing through an endless expanse of reeds down to a measureless sea, all by the pastel light of a horizontal sun. This time a human figure appeared, a woman in primitive costume, standing and staring across the water, enigmatic, beautiful, like a sculpture except that she breathed and was wearing woven colored garments. It seemed as though I was viewing a world of which I was not a part and with which I could not hope to establish contact. There I was, poised in space, a disembodied eye, invisible, incorporeal, seeing but not seen. (Wasson 1957)

V: 1.0000=5/0 - creative Visuals

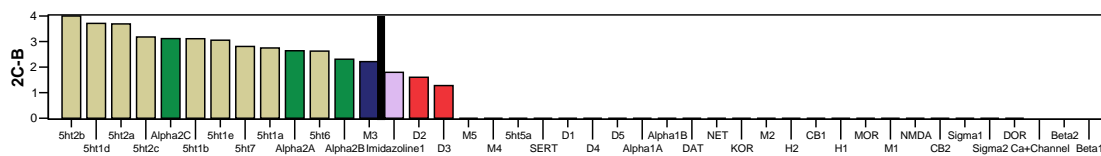
E: 0.0000=0/5 - Ego-loss

R: 1.0000=5/0 - loss of contact with Reality

O: 1.0000=5/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Psilocin unequivocally produces VER at high doses.

**2C-B** (Shulgin & Carter 1975) (Shulgin & Shulgin 1991) (Stolaroff 1994) (Shulgin 2017b) (Erowid 2010a) (Shulgin 2016)



**2C-B:** 4.00 5ht2b, 3.71 5ht1d, **3.69 5ht2a**, **3.18 5ht2c**, 3.12 Alpha2C, 3.11 5ht1b, 3.05 5ht1e, **2.81 5ht7**, 2.75 5ht1a, 2.64 Alpha2A, 2.63 5ht6, 2.31 Alpha2B, 2.22 M3, 1.80 Imidazoline1, 1.60 D2, 1.28 D3; **0.00:** D1, 5ht5a, Alpha1B, D5, NMDA, M1, SERT, D4, NET, Alpha1A, Sigma1, Sigma2, DOR, KOR, MOR, H1, M2, DAT, M4, M5, CB2, H2, CB1; **ND:** Beta2, Ca+Channel, Beta1

In an early report on 2C-B, (Shulgin & Carter 1975) stated the effective dose range as 8 to 10 mg. In this low dose range, they described the effects as follows:

2C-B:

an intoxication state which is, in normal subjects, of short duration and of greatly increased sensory enhancement, but which does not superimpose hallucinogenesis....  
 ... a ... state of intoxication, one quite separate and distinct from that usually associated with the "psychotomimetic" or "hallucinogenic" drug. Rather than showing signs of stimulation, the subject becomes passive and relaxed and is aware of an integration of sensory perception with emotional state (although not experiencing the lassitude characteristic of psilocybin). Except for the consistent perceptual enhancement noted, there are no effects that can be called hallucinogenic. At these dose levels there is a considerable euphoria with an increased body awareness and increased receptiveness of

visual, auditory, olfactory, and tactile sensation. The integration of sensory and emotional states induces in most subjects a feeling of security and an ability to cope with incidents and experiences that might have led, with drugs such as LSD, to a state of anxiety and possible panic. (Shulgin & Carter 1975)

V: 0.0769=1/12 - creative Visuals

E: 0.3077=4/9 - Ego-loss

R: 0.0769=1/12 - loss of contact with Reality

O: 0.3077=4/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Sixteen years later, (Shulgin & Shulgin 1991) reported the effective dose range of 2C-B as 12 – 24 mg, and described the effects in this dose range where the gradually increasing effects of 5-HT<sub>7</sub> can be felt:

2C-B:

steep dose response curve. Over the 12 to 24 milligram range, every 2 milligrams can make a profound increase or change of response... (Shulgin & Shulgin 1991) p. 506

Eisner echoed the observation of a steep dose response curve:

2C-B:

At high doses (above 30 mgs.), 2-CB is intensely hallucinogenic, and, like any major psychedelic, can be frightening for certain people. In small doses, it becomes a mild sensory enhancer but does not have the strongly empathogenic qualities that MDMA has. (Eisner 1989) p. 123

V: 0.3333=3/6 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.3333=3/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Like 5-MeO-DIPT, 2C-B earned a reputation as an aphrodisiac, which led to widespread use and eventual listing in Schedule I on June 2, 1995. In the process, a large amount of Tier 1 data was generated. This Tier 1 report describes the dose response curve:

2C-B:

5mg - A feeling of things being slightly 'different', a mild sort of buzz and generally quite relaxing. Thoughts remain pretty logical and rational. This dose is quite nice as a general pick-me-up or something to take before a social occasion.

10mg - One definitely knows that the world has changed. Colours seem slightly brighter, thought processes become more trippy. Music sounds much better. All very manageable. I wouldn't of course recommend driving, but I have found myself quite capable of doing so at this dose.

15mg - Multiply the last paragraph by two. Slight morphing and patterning starts to become evident. Objects start to seem much more rounded and organic. Various physical symptoms such as a slight rise in body temperature, slight thirst, increased heart beat. Sensuality starts to get quite pronounced.

20mg - Approaching the true shores of psychedelia. Strong patterning effects (though

these tend to decrease the more one uses this compound). Body often feels really great, sensual, and co-ordinated, but not a good idea to drive a vehicle in this state. With eyes closed there is much shifting colour, internal imagery and a general state of pleasant reverie. Excellent empathogenic interaction with others.

25mg - A true psychedelic state that could be aptly described as a sort of blend of a comparatively low dose of mushrooms (2 grams of dried cubensis) and 75mg of Ecstasy (ie half a conventional tab).

30-35mg - Very Powerful psychedelic effects. With eyes closed one enters into all sorts of visionary realms, however one's sense of time is not terribly affected as is usually the case with most other major psychedelics.

<http://www.erowid.org/experiences/exp.php?ID=5849>

V: 0.4000=4/6 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.4000=4/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The VER properties of 2C-B are the most evident in the form of the open-eyed creative visuals. Ego-loss is not evident.

2C-B 16 mg:

I saw Escher things in the ceiling design... the displays seen in the bark of the eucalyptus trees, and the torment and fear (of others? of themselves?) in the faces of those who were walking towards us, were as dramatic as anything I had seen in the art galleries. (Shulgin & Shulgin 1991) p. 504

V: 0.7143=5/2 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.1429=1/6 - loss of contact with Reality

O: 0.7143=5/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 25 mg:

I looked up at the nearest mountain, and through the darkness I saw a shimmering psychedelic pattern forming out of the rocks. The visuals were already more pronounced and forceful than Mushrooms. As soon as I looked at the mountain, I was peaking. I turned back and peered at the fire... inside the burning & crackling firewood were millions of individual objects all demanding my vision at once. The fire was truly alive and I saw each aspect of the flames and the base of the flames as they rose up.... Many colors of the rainbow were being exerted from the power of the flames, and it was the most awesome fire I had ever seen.

Once I got settled in, and really opened my eyes to the stars, all I could say was 'Oh my god'. I was transported into my own world, surrounded by a spherical globe of light. Each of the stars were playing 'connect-the-dots' with others, and they all formed the outer edges of 'my' known universe. A slang term for 2C-B was dubbed 'Nexus' when it became popular in the early/mid 90's, and I realized why. The dictionary definition of that word is 'A means of connection, a link or tie.' and 'The core or center', and that made perfect sense to me. I was the center of the universe in which everything around me was linked to one another. Every feeling, emotion, particle of energy, was all streaming

and reflecting through the universe with one another. This was the deepest moment of my trip and I just laid there with my mouth hanging open, arms stretched...

<http://www.erowid.org/experiences/exp.php?ID=63419>

V: 0.9231=12/1 - creative Visuals

E: 0.5385=7/6 - Ego-loss

R: 0.6154=8/5 - loss of contact with Reality

O: 1.0000=13/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 35 mg:

My depth perception was so off that I could not solidly distinguish between which trees were close and which one were far away, and they shifted in between each other and changed distances as we were watching them. The small branches greatly resembled fractals at the top where they bled in with the sky and the spaces between the twigs and branches in the body of the trees resembled octagonal prisms. In fact all the general hallucinations were geometric, leaning more towards circular, hexagonal or octagonal.

<http://www.erowid.org/experiences/exp.php?ID=70060>

V: 0.5556=5/4 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.5556=5/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 37.5 mg:

Still pictures on computer screens were flowing like liquid. In fact, that is probably the best way to describe the visuals. Fluid. Liquid. Tracing, without too much randomness. An example....I looked out upon Market Street in SF (my friends live on the top of Twin Peaks-beautiful view) and was able to view most of the San Francisco bay area. All the street lights were glowing a soft yellow light. This was normal...this exactly existed. This didn't: beside each yellow street light was an accompanying purple light. These lights, in tandem, would start to swirl in circular patterns, like fireflies....hundreds of them. When it became too chaotic, they would snap back to their original position...and repeat. My description does not give it justice...

<http://www.erowid.org/experiences/exp.php?ID=2570>

V: 0.7500=6/2 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.7500=6/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 40 mg:

With open eyes, the hallucinations were very unpleasant (both aesthetically and emotionally ugly). Multiple outline images formed around objects or people and were made up of small angular geometric components. Colors were ugly blue-greens and oranges, not very bright, rather grey-toned. Unlike LSD 'time-slicing' (our term) or 'trails' (Stafford's term), the multiple images were incoherent; 'trails' tend to leave a track like a meteor, 2CB multiimages were scattered around the object like dozens of TV ghosts. At points in the bathroom tile, edges of walls or window frames, ugly little geometric forms appeared to crawl out. Visuals became more intense and more ugly

during the peak hour--they squirmed in an icky, disjointed fashion.

<http://www.erowid.org/experiences/exp.php?ID=10623>

V: 0.8889=8/1 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.8889=8/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 25 mg insufflated:

On most hallucinogens, you can make things move if you stare at em for a bit, but in this world, EVERYTHING is moving and doesn't stop. Which made me start to feel motion sickness. I saw 4 foot flourescent spheres float by with intricate fractal patterns on them. Our 'guide' ... was flipping tv channels and ... then proceeded to wheel of fortune where I can swear the people were in the middle of the living room and letters were flying by us. <http://www.erowid.org/experiences/exp.php?ID=2180>

V: 1.0000=9/0 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 1.0000=9/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B 120 mg insufflated:

As I looked up at the wall something began to change immeasurably. Neon DNA-like strands began to grow out of the wall and get bigger and bigger. Some of them were about the thickness of a tree trunk, all different colours, glowing, metallic.

<http://www.erowid.org/experiences/exp.php?ID=76578>

V: 1.0000=7/0 - creative Visuals

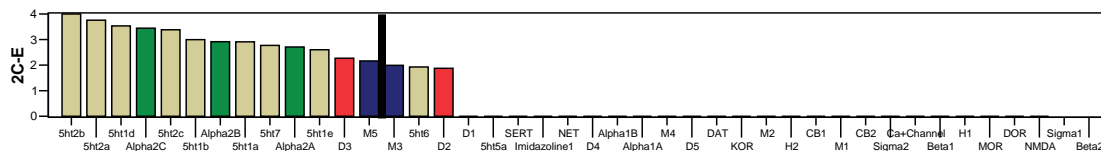
E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 1.0000=7/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B unequivocally produces VER at high doses.

**2C-E** (Shulgin & Shulgin 1991; Shulgin 1983; Stolaroff 1994)



**2C-E:** 4.00 5ht2b, **3.76 5ht2a**, 3.54 5ht1d, 3.44 Alpha2C, **3.38 5ht2c**, 3.00 5ht1b, 2.91 Alpha2B, 2.91 5ht1a, **2.77 5ht7**, 2.71 Alpha2A, 2.60 5ht1e, 2.27 D3, 2.16 M5, 1.99 M3, 1.93 5ht6, 1.88 D2; **0.00:** D1, Alpha1A, Alpha1B, 5ht5a, Beta1, M1, SERT, D4, NET, Imidazoline1, H1, Sigma2, DOR, KOR, MOR, NMDA, M2, DAT, M4, D5, CB2, H2, Ca+Channel, CB1; **ND:** Sigma1, Beta2

(Shulgin & Shulgin 1991) report the dose range for 2C-E as 10 – 25 mg. Like the other drugs in the moderate range of 5-HT<sub>7</sub> npKi values, 2C-E has a steep dose response curve:



2C-E:

At lower dosages 2C-E has been a truly enjoyable esthetic enhancer. But it really has a steep dose/response curve. (Shulgin & Shulgin 1991) p. 518

In addition to the steep dose response curve, at higher doses, 2C-E clearly demonstrates VER:

2C-E 16 mg:

There was a strange devil-angel pairing. As I was being told of the ecstatic white-light ascent of my partner into the God-space of an out-of-body experience, I was fighting my way out of a brown ooze. She saw the young Jesus at the bottom of a ladder drifting upwards step by step to some taking-off place, and I saw all the funny gargoyles around the base of the ladder surrounded by picnic bunting. For me it was the 4th of July, rather than Easter! (Shulgin & Shulgin 1991) p. 518

V: 0.8750=7/1 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 1.0000=8/0 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-E 20 mg:

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow... (Shulgin & Shulgin 1991) p. 94-95

Used in training blind raters S06Training.pdf

2C-E 20 mg:

I was a two-year-old child on my father's lap, being instructed with love in the Russian words that illustrated the alphabet, from a child's book of Russian letters. I heard my father say the letter, then the word, and I was repeating both while squirming in his lap... This was not a memory of being two years old in my father's lap; this was actually *being* two years old in his lap. I was looking out of two-year-old eyes at the pages of the book and I could see the colored letters on the paper, in a room which was extremely high and wide and long. (Shulgin & Shulgin 1991) p. 94-95

V: 1.0000=7/0 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.6250=5/3 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-E 20 mg (same experiment as above):

The view out of the window was unreal. The garden was painted on the window, and every petal of flower and tuft of grass and leaf of tree was carefully sculptured in fine strokes of oil paint on the surface of the glass. It was not out there; it was right here in front of me. The woman who was watering the plants was completely frozen, immobilized by Vermeer. And when I looked again, she was in a different place, but again frozen. I was destined to become the eternal museum viewer. (Shulgin & Shulgin 1991) p. 518

V: 0.8000=8/2 - creative Visuals  
 E: 0.1000=1/9 - Ego-loss  
 R: 0.3000=3/7 - loss of contact with Reality  
 O: 0.8000=8/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

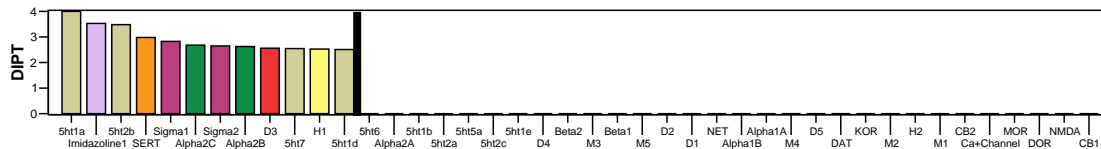
2C-E 25 mg:

I have a picture in my living room that is a stylized German scene with a man on horseback riding through the woods, and a young girl coming out to meet him from the nearby trees. But she was not just ‘coming out.’ He was not just riding through the woods. The wind was blowing, and his horse was at full gallop, and his cape was flapping in the storm, and she was bearing down upon him at full bore. The action never ceased. I became exhausted. (Shulgin & Shulgin 1991) p. 518  
 Used in training blind raters S06Training.pdf

2C-E unequivocally produces VER at high doses.

**Weak 5-HT<sub>7</sub> relative affinity (npK<sub>i</sub> 2.66-2.01)** – The three compounds whose npK<sub>i</sub> values at 5-HT<sub>7</sub> fall in the “weak” range are DIPT 2.55, MDA 2.41, and DOET 2.07.

**DIPT** (Shulgin & Carter 1980; Shulgin & Shulgin 1997; Shulgin 1988)



**DIPT:** 4.00 5ht1a, 3.53 Imidazoline1, 3.48 5ht2b, 2.98 SERT, 2.83 Sigma1, 2.68 Alpha2C, 2.65 Sigma2, 2.62 Alpha2B, 2.56 D3, **2.55 5ht7**, 2.53 H1, 2.51 5ht1d; **0.00: 5ht2a**, D4, 5ht5a, D1, D2, Alpha2A, 5ht6, D5, Beta1, Beta2, **5ht2c**, DAT, NET, 5ht1b, Alpha1B, 5ht1e, DOR, KOR, MOR, M1, M2, M3, M4, M5, Alpha1A, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1997) report the dose range of DIPT as 25 – 100 mg, orally. Visual effects have not been reported for DIPT, although it causes dramatic auditory distortion (Shulgin & Shulgin 1997; Shulgin 1988; Shulgin & Carter 1980). Here we have reports over a 14-fold dose range (18 – 250 mg):

DIPT 18 mg:

Wild effects noted in an hour. Remarkable changes in sounds heard. My wife’s voice is basso, as if she had a cold -- my ears with slight pressure as if my tubes were clogged but they aren’t. Radio voices are all low, music out of key. Piano sounds like a bar-room disaster. The telephone ringing sounds partly underwater. (Shulgin & Shulgin 1997) p. 404

V: 0.0000=0/8 - creative Visuals  
 E: 0.0000=0/8 - Ego-loss  
 R: 0.0000=0/8 - loss of contact with Reality  
 O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DIPT 25 mg:

Abrupt sounds have golden spikes attached to them as after-sounds, but I can't focus in on any other sensory changes. I moved into a completely quiet environment and there don't appear to be any effects of any kind. If I were deaf, this would have been an inactive compound. (Shulgin & Shulgin 1997) p. 404-405

V: 0.4444=4/5 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.4444=4/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DIPT 50 mg:

Everything was auditory, and I can only describe it with a '!' (Shulgin & Shulgin 1997) p. 405

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DIPT 100 mg:

a definite change in hearing was observed. There was a decrease in high frequency acuity with an unusual tonal shift of all frequencies to a lower pitch. Voices sounded very similar to a single side-band radio signal which had been mistuned to the low side of the center frequency. All familiar sounds became foreign, including the chewing of food. No effects were noted with respect to clarity of speech, and both comprehension and interpretation were normal. Music was rendered completely disharmonious although single tones sounded normal. There were no changes in vision, taste, smell, appetite, vital signs, or motor coordination. (Shulgin & Shulgin 1997) p. 405

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DIPT 250 mg:

there was a feeling of foreboding. The light was there, but DIPT was the body of Satan. The voices of people were extremely distorted -- males sounded like frogs -- children sounded like they were talking through synthesizers to imitate outer space people in science fiction movies. In fact I felt that I was somehow sent into an anti-universe where everything looked the same as normal but was a cold and empty imitation. I felt I was a fallen angel. (Shulgin & Shulgin 1997) p. 405

V: 0.3000=3/7 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.6364=7/4 - loss of contact with Reality

O: 0.7273=8/3 - VER (creative visuals Or ego-loss Or loss of contact with reality)

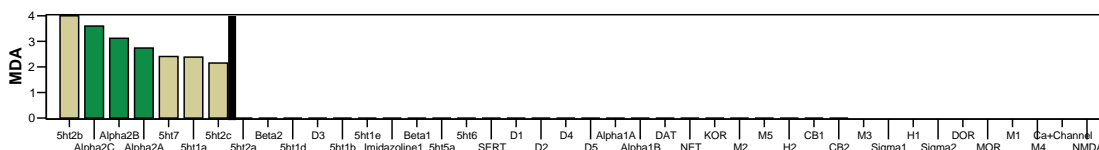
It could be argued that the auditory distortion characteristic of DIPT is an auditory analog of the more typical visual effects seen in 5-HT<sub>7</sub> drugs. If we accept the auditory effects as evidence of

VER, then DIPT unequivocally produces VER even at low doses. I suspect however, that the auditory effects are a distinct phenomenon with a different mechanism. Note that the auditory effect is experienced at the lowest doses, where I would not expect 5-HT<sub>7</sub> to be felt in DIPT. Also, the auditory effect is very consistent from person to person, which is not typical of the creative effects of 5-HT<sub>7</sub>.

We have an explicit description of DIPT's unique auditory effects at a dose of 18 mg, and we have a report at 250 mg, a 14-fold active range. The auditory effects at 250 mg are much more pronounced and strange. It is possible, in fact likely, that the strange effects at 250 mg are due in part to serotonin-7-ization. Although overall, DIPT reports average out to a low VER value, the 250 mg report received high ratings for VER.

In my interpretation, DIPT does not typically produce VER except perhaps at exceptionally high doses. We see a similar pattern with DOET, another compound in the weak 5-HT<sub>7</sub> relative affinity group.

**MDA** (Alles 1959; Naranjo *et al.* 1967; Naranjo 1973; Turek *et al.* 1974; Yensen 1975; Yensen *et al.* 1976; Weil 1976; Shulgin & Shulgin 1991; Baggott *et al.* 2010)



**MDA:** 4.00 5ht2b, 3.60 Alpha2C, 3.12 Alpha2B, 2.74 Alpha2A, **2.41 5ht7**, 2.38 5ht1a, 2.15 5ht2c; **0.00:** 5ht2a, 5ht1e, 5ht1d, D1, D2, D3, D4, 5ht1b, Alpha1A, Alpha1B, 5ht5a, 5ht6, D5, Beta1, Beta2, SERT, DAT, NET, Imidazoline1, CB2, H2, M5, KOR, M2, CB1; **ND:** M1, M3, Sigma1, MOR, H1, Sigma2, DOR, M4, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range of MDA as 80 – 160 mg. Although (Baggott *et al.* 2010) have described closed-eye visions with MDA, there are generally no reports of open-eyed visual effects (Naranjo *et al.* 1967; Shulgin & Shulgin 1991), except for one report of seeing smoke rings (Alles 1959):

MDA 126 mg:

a vivid personal experience, about twenty-five years ago... Forty-five minutes after the second dosage of the methylenedioxy-amphetamine salt, when I was seated in a room by myself, not smoking, and where there was no possible source of smoke rings, an abundance of curling gray smoke rings was readily observed in the environment whenever a relaxed approach to subjective observation was used. Visually, these had complete reality; and it seemed quite unnecessary to test their properties because it was surely known and fully appreciated that the source of the visual phenomena could not be external to the body.

When I concentrated my attention on the details of the curling gray forms by trying to note how they would be affected by passing a finger through their apparent field, they melted away. Then, when I relaxed again, the smoke rings were there. I was as certain they were really there as I am now sure that my head is on top of my body...

No hallucinatory colors in any form were observed, nor was there any notable relative change in the observation of colors in the environment.

*Alles:* The only hallucinatory phenomena, as far as I know, were the gray smoke rings, and these had a reality, as I said, that left no question. I sat there and watched them.

*Fremont-Smith:* were they moving?

*Alles:* They tended to move slightly, in slow motion.

*Fremont-Smith:* If you turned your head, did they move with your head?

*Alles:* No, they filled the air around me. When I paid attention to them, they would disappear. Then I would relax, and they would appear again. This phenomenon was repeated many times.

*Fremont-Smith:* They weren't in the periphery, when you turned to face them? Did they disappear when you turned to look at them? Would they go, like one of those little things in one's vitreous?

*Alles:* No, it was nothing of that kind. There were a great many of them.

*Fremont-Smith:* There were many, many rings?

*Alles:* The visual field was filled.

*Fremont-Smith:* Many small rings or one big ring?

*Alles:* They were fairly uniform in size. (Alles 1959) p. 195-201.

V: 0.8000=8/2 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.9000=9/1 - VER (creative visuals Or ego-loss Or loss of contact with reality)

I think it is fair to ask how the passage of a quarter century may have affected Alles' recollection and reporting of the experience. Alles indicated that his group conducted a number of human trials, and his was the only report of hallucination.

There are an abundance of excellent overviews of MDA which are essentially in full agreement, and are adequate to characterize MDA (in chronological order):

MDA, mostly 150 mg:

In spite of the expectation that MDA would be a hallucinogen, none of the subjects reported hallucinations, perceptual distortions, or eye-closed imagery within the dosages employed. Yet a similarity was pointed out by all participants between MDA and their previous experience with LSD. It was stated that both drugs had brought about an intensification of feelings, a facilitation of self-insight, a heightened empathy or aesthetic enjoyment at some point during the intoxication...

... it affects the feelings in a way which is comparable to that observed with hallucinogens, but it does not bring about the perceptual phenomena, depersonalization, or disturbances of thought which characterize those substances. (Naranjo *et al.* 1967)

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

This was first described pharmacologically by Gordon Alles (11) who reported visual effects at some 120 mg. Subsequent experience (12) on a more extensive number of subjects has shown modest, if any, distortion or change of either visual or auditory perception, but rather a pronounced increase in emotional effect, which has proved to be of considerable value in psychotherapy. (Shulgin *et al.* 1967a; Shulgin *et al.* 1967b)

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

MDA... is characterized mainly by its effects of feeling enhancement, sharpening of attention, increased fluency in associations and communication... Yet the quality that makes [MDA, MMDA, Harmaline, and Ibogaine] valuable to psychotherapy is that of facilitating access to otherwise unconscious processes, feelings, or thoughts, a quality that deserves to be called "psychedelic" in the sense of the word intended by Osmond: "mind-manifesting." Since they differ from the hallucinogens in that they do not bring about the perceptual phenomena, depersonalization, or changes in thinking characteristic of the latter and yet share with them an intensification of awareness, they might well be called non-psychotomimetic psychedelics. (Naranjo 1973) p. 5-6

V: 0.0000=0/13 - creative Visuals

E: 0.0769=1/12 - Ego-loss

R: 0.0000=0/13 - loss of contact with Reality

O: 0.0769=1/12 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

Alles' experience was mainly one of heightened introspection and attention, but at the time of the onset of subjective effects he saw illusory smoke rings about him, which led him to believe that MDA would be a hallucinogen in sufficient amounts. From my own research with the drug, this does not quite appear to be the case. In a first study designed to describe its effects in normal individuals, not one of the eight subjects reported hallucinations, visual distortions, color enhancement, or mental imagery, while all of them evidenced other pronounced reactions: enhancement of feelings, increased communication, and heightened reflectiveness, which led to a concern with their own problems and those of society or mankind. (Naranjo 1973) p. 26-27

V: 0.1250=1/7 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

One aspect of this experience is it entails the sensing of the immediate reality. In contrast with the person under the effect of LSD, who is prone to see gods or devils, impersonal forces being manifested through his personal existence, here the individual's consciousness is centered on the unique qualities of his tactile, proprioceptive, auditory,

and other sensations. And these by no means show demons or abstract principals, but the subject's particular reality. Records of MDA sessions abound in such discovery of particulars, which are often clues to unresolved past situation. (Naranjo 1973) p. 66

V: 0.1818=2/9 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.1818=2/9 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

2) *Linton-Lang Questionnaire as modified by Ludwig-Levine*. – Table 3 lists the means and percentages of items endorsed on the categories of the Questionnaire. The major effects of MDA are in the area of seeing new or changed meaning in experience (Meaning Change 45%). The drug produces only minimal changes in the sense of body awareness (Body Image Change 14%), while alterations in perception of the external environment are practically non-existent (Perceptual Change 5%). There is a moderate alteration in the perception of time (Disturbed Time Sense 29%). The low score on the Loss of Control Scale (14%) indicates that drug action at this dose level is not experienced as overwhelming or unmanageable. (Turek *et al.* 1974) p. 11

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

Judging from a summation of the impressions obtained from the questionnaire responses and clinical observations, MDA facilitates a state of mind characterized by increased introspectiveness, heightened self-awareness and greater intuitiveness and was associated with emotional states that were described as those of relaxation, acceptance, calmness and serenity. More intense emotional reactions were reported by a few of the subjects. However, they did not feel overwhelmed by, or unable to maintain perspective about their condition. Intense fear and anxiety reactions rarely occurred at this dose level. In some, the drug appeared to induce a state of greater openness in which the individual's responsiveness to music was enhanced and the capacity for rapport and empathy increased. For many of the subjects, the experience took on the overtones of deep personal and philosophical-religious meaning. (Turek *et al.* 1974) p. 12

V: 0.0000=0/8 - creative Visuals

E: 0.3750=3/5 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.3750=3/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

optically pure levo-MDA:

For the purpose of description, the dose range used in this study (75 to 200 mg) will be divided into three categories: small doses (75 mg), medium doses (125 to 150 mg), and high doses (200 mg).

Our initial experiences with small doses in this population confirmed Naranjo's observation that material from the personal history of the patient was brought into the

foreground during the period of drug action. The reliving of childhood experiences appears to have a unique quality under the effects of MDA. The ego functions are intact and provide a sense of perspective often lacking in the same type of experiences under the effects of other psychedelics (LSD or DPT). The patient maintains an awareness of the present reality and the fact that this is an experience from the past... (Yensen *et al.* 1976) p. 243-244

V: 0.1111=1/8 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

optically pure levo-MDA:

Medium doses produced a notable increase in the intensity of external catharsis and a decrease in the facility with which the experience could be shared verbally as it was taking place. The majority of patients were able to communicate verbally during experiences at this dose range; however, there was much more of a tendency to remain within the experience rather than describe it as it was taking place... There was a dramatic increase in experiences of an archetypal nature. Visions were reported with greater frequency and mystical experiences occurred with ego-transcendent aspects not encountered in low doses. (Yensen *et al.* 1976) p. 243-244

V: 0.6000=6/4 - creative Visuals

E: 0.5000=5/5 - Ego-loss

R: 0.4000=4/6 - loss of contact with Reality

O: 0.6000=6/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

optically pure levo-MDA:

High doses of MDA... Patients tended to be more absorbed in the unfolding of inner experience, less verbal, and more prone to intense catharsis. Visions were reported frequently and transcendental-mystical experiences increased in frequency and intensity. (Yensen *et al.* 1976) p. 243-244

V: 0.4286=3/4 - creative Visuals

E: 0.2857=2/5 - Ego-loss

R: 0.4286=3/4 - loss of contact with Reality

O: 0.5714=4/3 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

Because MDA affects the senses minimally, everything appears as it does usually. There are no hallucinations, illusions, or distortions, simply a great aura of peace and calm and well-being. It is not possible to pretend, as it often is with hallucinatory drugs, that the experience is coming from without. Clearly, all the important effects, including the ability to be free of anxiety and desire, are part of the human repertory, often unexpressed, to be sure, but there nonetheless. (Weil 1976)

V: 0.0000=0/6 - creative Visuals

E: 0.1667=1/5 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.1667=1/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)



MDA:

The subjective effects generally noted are quite unlike those commonly associated with psychotomimetic drugs. There is little perceptual phenomena, depersonalization, or disturbances of thought, which usually characterize these latter drugs. There is a minimal loss of ability to concentrate on and perform relatively complex visual-motor tasks. Rather, there is an intensification of feelings, a facilitation of self-insight, and the creation of a state of mind that allows increased introspectiveness and insight... (Shulgin 1978) p. 289-291

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDA:

Within this context of mixed action, there is one substance that stands unique within the psychedelic category. This material is 3,4-methylenedioxyamphetamine (MDA). By and large, this drug does not produce profound sensory disruption or hallucinations (Naranjo, Shulgin & Sargent 1967). Of all the so-called substituted amphetamine type hallucinogens, MDA has remained popular and in high demand among recreational drug users. Although it does not generally produce hallucinations, it is unique because it powerfully enhances emotions and empathy. MDA earned a street reputation as the *love drug*, largely due to this latter quality (Thiessen & Cook 1973). During the effects of the drug, subjects experience a sense of amplified emotions, empathy and a powerful emotional bond with other persons present.

MDA has pharmacological properties, both in laboratory animals and in biochemical assays, that clearly distinguish it from hallucinogenic substances such as 2,5-dimethoxy-4-methylamphetamine (DOM, STP)...

Thus, one may see that the classification of MDA as a hallucinogen was based more on legal and enforcement concerns, than on animal or human pharmacology...

MDA itself is really a unique compound among the so-called hallucinogens. It is not generally used for its hallucinogenic effect, but rather for its affect-enhancing qualities. One wonders whether it should be called a hallucinogen at all, based on its unusual pharmacology... (Nichols 1986)

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

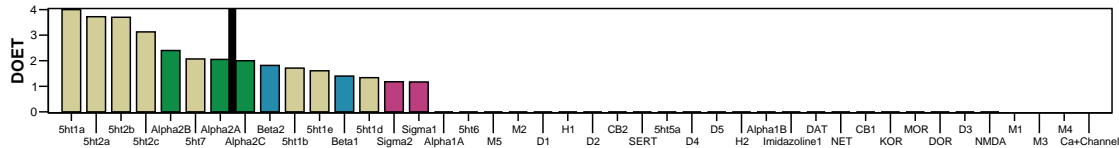
O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

(Shulgin & Shulgin 1991) report the dose range of racemic MDA as 80 – 160 mg. (Yensen *et al.* 1976) administered doses as high as 200 mg of the levo-rotary optical isomer, which should be roughly equivalent to 400 mg of the racemic compound on which the dose range was based, and described the dose response curve. In the (Yensen *et al.* 1976) study, only the “small doses (75 mg)” fall within the range considered normal by (Shulgin & Shulgin 1991). Over this “normal” dose range, we see primarily simple visuals. At the relatively high “medium” and “high” dose ranges, we begin to see the effects of 5-HT<sub>7</sub> though in relatively mild form without VER, as

would be expected for a compound with a weak 5-HT<sub>7</sub> npK<sub>i</sub> value of 2.41. (Alles 1959) report of seeing smoke rings is quite exceptional, as reports of open-eyed creative visuals are virtually unknown for MDA.

MDA does not typically produce VER.

**DOET** (Weingartner *et al.* 1970; Snyder *et al.* 1968b; Snyder *et al.* 1969; Snyder *et al.* 1970; Snyder *et al.* 1971; Weingartner *et al.* 1971; Snyder *et al.* 1974; Shulgin 1983; Shulgin & Shulgin 1991; Stolaroff 1994)



**DOET:** 4.00 5ht1a, **3.72 5ht2a**, 3.70 5ht2b, **3.13 5ht2c**, 2.40 Alpha2B, **2.07 5ht7**, 2.05 Alpha2A, 2.00 Alpha2C, 1.82 Beta2, 1.71 5ht1b, 1.61 5ht1e, 1.40 Beta1, 1.34 5ht1d, 1.18 Sigma2, 1.17 Sigma1; **0.00:** D4, Alpha1A, D3, 5ht6, D5, D1, D2, SERT, DAT, NET, Imidazoline1, Alpha1B, 5ht5a, DOR, KOR, MOR, NMDA, M2, CB2, CB1, M5, H1, H2; **ND:** M3, M4, Ca+Channel, M1

(Shulgin & Shulgin 1991) report the dose range of DOET as 2 – 6 mg. DOET has been the subject of a series of double-blind placebo controlled studies using psychometric tests to assess its effects (Weingartner *et al.* 1970; Snyder *et al.* 1968b; Snyder *et al.* 1969; Snyder *et al.* 1970; Snyder *et al.* 1971; Weingartner *et al.* 1971; Snyder *et al.* 1974). Doses ranged from 0.75 mg to 4 mg, a more than five-fold active dose range. This is an example of effects detected through psychometric tests:

**DOET:**

DOET produced a marked decrease in the proportion of high frequency associations... The decline in high frequency associations under DOET was related to an increase in low and medium strength association, with no increase in idiosyncratic associations... The DOET subjects produced less common, but not bizarre, associations. Strikingly, these less common associations under DOET were as reproducible (97.5 percent) as the high frequency baseline associations (94 percent). Usually, uncommon associations are not reproduced as readily as high frequency associations (3). This suggests that the highly reproducible “uncommon” associations produced by DOET are meaningful to the subjects but not normally accessible to consciousness. This finding accords with the enhanced “insight” reported by subjects under DOET. (Snyder *et al.* 1968b)

V: 0.0000=0/12 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.0833=1/11 - loss of contact with Reality

O: 0.0833=1/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Over the 0.75 – 4.0 mg dose range they found that there was little variation in effects:

DOET:

The lowest dose of DOET employed was readily distinguished from placebo (Table IV). The total subjective effects scores for the Ss receiving lowest doses of DOET were 7 times greater than those of Ss receiving placebo. The total subjective effect scores of Ss receiving medium and high doses were higher than those of Ss receiving lowest doses, although the difference was not statistically significant. In no Ss was there any evidence of perceptual distortion or cognitive impairment. Thus in doses 5 times greater than the dose at which subjective effects could be clearly discerned, DOET was neither hallucinogenic nor psychotomimetic. (Snyder *et al.* 1970)

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

They made clear that visual effects occurred with eyes closed but not with eyes open:

DOET:

The visual effects reported under DOET consisted of “closed-eye” imagery; there were no perceptual distortions or hallucinations. (Snyder *et al.* 1968b)

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOET:

No hallucinogenic effects or distortions of visual perception were detected in any subjects with eyes opened. Several subjects described vivid imagery when they closed their eyes. (Snyder *et al.* 1974)

V: 0.1000=1/9 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

They reached the following conclusions:

DOET:

Our results indicate that over a 5-fold range of dosage, DOET is able to produce significant subjective effects, the most prominent of which are a mild euphoria and enhanced self-awareness. These occur in the absence of hallucinogenic or psychotomimetic effects. At 5 times the minimal perceptible dose of LSD or other psychedelic drugs, marked hallucinogenic or psychotomimetic changes are usually observed. This would indicate that DOET differs qualitatively in its spectrum of psychological effects from most other “psychedelic” agents. Indeed, it is possible that in terms of its subjective effects, DOET ought not to be classified along with the other psychedelic agents. (Snyder *et al.* 1970) p. 261-262

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss  
R: 0.0000=0/10 - loss of contact with Reality  
O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOET:

Although DOET's unique dose-response characteristics reported here differ markedly from other "psychedelic" drugs, further studies at higher dose levels of DOET would be needed before one could ascertain whether DOET is qualitatively rather than only quantitatively different from other psychedelic agents. (Snyder *et al.* 1971) p. 54-55

V: 0.0000=0/9 - creative Visuals  
E: 0.0000=0/9 - Ego-loss  
R: 0.0000=0/9 - loss of contact with Reality  
O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

(Shulgin & Shulgin 1991) report the dose range of DOET as 2 – 6 mg. Doses ranging as high as 8 mg were reported in (Shulgin & Shulgin 1991) (Shulgin 2017a) (Shulgin 2017b) (Shulgin 2016).

These numerous reports at higher doses generally agree with the findings from the controlled clinical studies, with a few striking exceptions:

DOET 2.0 mg IV [intra-venous]:

intense and immediate response – with an overwhelming effect equated to at least 250 µg LSD. None of the Snyder "non hallucinogenic" energizer – this was dramatically hallucinogenic and disruptive (Shulgin 2017a) p. 95

V: 0.1111=1/8 - creative Visuals  
E: 0.0000=0/9 - Ego-loss  
R: 0.0000=0/9 - loss of contact with Reality  
O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOET 6.0 mg:

10/9/77 12:15 PM S1 = [0:00] effects at [1:15] – emotional interaction with Joe – unfair – alone at [2:15] intensely stoned [2:30] to +++ - the psychosis of 2-carbon – completely – except that there is much sensory distortion. [3:30] onto bed with radio – mental construction with eyes closed – often, walls fall in [5:15] to hill top – sensory interpretation is wild – but comfortable. [5:45] eat with some success – mental is straightening up, but sensory is still wild. Lakshmi [probably Snyder] is wrong – this is an LSD-like psychotomimetic, + psychosis aspects. [8:15] sanity OK – sensory still wild. Rotate K.R. flask without touching it. Hose on patio can be twisted at will, mentally. [12:00] try bed – no sleep, next AM – strange – but perhaps due to no sleep. Next afternoon – pretty much OK. A wild and not to unpleasant +++ - at least the sensory provides some reward for the psychosis. (Shulgin 2017b) p. 213

V: 0.5556=5/4 - creative Visuals  
E: 0.0000=0/9 - Ego-loss  
R: 0.2222=2/7 - loss of contact with Reality  
O: 0.6667=6/3 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The two reports above compare DOET to LSD, making reference to hallucination. The first report says it is “dramatically hallucinogenic” but does not indicate if this is with eyes open or closed. Rich hallucinations with eyes closed do not qualify as creative visuals. The second report makes reference to “sensory distortion” which would generally not be a creative visual, and to “Rotate K.R. flask without touching it. Hose on patio can be twisted at will” (Shulgin 2017b) which appears to be a case of a sense of movement in objects, and thus also not a creative visual. There is another report of strong visual movement effects, at a low dose:

DOET 2.5 mg:

There is much, too much, movement with my eyes closed. And an awful lot there with my eyes open. The movement on the concrete floor in the basement when I went downstairs for wood for the fireplace, was too much. I felt almost sea-sick. (Shulgin & Shulgin 1991) p. 632

V: 0.3333=3/6 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.3333=3/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

This specific visual effect, movement, is not used to recognize VER, and does not require 5-HT<sub>7</sub>.

The following high dose report suggests open-eyed patterning, an effect associated with 5-HT<sub>7</sub>:

DOET 6 mg:

Very, very reminiscent of indole effects, in patterning against white ceiling. (Shulgin 2016) Pharmacology Notes E, p. 509

V: 0.6250=5/3 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.6250=5/3 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Although DOET has a relative affinity of 2.07 at 5-HT<sub>7</sub>, which should be imperceptible, it might not be surprising to see signs of VER at 6 mg, eight times the 0.75 mg dose that produced effects statistically indistinguishable from the 4 mg dose. However the report of effects equivalent to 250 µg LSD is not to be expected from 2.0 mg of DOET (although it was taken intravenously).

DOET:

At modest levels, DOET has the reputation of being a cognitive enhancer and is largely free of those sensory distortions ... The higher levels mentioned here have never been put into the published literature. It must be noted that there is a considerable variation of individual responses to this material. The effective dose range stated is quite broad [2-6 mg]. Some people are quite sensitive. (Shulgin & Shulgin 1991) p. 633

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

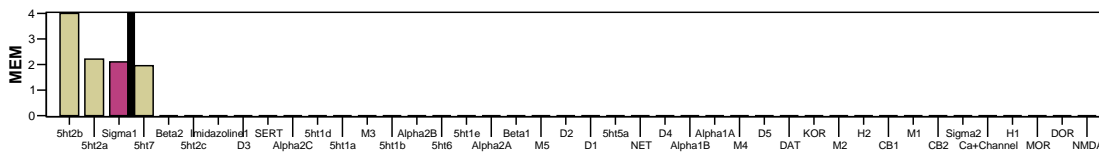
R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

It appears fair to say that VER is *not typical* of DOET, but can be seen occasionally in very high doses, or when taken intravenously. DOET does *not typically* produce VER, even at very high doses.

**Imperceptible 5-HT<sub>7</sub> relative affinity (npK<sub>i</sub> 0.00-2.00)** – The nine compounds whose npK<sub>i</sub> values at 5-HT<sub>7</sub> fall in the “imperceptible” range are MEM 1.95, DOI 1.90, DOB 1.89, DOM 1.87, 2C-T-2 1.79, 2C-B-fly 1.17, Aleph-2 1.08, MDMA 0.00, TMA-2 0.00.

**MEM** (Shulgin & Shulgin 1991) (Stolaroff 1994) (Shulgin 2016)



**MEM:** 4.00 5ht2b, **2.21 5ht2a**, 2.10 Sigma1, **1.95 5ht7**; **0.00: 5ht2c**, 5ht1a, 5ht1e, 5ht5a, 5ht6, 5ht1b, D1, D2, D3, D4, D5, Alpha1A, Alpha1B, Alpha2A, Alpha2B, Alpha2C, Beta1, Beta2, SERT, DAT, NET, Imidazoline1, 5ht1d, Sigma2, DOR, KOR, MOR, M1, M2, M3, M4, M5, H1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range of MEM as 20 – 50 mg. There is nothing in the MEM literature to suggest production of VER:

MEM:

In a study employing nine subjects with dosages ranging from 15 to 40 mg, there were consistent reports of color intensification (Shulgin 1978) p. 300  
Used in training blind raters S06Training.pdf

MEM:

wavering and flickering in the visual field, and a relatively long-lasting euphoria.  
(Shulgin 1978) p. 300

V: 0.1111=1/8 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.2222=2/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM:

I explored MEM quite thoroughly in the 20 to 30 milligram area, in these early years, and found it to be a most impressive psychedelic. In 1977, I went up to 60 milligrams and found it not to be the profound self-analysis drug I had hoped it would be... I learned to recommend dosages in the 20-30 milligrams area... (Shulgin & Shulgin 1991) p. 50

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM:

My first trial of MEM ... was not overly impressive. It revealed the characteristics of a good psychedelic, but demonstrated nothing to indicate an advantage over a number of other good compounds. (Stolaroff 1994) p. 67

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 26.7 mg (female subject):

When I listened to music, I right away forgot what the last song was, and even couldn't manage to remember it when I tried to. Also after thinking of one thing, and moving on to the next, the thing I had thought a moment ago felt distant. During this time, my husband told me that I was unfair to his brother and mother. I didn't feel offended by his comments about me. It was discussed in a matter-of-fact way, which didn't bother me at all.

I felt quite normal. It seemed that the thoughts that normally would trouble me didn't matter to me or trouble me or distract me. I also didn't actually have a lot of thoughts. But the thoughts I had were quite nice and straightforward. It's simple and comfortable. I felt quite like the normal state without drug, only more comfortable. There was no dark feeling...

My thought about this drug is that it seems to make me more with the essence of myself. The things I really care about were closer to me, and the things that don't agree with me were more distant, and they didn't bother me (even the things that bother me often in the normal state). I was with the matter of myself, more together. This was nice, and simple, it seemed to filter some thoughts out (the thoughts that don't agree with my heart). I didn't feel empty. (Shulgin 2016) Pharm 1, p. 176

V: 0.0000=0/7 - creative Visuals

E: 0.1429=1/6 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.1429=1/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 40 mg (same female subject):

I felt strengthless. And the more pronounced change was that I could not muster one single thought in my brain or feel anything. The music I usually like could not touch me at all. I always enjoy thinking, and being unable to think was so obvious that it upset me. I felt my brain was empty, blank. I was worried that I might be overdosed. Then I checked reality, and I didn't feel I was blown away, so it was good. Then I thought that I might actually be able to think, I just wasn't able to feel I could think. So I decided to try to fall asleep, since there wasn't any thought in my brain that could distract me, I should be able to sleep. I was in a dozing state, but I noticed it was more empty with my eyes closed, so occasionally I opened my eyes to have a reality check because after some time with my eyes closed I felt the emptiness was just a bit too much. It was less empty with my eyes open, even though there were not a lot of things going on in my brain either. Music felt a little far. I could have a little chat with my husband, and the chat seemed normal, even though it didn't have a lot of contents. There was no or little visual effect.

The drug is simple, and it didn't have a dark tone on it. So I was comfortable most of the time. (Shulgin 2016) Pharm 1, p. 176

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 33.3 mg (male subject):

The feeling was clear, and normal. After the transition, I was mostly bored and restless, and needed something to do. Sex was good, though difficult. At about five hours we went to watch movies because I was bored and restless. I think my dose was a little too high, whereas my wife really liked it, and was relaxed, comfortable, and not bored.

(Shulgin 2016) Pharm 1, p. 176

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 50 mg (same male subject):

It was a pretty empty experience, devoid of thoughts or feelings, meaningless. (Shulgin 2016) Pharm 1, p. 176

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 20 mg:

The breakthrough I had was the following day (and this seems to be the way MEM operates, i.e., first the energy and expansion, next day insight) was of the highest value and importance for me. I was given a methodology for dealing with my shadow parts. No small gift. And I did it all alone and the results were immediate. I am so grateful.

(Shulgin & Shulgin 1991) p. 767

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 30 mg:

There were visual phenomena, with some color enhancement and especially a considerable enhancement of brights and darks. (Shulgin & Shulgin 1991) p. 767

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MEM 50 mg:

The ascent was rapid and for the first hour I tended to an inward fantasizing with a distinct sensual tinge. There was a persistent queasiness that never left me, and it contrasted oddly with a good feeling of outward articulation and lucidity which



succeeded in coming to the fore after the introverted first hour. (Shulgin & Shulgin 1991) p. 767

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 50 mg:

Clear imaging, thinking. Intense yet serene. Good feeling of pleasantness and some euphoria. (Shulgin & Shulgin 1991) p. 767

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM 70 mg, in two parts:

The effects of the 40 milligrams were muted by another drug experiment yesterday morning, and I never got much over a plus 1. There is an erotic nature, tactile sensitivity perhaps not as delicate as with 2C-B, but it is there. At the 2 hour point, an additional 30 milligrams increased the body impact (a distinct tremor and sensitivity) but somehow not a lot more mental. I have been compromised by yesterday. (Shulgin & Shulgin 1991) p. 767-768

V: 0.0000=0/8 - creative Visuals

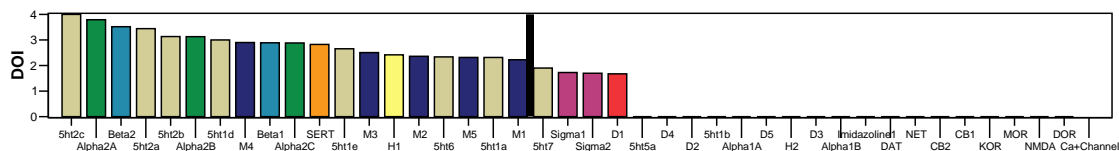
E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MEM unequivocally does *not* produce VER.

**DOI** (Shulgin & Shulgin 1991) (Erowid 2010c) (Shulgin 2016)



**DOI: 4.00 5ht2c**, 3.79 Alpha2A, 3.52 Beta2, **3.44 5ht2a**, 3.13 Alpha2B, 3.13 5ht2b, 3.00 5ht1d, 2.90 M4, 2.89 Beta1, 2.88 Alpha2C, 2.83 SERT, 2.66 5ht1e, 2.51 M3, 2.42 H1, 2.36 M2, 2.34 5ht6, 2.32 M5, 2.31 5ht1a, 2.23 M1, **1.90 5ht7**, 1.73 Sigma1, 1.70 Sigma2, 1.67 D1; **0.00:** 5ht1b, DAT, Imidazoline1, NET, 5ht5a, DOR, KOR, MOR, Alpha1B, D2, D3, D4, D5, Alpha1A, H2, CB2, CB1, NMDA; **ND:** Ca+Channel

(Shulgin & Shulgin 1991) report the dose range of DOI as 1.5 – 3.0 mg. Of the twenty-three drugs of this study, DOI has the strongest combined interaction with the two paradigmatic receptors (5-HT<sub>2A</sub> and 5-HT<sub>2C</sub>). It is also the only drug in the study to have its best hit at one of the two paradigmatic receptors (5-HT<sub>2C</sub>), and it has the fifth highest npK<sub>i</sub> value at the 5-HT<sub>2A</sub> receptor (Ray 2010). DOI also has the third highest breadth of interaction with all the receptors,

after DMT and DPT, and has the highest breadth of interaction with non-serotonin receptors. While DOI is widely used in studies of molecular pharmacology, there is very little published human pharmacology:

DOI 0.6 mg:

There was a nice spacey light-headedness for a few hours, and time seemed to move quite slowly. Then a generic sadness came over me, as I reminisced about earlier days (recalling pleasures now gone) and wondered if I would be allowed to be here on the Farm when I am old and not important. There is so much to be done, and I cannot do it all, and no one else cares. (Shulgin & Shulgin 1991) p. 634

V: 0.0000=0/6 - creative Visuals

E: 0.1667=1/5 - Ego-loss

R: 0.1667=1/5 - loss of contact with Reality

O: 0.3333=2/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOI 1.6 mg:

The general nature of the experience was depressing, with a sad view of life. There was no way I could connect with my emotions. Even my sadness was vague. (Shulgin & Shulgin 1991) p. 635

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOI 3.0 mg:

This is a clear, clean psychedelic. The eyes-closed imagery is excellent, with clearly delineated patterns, pictures, and colors. Perfect for an artist, and next time I'll devote some time to painting. (Shulgin & Shulgin 1991) p. 635

V: 0.1818=2/9 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOI 3.5 mg:

I was at a full crashing +++ for about three or four hours. There was none of the LSD sparkle, but there were moments of 'light-headedness' where one could move sideways with reality. I could leave where I was right over there, and come over here and get a strange but authentic view of where the 'there' was that I had left. It would be out-of-body, except that the body came over here with me rather than staying there. This doesn't make sense now, but it sure did then. There was no trace of body impact, and I slept late that evening, but with some guardedness due to the intense imagery. This was no more intense than with 3.0 milligrams, but it was a little bit more to the unreal side. (Shulgin & Shulgin 1991) p. 635

V: 0.4444=4/5 - creative Visuals

E: 0.2222=2/7 - Ego-loss

R: 0.4444=4/5 - loss of contact with Reality

O: 0.7778=7/2 - VER (creative visuals Or ego-loss Or loss of contact with reality)

R-DOI 2.2 ( $\pm 0.2$ ) mg:

I began to feel my spiritual world, my mind became transparent. I have no judgment, or emotions attached to the things that come to me. So my mind was transparent; what comes to me passes through me. I also felt I was just in the space the music was playing, not the one of a moment ago, not the future one. It is in this moment. As the music changes, the space changes, there was no trace of the old piece, right at the moment, no time lag, no speculation for the future. My inner side it seems doesn't bring things to me, what I noticed is from the outside, like I process the outside information as it is.

The flowers looked beautiful, much more beautiful than usual. They have a presence that is so distinctive, with great detail. But the beauty is not all. It is how we can view flowers, how we can be with them that is fantastic. It's almost like Buddha's vision. It's so easy to achieve to be with them. I just look at them long enough, then everything starts to float, the space is moving, until only me and flowers are steady. The flowers are so in front of me, just bare flowers with their unbelievable presence and beauty which is so intense so detailed so calm that it's almost menacing; and just bare me, facing each other, shining through each other. We are in our space, this is an alternate world moment (as profound as an out of body experience, this one is in another space with my body and my mind, totally there, and it's brief) some cosmic feeling, but it's not scary, it's totally beautiful, like in Buddha's presence. It's a space with just me and flowers looking at each other, there is no other distraction. The surroundings are floating, me and flowers are the fixation of each other's stare and all our soul and mind are just on each other. I did it again and again. And I could stop when I wanted to stop (just relax my attention). It's just so fantastic. When my mind felt less transparent, I began to feel sad that the people I love could not see it.

We went out for a walk to a park. The world I saw was just beautiful. The plants' presence, every leaf, every tiny twig, the pine tree, I felt that I have ignored so much beauty in my daily life. (Shulgin 2016) Pharm 1, p. 40

V: 0.5455=6/5 - creative Visuals

E: 0.1818=2/9 - Ego-loss

R: 0.5455=6/5 - loss of contact with Reality

O: 0.6364=7/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

R-DOI 2.2 ( $\pm 0.2$ ) mg:

I also feel the space is different. It might be because I have a different sensitivity with the light and shade. The hall felt narrower. The diagonal distance between me standing beside the microwave oven to the far corner of the dinning room is longer than usual. When I look at the wall, the wall is actually not totally even, if I looked at it long enough, it began to float, some images would come out, and they are moving. I glanced at a magazine, the characters were higher than the page, they are 3-dimensional with their shade. (Shulgin 2016) Pharm 1, p. 40

Used in training blind raters S06Training.pdf

R-DOI 2.6 ( $\pm 0.2$ ) mg:

today's experience produced a fantastic appreciation of beauty, like what I have read about for mescaline, but never experienced before, better than what I have experienced on mescaline or DOM. I saw the flowers in all their detail, and greatly enjoyed their beauty. (Shulgin 2016) Pharm 1, p. 40

V: 0.1000=1/9 - creative Visuals

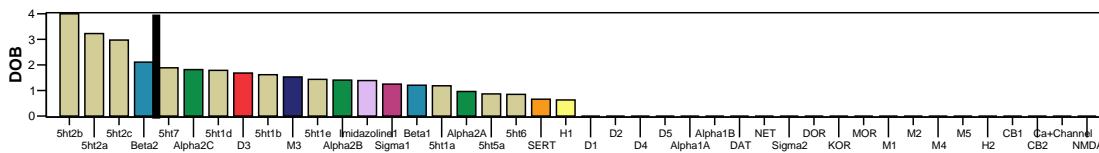
E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOI does not produce VER.

**DOB** (Shulgin *et al.* 1971) (Shulgin 1981) (Shulgin & Shulgin 1991) (Shulgin 2016)



**DOB:** 4.00 5ht2b, **3.23 5ht2a**, **2.97 5ht2c**, 2.11 Beta2, **1.89 5ht7**, 1.82 Alpha2C, 1.79 5ht1d, 1.68 D3, 1.62 5ht1b, 1.53 M3, 1.44 5ht1e, 1.41 Alpha2B, 1.39 Imidazoline1, 1.25 Sigma1, 1.21 Beta1, 1.18 5ht1a, 0.96 Alpha2A, 0.87 5ht5a, 0.85 5ht6, 0.66 SERT, 0.63 H1; **0.00:** D5, D2, D4, NET, D1, Alpha1B, Sigma2, DOR, KOR, MOR, M1, M2, DAT, M4, M5, Alpha1A, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range of DOB as 1.0 – 3.0 mg. DOB is one of two drugs in this study (together with MEM) which is completely selective for the three 5-HT<sub>2</sub> receptors, as all non-5-HT<sub>2</sub> receptors have  $npK_i$  values below the presumed 2.15 limit of perceptibility. While MEM has perceptible affinity only for 5-HT<sub>2A</sub> and 5-HT<sub>2B</sub>, DOB has perceptible affinity for 5-HT<sub>2A</sub>, 5-HT<sub>2B</sub>, and 5-HT<sub>2C</sub>. As such, DOB should be the ideal drug for demonstrating the 5-HT<sub>2</sub> paradigm of psychedelic drug action.

**DOB:**

In clinical evaluation it proved to enhance effectively both emotional and intellectual perception, without the imagery and perceptual distortions commonly encountered with many of the chemically related psychotomimetics. (Shulgin *et al.* 1971) p. 103

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

**DOB:**

It is apparent from table I that there is an increase of both intellectual and emotional stimulation with dosages up to 2 mg, whereas perceptual enhancement seemed not to be dose dependant. Perceptual distortion did not occur at any dose level.

In general the effects of 4-bromo-2,5-dimethoxyphenylisopropylamine were the enhancement of intellectual and emotional thinking together with an increase in the level

of fluency and attention while maintaining full communication capabilities. This compound is therefore similar to 3,4-methylenedioxyamphetamine (MDA) [7] except that here the subjects were more active and had greater contact with the environment. The sense of added significance in ordinary events and motivation toward introspection were similar to that of the hallucinogens such as mescaline, but with a complete lack of imagery or perceptual distortion. This compound on the basis of these preliminary trials would appear to be potentially as useful an adjunct to psychotherapy as MDA [7].

(Shulgin *et al.* 1971) p. 105

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB:

The effective oral dosage of DOB is 2-3 mg of the racemate or 1-2 mg of the “R” isomer. The chronology of effects is extremely long-lived. The first awareness of change is noted in about an hour and full intoxication is rarely achieved until the three or four hour point. During the plateau (4<sup>th</sup> to 10<sup>th</sup> hour) there is rich fantasy and easy access to personal problems (eyes closed) but little visual distortion. A gradual descent follows with achievement of starting baseline levels at the 24<sup>th</sup> to 36<sup>th</sup> hour following ingestion.

(Shulgin 1981)

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB 0.4 mg:

There was a distinct enhancement of visual perception, and some strengthening of colors. A clean, cold feeling of wind on the skin. I felt an enriched emotional affect, a comfortable and good feeling... (Shulgin & Shulgin 1991) p. 620

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

R-DOB 0.8 mg at 10:15 AM:

The music didn't appeal to me, most of the time I could just ignore it. Around 1:15 PM, I noticed that music was a bit complicated. It seemed that there were a lot of elements, even though sometimes I could feel the voice had a lot of feelings. I didn't care about music. And I felt I was shut out, kind of like nothing was going on. I complained to him that music was too complicated and I wanted him to change it. So he changed the music. I am not sure if the transition period was passed at that moment. After he changed the music, I felt really good. I was high. For one moment, I felt it's like I was in my parents' hands, in their loving presence. I was relaxed, no worries. It felt warm, stable. I felt good all the rest of the experience. But it also seemed that that's the most I felt.

I went to take a shower. Even though I could focus on thinking something, there were not a lot of contents. I also laughed when I tried to think of the movie we watched the night before. All the thoughts were brief.

I didn't feel as empty as I felt in the MEM experience. But there was not a lot going on in my mind. It's quite simple. It's not rich at all, kind of boring. Food didn't taste interesting, but edible.

At about 6 PM, we went to watch a movie. We tried to watch one, but it seemed that we could not follow it readily, so we watched some part of a comedy again, and I laughed a lot. After that I was down to the baseline enough to watch a more complicated movie.

At that time, I noticed the world was more expansive and more connected and richer than what I felt when I was high on the drug. (Shulgin 2016) Pharm 1, p. 146

V: 0.0000=0/9 - creative Visuals

E: 0.2222=2/7 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.2222=2/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB 2.0 mg:

There was ... an incredible Moebius strip representation of reality at the intellectual level.

I was able to enter into personal problems easily, and get out again when I chose to.

(Shulgin & Shulgin 1991) p. 620

V: 0.1429=1/6 - creative Visuals

E: 0.1429=1/6 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.2857=2/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB 2.8 mg:

About three hours into this I had a severe cramp, and had a near fainting response to the

pain, and yet there was no pain! I felt that I was very near a loss of consciousness, and

this was most disturbing. There were flashes of depersonalization. I saw rings around the moon with prismatic colors, and there were long-lasting "after-images" following any

viewings of points of light. (Shulgin & Shulgin 1991) p. 620

V: 0.2000=2/8 - creative Visuals

E: 0.3000=3/7 - Ego-loss

R: 0.3000=3/7 - loss of contact with Reality

O: 0.4000=4/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB 3.0 mg:

This was a complex, but a very good day... Wunnerful. It's been one heck of a good

experiment, and I can't understand why we waited nine years to try this gorgeous stuff.

Without going into the cosmic and delicious details, let's just say it's a great material and a good level. (Shulgin & Shulgin 1991) p. 620-621

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB 3.0 mg:

There was a grey, iron weight on my soul.

*I'm stoned out of my gourd. No fun, no fun. Wonder if there's going to be a glimmer of hope anywhere in this.*

*The image I'm getting is of an awful cosmic indifference.*

I haven't been paying attention to the effects, actually, because I've been too busy with concepts and thoughts and all that there kind of stuff.

Everything around me was dancing a little at the edges and flowing in the center...

(Shulgin & Shulgin 1991) p. 291-293

V: 0.2000=2/8 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0909=1/10 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB:

Myron: I'm surprised that DOB hasn't worked well.

Jacob: We've tried it, and some of them will say, "Yeah, it was a nice trip but I get more out of \_\_\_ or I'd rather have \_\_\_." It doesn't do anything more for me than one of these others. I like to keep it down to just a few. (Stolaroff 1997) pp. 85-86

V: 0.0000=0/8 - creative Visuals

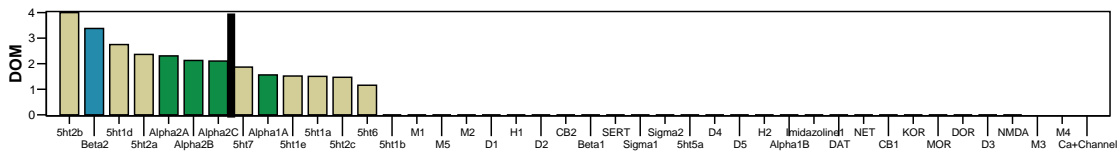
E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOB unequivocally does *not* produce VER.

**DOM** (McNeill 1967) (Snyder *et al.* 1967) (Cabe 1968) (Snyder *et al.* 1968a) (Snyder *et al.* 1968b) (Faillace *et al.* 1970) (Snyder *et al.* 1970) (Weingartner *et al.* 1971) (Shulgin 1977) (Shulgin & Shulgin 1991) (Shulgin 2016)



**DOM:** 4.00 5ht2b, 3.38 Beta2, 2.75 5ht1d, **2.36 5ht2a**, 2.30 Alpha2A, 2.13 Alpha2B, 2.10 Alpha2C, **1.87 5ht7**, 1.56 Alpha1A, 1.52 5ht1e, 1.51 5ht1a, **1.47 5ht2c**, 1.16 5ht6; **0.00:** D3, 5ht1b, D1, Alpha1B, 5ht5a, D4, D5, Beta1, D2, SERT, DAT, NET, Imidazoline1, Sigma1, Sigma2, DOR, KOR, MOR, M1, M2, CB2, CB1, M5, H1, H2, NMDA; **ND:** M3, Ca+Channel, M4

(Shulgin & Shulgin 1991) report the dose range of DOM as 3 – 10 mg. DOM has been described as hallucinogenic (McNeill 1967; Snyder *et al.* 1967; Meyers *et al.* 1968; Snyder *et al.* 1968b; Geller & Boas 1969; Hollister *et al.* 1969; Smith 1969; Snyder *et al.* 1970; Weingartner *et al.* 1971; Shulgin 1973; Angrist *et al.* 1974; Stafford 1992; Lee & Shalin 1985); psychotomimetic (Solursh & Clement 1968; Hollister *et al.* 1969; Smith 1969; Snyder *et al.* 1970; Shulgin 1978); like amphetamine combined with LSD (Smith 1969; Grinspoon & Bakalar 1997); similar

to/comparable to/resemble/like LSD (Snyder *et al.* 1967; Meyers *et al.* 1968; Solursh & Clement 1968; Hollister *et al.* 1969; Shulgin 1969; Smith 1969; Shulgin 1977; Shulgin 1978; Grinspoon & Bakalar 1997); or more powerful/strong/intense than LSD (Anonymous 1967; McNeill 1967; Meyers *et al.* 1968; Geller & Boas 1969).

I will argue that this is a misunderstanding. DOM obtained a reputation as a heavy psychedelic in the 1960s, largely because it was distributed (as STP) in large doses that provoked physical reactions which were confused with the central effects:

DOM:

They speak of a maelstrom of relentless energy... The energy seems to manifest itself physically. "You feel like your body is a conductor for tens of thousands of volts," said a user. "I was desperate for a ground." People tripping on STP physically tremble with the energy sensation. It is a stretching, quivering shaking experience. (McNeill 1967)

V: 0.1000=1/9 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM:

As used on the street in the 1960s, in doses of 10 to 30 mg, it is like amphetamine combined with LSD but longer-lasting than either. The effects continue for so long, ebbing and returning, that the user may think he will never recover. It seems that DOM produces more adverse reactions, including flashbacks and prolonged psychosis, than most other LSD-like drugs. At doses of 5 to 8 mg used experimentally, the effects are much milder and not nearly so long-lasting. (Grinspoon & Bakalar 1997) p. 27

V: 0.1250=1/7 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The physical effects were often noted in reports from various authors, at all doses:

DOM 1.4 mg:

I feel I am paying a physical price... I am still shaky as if my body had had a vigorous drug blow (Shulgin 2017a) p. 88-89

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 5.0 mg:

heavy body – largely unpleasant (Shulgin 2017b) p. 212

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality



O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 5 mg:

I was aware, off and on, of the energy tremor. It was still strong, but I was getting used to it. (Shulgin & Shulgin 1991) p. 226

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 8 mg:

a bit too much physical. (Shulgin 2017d) Pharmacology Notes 5, p. 606

V: 0.0000=0/12 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.0000=0/12 - loss of contact with Reality

O: 0.0000=0/12 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 9.1 mg:

The first 4.5 hours felt like an agonizing overdose. I'm surprised, because last time I took 8 mg and had one of the best experiences ever. But after 4.5 hours it settled down to an absolutely beautiful experience. (Shulgin 2016) Pharm 1, p. 135

[fragment of report whose blind rating is reported below]

DOM 11 mg:

When I took 10 mg a few years ago I had a wonderful experience, one of the best psychedelic experiences ever. But 11 mg today was an agonizing overdose that I had to endure for six hours, before a gradual awakening over a period of a few more hours, which at no point led to anything good. Seems that it is dangerous to push this drug to higher doses, and what a difference 10% can make!!! ... a crushing, shattering, painful overdose. During the worst of that overdose, I feared that it might cause some kind of neurological damage. (Shulgin 2016) Pharm 1, p. 135

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 12 mg:

The body tremor feels like poisoning, there is no escaping the feeling of being disabled, but at least there is no nausea. (Shulgin & Shulgin 1991) p. 640

V: 0.0000=0/5 - creative Visuals

E: 0.0000=0/5 - Ego-loss

R: 0.0000=0/5 - loss of contact with Reality

O: 0.0000=0/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM:

The sympathomimetic influences on the autonomous organs are very intense, with the patient having an extremely dry mouth, awareness of a rapid heart beat, and pupillary dilation with photophobia and difficulty of accommodation. (Meyers *et al.* 1968)

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM:

the physiological effects of STP are much more intense than with LSD. The patient has a rapid heart rate, widely dilated pupils with photophobia and an extremely dry mouth. A somewhat similar intoxication picture can be seen with belladonna intoxication...

Because of the intense physiological and psychological effects of STP, there appears to be a higher incidence of acute panic reactions associated with the drug experience than with other psychotomimetic drugs including LSD. This increased incidence, appears to be related to the duration of the reaction (e.g., the patient feels the reactions will never end and he is going "crazy"), also the intensity of the amphetamine-like peripheral effects, and misinterpretation of psycho-physiological effects (e.g., the patient feels his rapid heartbeat and shortness of breath are a heart attack)...

...widely dilated pupils, rapid heart rate, dry mouth and fine motor tremor...

It appears that the effects of STP are like a combination of amphetamine and LSD with the hallucinogenic effects of the drug very often putting the peripheral amphetamine-like physiological effects out of perspective, with subsequent interpretation of these effects as life threatening... (Smith 1969)

V: 0.1111=1/8 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.2222=2/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM:

The predominant findings were evidence of sympathetic stimulation: pupillary dilatation, increased deep tendon reflexes, tremor and increased pulse rate (Hollister *et al.* 1969)

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

(Hollister *et al.* 1969) concluded that "The strong sympathomimetic actions of this drug were ... probably mediated through beta-adrenergic receptors". This conclusion is supported by the NIMH-PDSP affinity profile which shows the second-best hit to be beta-2 (Ray 2010).

This overview is in my opinion inaccurate:

DOM:

In low doses, this compound produces a mild euphoria. Doses greater than 3 milligrams may cause pronounced hallucinogenic effects lasting about 8 hours and similar to those produced by hallucinogenic doses of lysergic acid diethylamide, mescaline, and psilocybin. (Snyder *et al.* 1967) p. 669

V: 0.2222=2/7 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.2222=2/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

It seems to be based on hearsay from the '60s, due to misinterpretation of the physical overdose. There was little recognition that the peripheral effects are distinct from the central effects. It appears that it was believed that the physical symptoms were an integral part of the psychedelic experience:

DOM:

A key to survival in the STP experience seems to be an ability to surrender to the energy flow of the drug. Resisting the rush or holding back can lead, many report, to an incredibly frustrating, up-tight experience. (McNeill 1967)

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Most reports do not show the drug to produce VER. Even the (McNeill 1967) article which vividly describes the physical symptoms implies a lack of VER:

DOM:

STP seems to lack the disorientation of acid. Although the audio and visual hallucinations are vivid, a girl explained, "everything looks like it does when you're straight. It's like being on the other side of a glass wall. There also seems to be less identity confusion than under LSD. You know who you are," she said. (McNeill 1967)

V: 0.2500=2/6 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.2500=2/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Although this description used the word "hallucinations", what it actually described is not hallucination. This illustrates the pervasive bias toward calling this drug hallucinogenic, which exists in both the popular and scientific literature.

These are typical DOM reports:

DOM 2.3 mg:

Mood elevation at 2-3 hrs. After 3 hours, emotional effects become more pronounced, enhancement of color also. Very little distortion of perception, no disorientation, no creeping or flowing, but color enhancement considerable. The emotional content and empathy for others was closer to mescaline than to amphetamine, a welcome change. (Shulgin & Shulgin 1991) p. 639

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 2.3 mg:

Terry, evaluated 2.3 milligrams. and reported an extraordinary mood elevation, with no indication of any nausea whatsoever. In the third hour, he found a pronounced enhancement of odors and of emotional interactions, with a richness of empathy.

(Shulgin & Shulgin 1991) p. 55

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 3 mg:

In the middle of the experience I found that I was able to separate components of complex things so as to evaluate them separately. There is no need to respect their normal purpose. The sharpness of observation is enhanced, but one can focus at every different depth of a thing or a concept. Colors are not just brighter; there are more of them. There is a profoundness of meaning inherent in anything that moves. A line of thought or a bit of personal history ties the thinker to the objects that had been thought of, or once experienced. It is this relationship that will prove productive. Not like in a movie which is circular in its totalness, but as in true life where the future is the result of your own involvement with everything about you. (Shulgin & Shulgin 1991) p. 639

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 0.2500=2/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 2.7 and 3.3 mg:

The subjective effects of the two dose levels of DOM resembled those of DOET [1.5 mg] and were distinguishable by blind analyses of tape transcripts from placebo. There was a moderate euphoria and subjective reports of enhanced self-awareness.

There were no hallucinogenic or psychotomimetic effects in any subjects. The only perceptual effects were reports of "closed-eye" imagery... (Snyder *et al.* 1968b)

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality  
O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 2.7 and 3.3 mg:

there were no hallucinogenic or psychotomimetic effects. The only perceptual effects were “closed eye imagery” occurring in 3 of the 6 Ss. (Snyder *et al.* 1970)

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/5 - Ego-loss

R: 0.0000=0/5 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 2.7 and 3.3 mg:

our subjects did not report experiencing any visual hallucinations. However, the subjects reported various psychological effects such as visual imagery, body sensation and mood changes, an increase in thought processes, minimal feelings of depersonalization, and some distortion in time perception. (Faillace *et al.* 1970)

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 2.7 and 3.3 mg:

there were no hallucinations or perceptual distortions reported during regularly taped interviews or at any time during the experiment. (Weingartner *et al.* 1971)

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 3.5 mg:

Heightened sense of hearing, smell was prevalent throughout the day. Visual senses also heightened. Spring seemed to be busting out all over. Laughter almost uncontrollable, with a fabulous floor show going on most of the day. It didn't take much food to fill me up, but I kept on eating anyway. Everything tasted delicious. (Shulgin 2017c)

Pharmacology Notes 3, p. 359

V: 0.0833=1/11 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.0000=0/12 - loss of contact with Reality

O: 0.0833=1/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 4 mg:

It is more arousing (like amphetamine) than depressing (like phenobarb)... Then at the fourth hour, it went totally outside of me. I saw the clouds towards the west. THE CLOUDS!!! No visual experience has ever been like this. The meaning of color has just changed completely, there are pulsations, and pastels are extremely pastel. And now the oranges are coming into play. It is a beautiful experience. Of all past joys, LSD,

mescaline, cannabis, peyote, this ranks number one. Normally I have no color effects with mescaline. A dynamic experience. Feels good, too. (Shulgin & Shulgin 1991) p. 639

V: 0.2000=2/8 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 4.1 mg:

the effects were noted at about half an hour, and between 1-1/2 and 3 hours there was a matter-of-fact but impressive recounting of visual and interpretative effects similar to those of mescaline. It wasn't until his fifth hour that these really broke through, and his notes are replete with superlatives. For him, there were colors and textures without precedent, as he had no past experience with color effects from mescaline. (Shulgin & Shulgin 1991) p. 56

V: 0.3750=3/5 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.3750=3/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 5 mg:

Effects came on smoothly with enhanced perception – magnification of light, color, odors. Very pleasant and beautiful, except for some dragging negative feeling. All increased to high intensity – both the beauty, and at times the negativity. The enhancement of beauty and heightened perception was the greatest I have ever experienced, with the one single exception of not feeling close to the celestial level. The negative feelings at times grew to considerable intensity. This seemed to be mostly repressed anger at \_\_\_\_\_. At times the negativity disappeared completely, and I broke through to most enjoyable, even hilarious experiences. I alternated about 50-50 between joy and discomfort. (Shulgin 2017c) Pharmacology Notes 3, p. 357

V: 0.0909=1/10 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 8 mg:

There is a rich curly-imaged eyes-closed show that interlocks closely with music. It is occasionally an off-beat fantasy and not directly knit together, and even occasionally unenjoyable. But always intense and completely appropriate to the music... Overall a rolling +++... (Shulgin & Shulgin 1991) p. 640

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 8 mg:

It felt like in the season when all the fruits ripen; the world was golden, and it was so full of life. We sat looking out in our yard. It was such a heavenly place, the peaceful world connected with my tranquil consciousness. It was so perfect. Then I looked at the flowers. The flowers had that inner glow, shimmering, and I could also sense that the fragrance was seeping from their inside. They were so un-intrusive, so modest. As long as we paid attention to them, they showed their beauty and life to us. They were the most beautiful flowers I have ever seen. (Shulgin 2016) Pharm 1, p. 135

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 9.1 mg:

The first 4.5 hours felt like an agonizing overdose. I'm surprised, because last time I took 8 mg and had one of the best experiences ever. But after 4.5 hours it settled down to an absolutely beautiful experience.

These are the feelings that life should give to everyone, the genuine joy of life, the sweetness of it, the richness of it. It's the happiness exuding from your inner heart.

When you fall in love or have a high achievement, a spark suddenly lights your life; but this joy is more like a sea from within, not a spark from without. It's very meaningful, loving, and genuine. It's like the happiness of a home, a perfect world where there is no harm..., it's so secure, content, so free, and peaceful.

There are a lot of details when I have this feeling. It's like coming home to your mother's arms, the smoke from the chimney when the dinner is getting ready, the bustle in the street, and raindrops on the roof. It's everything come to your life and you feel it and it registers in your mind and is cherished within your heart. It's just lively. It's abundant. There is the feeling of abundance and richness, a bit elegant, a perfect world, I saw things more artistic. (Shulgin 2016) Pharm 1, p. 135

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 10 mg:

If on this page I shall have expressed it to you then it is true that DOM has the glory and the doom sealed up in it. All that's needed to unseal it is to surround it with a warm living human for a few hours. For that human for those hours all the dark things are made clear. (Shulgin & Shulgin 1991) p. 640

V: 0.0000=0/11 - creative Visuals

E: 0.0833=1/11 - Ego-loss

R: 0.0000=0/12 - loss of contact with Reality

O: 0.0833=1/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

DOM 12 mg:

The development was extremely rapid, something more like LSD than previously remembered. The body tremor feels like poisoning, there is no escaping the feeling of being disabilitated, but at least there is no nausea. This transition ended and the trauma cleared completely at about the second hour. The music was exceptional, the erotic was exceptional, the fantasy was exceptional. (Shulgin & Shulgin 1991) p. 640

V: 0.0833=1/11 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.1667=2/10 - loss of contact with Reality

O: 0.2500=3/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

However, there was a gold standard report suggesting open-eyed creative visuals at a low dose that fits my definition of VER:

DOM 3.2 mg:

The subject who received 3.2 mg experienced a pronounced hallucinogenic effect like that which might occur after taking a hallucinogenic dose of lysergic acid diethylamide (LSD). Ten hours after taking the drug, he described the preceding experience, "The first effect came during lunch (2 hours after administration of the drug) when I started staring at the orange sherbet which was beautiful, brilliant orange, falling disorganizedly like a whirlpool. ... Later (5 hours after taking the drug), I began shrinking, and water in the glass on the table was getting bigger and moving toward me, coming to envelop me. ... I was really scared. ... I saw a witch doctor, then a horse on the wall. ... Then the ceiling started moving up and down and was purple and yellow. ... I felt I was losing control." (Snyder *et al.* 1967)

V: 1.0000=11/0 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.1818=2/9 - loss of contact with Reality

O: 1.0000=11/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The above report of creative visuals produced by DOM was quickly challenged in the same journal:

That suggestion or expectation in a subject affects the outcome of an experiment is common knowledge, particularly where hallucinations are induced (for example, in sensory deprivation experiments). Snyder, Faillace, and Hollister state "subjects were told that they would receive a drug ... presumably a hallucinogen ...." These instructions are somewhat more than a suggestion that hallucinations were to be expected. Hallucinogens have achieved great notoriety, and their psychological effects are widely known. It is probable that suggestion influenced the results ascribed to DOM. (Cabe 1968)



Here is what (Snyder *et al.* 1967) reported about what they told their subjects:

Subjects were told that they would receive a drug called DOM, which was presumably identical to the hallucinogen STP, but that their dose would be considerably smaller than that thought to occur in STP tablets. (Snyder *et al.* 1967)

(Snyder *et al.* 1968b) subsequently reported:

DOM:

The actions of DOM at 2.7 and 3.3 mg. were similar and resembled those of 1.5 mg. of DOET. Although DOM at these doses produced no pseudo-hallucinations or hallucinations, there was some “closed-eye” imagery. In a previous study we reported that one subject had a hallucinogenic experience after ingesting 3.2 mg of DOM. The six DOM subjects in the present study and six others in a Palo Alto study (4,12) reported no hallucinogenic effects at comparable doses. (Snyder *et al.* 1968b)

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

They state that at doses of 2.7 and 3.3 mg: “There were no hallucinogenic or psychotomimetic effects in any subjects” (Snyder *et al.* 1968b), and “our subjects did not report experiencing any visual hallucinations” (Faillace *et al.* 1970), and they acknowledge that the one example of hallucinations reported at 3.2 mg was exceptional (Snyder *et al.* 1968b). However, they also state: “We have found it [DOM] to be uniformly hallucinogenic in doses exceeding 5 mg./70 kg” (Snyder *et al.* 1968b).

The claim that DOM is hallucinogenic at higher doses is based exclusively on (Hollister *et al.* 1969), which tested DOM in the 2 – 14 mg dose range. This study did not use controls, and was not blind. Although they tape recorded the subjective reports of the experience at intervals throughout, this data was not presented. Instead the authors assembled a table summarizing the tape-recording data at different time intervals, in the categories “Somatic”, “Perceptual”, and “Psychic.” This method is subject to being influenced by the biases of the authors. The Perceptual column of the table includes the following entries:

DOM:

**30 min**

Blurred vision

Voices distant, echo effect

**1 hour**

Visual illusions

Increased contrasts

Increased colors

Multiple surfaces

Increased after-images

Light patterns, eyes closed

Objects vibrate  
Hearing more acute, voices echo-like  
Sounds perceived as lights  
**1½ hrs**  
Visual illusions  
Same, plus  
Halos around objects  
Colored patterns, eyes open  
Increased peripheral vision  
Stroboscopic effects  
Time sense distorted, time meaningless

**2 hrs**  
Same, plus  
Kaleidoscopic patterns  
Spatial distortions  
Difficulty focussing

**2½ hrs**  
Same, plus  
Objects move  
Surfaces undulate  
Patterns from sounds

**3 hrs**  
Same, plus  
Altered perspectives  
Distorted body image  
Awareness of skeletal structure

**4 hrs**  
Same, plus  
Faces distorted  
Enhanced sensory experiences

**5 hrs**  
Most perceptual effects Still present, but waning

**6 hrs**  
Definite waning of all perceptual effects

**7 hrs**  
Most effects dissipated (Hollister *et al.* 1969)

V: 1.0000=8/0 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 1.0000=8/0 - VER (creative visuals Or ego-loss Or loss of contact with reality)

There is a second table which summarizes effects detected through questionnaire data. The Perceptual section lists these effects:

DOM:

Blurred vision

Double or multiple images

Vibration of objects

Visual hallucinations

Shapes distorted

Objects appeared lighter

Colors more vivid

Body looked distorted

Details stood out

Contrasts increased

Time slower subjectively

Hearing increased (Hollister *et al.* 1969)

V: 0.2000=2/8 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Most of the perceptual effects listed in the two tables are simple visuals, not creative visuals. Some are difficult to categorize without more information (e.g., are the eyes open or closed?):

Visual illusions

Patterns from sounds

Visual hallucinations

Yet there is one that clearly implies VER:

Colored patterns, eyes open

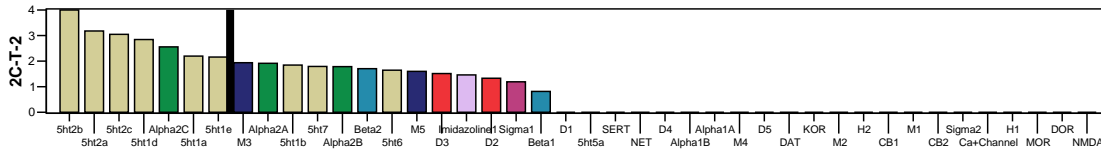
The effects of DOM are slow to develop. It typically takes about three to four hours to clear the transition and enter the plateau in which the characteristic effects of DOM manifest. Thus I find it odd that the visual effects that are the strongest candidate for VER, “Colored patterns, eyes open”, are reported in the 1½ hrs – 2 hrs time period.

Given that the actual subjective reports were not presented in the publication, this is a very weak basis on which to categorize DOM as producing VER. It is likely that the strong simple visual effects would have been labeled as “hallucinogenic” in 1968. Mescaline is generally classified as hallucinogenic, yet its open-eyes visual effects are also generally restricted to simple visuals.

Despite the claims of (Snyder *et al.* 1968b) that “We have found it [DOM] to be uniformly hallucinogenic in doses exceeding 5 mg./70 kg”, I have reviewed all available reports of the DOM experience and found only the single report of a single subject (at 3.2 mg) cited in (Snyder *et al.* 1967) that illustrates VER, while all other DOM reports show only simple visuals.

I believe that we can reasonably conclude that DOM does *not* typically produce VER.

**2C-T-2** (Stolaroff 1990) (Shulgin & Shulgin 1991) (Stolaroff & Wells 1993) (Stolaroff 1994) (Shulgin 2016)



**2C-T-2:** 4.00 5ht2b, **3.18 5ht2a**, **3.05 5ht2c**, 2.84 5ht1d, 2.56 Alpha2C, 2.20 5ht1a, 2.16 5ht1e, 1.94 M3, 1.92 Alpha2A, 1.84 5ht1b, 1.79 Alpha2B, **1.79 5ht7**, 1.70 Beta2, 1.64 5ht6, 1.60 M5, 1.51 D3, 1.46 Imidazoline1, 1.33 D2, 1.19 Sigma1, 0.81 Beta1; **0.00:** D1, 5ht5a, SERT, D4, NET, Alpha1A, Alpha1B, Sigma2, DOR, KOR, MOR, M1, M2, DAT, M4, D5, H1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range for 2C-T-2 as 12 – 25 mg.

**2C-T-2:**

Data were collected on 40 subjects who took 2C-T-2 for the first time and eight subjects who took 2C-T-7 for the first time...

Both drugs are active over a dose range of 12 to 30 mg, with 2C-T-2 being somewhat more potent. They are similar in effect and reach full intensity in approximately two hours, with a useful working plateau near maximum intensity lasting about five hours. The descent is quite gradual and generally euphoric, providing several additional hours of heightened clarity that may be used to reflect on the prior experiences. Consequently, an entire day is devoted to the experience. While the action of the two drugs is similar, 2C-T-7 is somewhat more intense and perhaps a bit longer acting. An interesting property of both drugs is that, should the initial dose prove inadequate, additional doses may be taken as late as five hours into the experience with an immediate increase in effect.

In terms of activity, both of these drugs elicit empathic qualities, which led to free communication and feelings of well-being. At the same time, they have emotional-releasing qualities that afford exploration of repressed feelings, personal dynamics, and a wide range of thought levels, including the mystical levels of consciousness.

About one-fifth of the subjects reported physical side effects usually associated with hallucinogenic drugs, including transient muscle tension, nausea, and increased heart rate and temperature. While sometimes distracting, such symptoms did not interfere in most cases with the eventual enjoyment and constructive utilization of the experience.

Nothing was observed that would contraindicate further use of these substances.

About 60% of the subjects reported that their performance improved on such items as clarity of thought, flow of insights, communication with others, visual perception, and perception of a universal level of meaning and significance. About 10% felt that their performance on such items worsened. Forty-one subjects said that they would repeat the experience, while four other subjects would not. (Stolaroff 1990)

V: 0.0000=0/5 - creative Visuals

E: 0.2000=1/4 - Ego-loss

R: 0.0000=0/5 - loss of contact with Reality

O: 0.2000=1/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

## 2C-T-2

is active over a dose range of 12 to 30 m.g. It reaches full intensity in approximately two hours, with a useful working plateau near maximum intensity of about five hours. The descent is gradual and generally euphoric, providing several additional hours of heightened clarity to ponder about and assimilate the events of the day. While preserving some of the centering effects of MDMA, for most subjects it results in more emotional opening and permits a wider exploration of inner feelings and freedom of thought. In this regard it is considerably more like LSD, although free of the driving effect of the latter. The 2C-T-2 subject is also less likely to fall into holes of deeply repressed material. The long duration of peak effects provides the opportunity to explore a variety of interests and perceptions. 2C-T-2 promises to be a more powerful working material than MDMA. While permitting a greater range of exploration, it also permits repressed material to surface more readily, sometimes without the saving, centering quality of MDMA. This can at times be uncomfortable. (Stolaroff & Wells 1993) p. 101-102

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

## 2C-T-2:

Dose: 10 m.g. to 30 m.g., Average: 15.7 m.g.

[Note: 2C-T-2 summary data for subjects 1, 2, 5, 6, 17, and 23 are not reported]

2C-T-2 subject no.

3. Male age 25. I can recall thoughts and clear patterns, have stronger drive to hold center. (Stolaroff & Wells 1993) p. 103-106

V: 0.1429=1/6 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.1429=1/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

## 2C-T-2:

4. Male age 25. Maintain clear head and eyes. Still maintain clear visual quality and good integration. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

## 2C-T-2:

7. Female age 36. Relationship to this substance was positive and enriching. However, I do not perceive the need to explore with this substance again. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/13 - creative Visuals

E: 0.0000=0/13 - Ego-loss

R: 0.0000=0/13 - loss of contact with Reality

O: 0.0000=0/13 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

8, Male, age 67. Insights into emotional needs, clarification of Out-of-Body goals (following Monroe Institute techniques). Outstanding warmth of human interactions, as well as my own openness. Retinal imagery was fascinating but less so than human interactions, so I preferred eyes open. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.2500=2/6 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 0.2500=2/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

9. Male age 65. Fantastic. Had a fully conscious confrontation with illusion of separation, birth of reality. High level insight into patients and key relationship. Great increase in energy and aliveness. Vast frontiers available. (Stolaroff & Wells 1993) p. 103-106

V: 0.0769=1/12 - creative Visuals

E: 0.3077=4/9 - Ego-loss

R: 0.0769=1/12 - loss of contact with Reality

O: 0.3077=4/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

10. Female age 43. Discovered repressing masculine side to attract boys. Greater commitment in relationship, clarity on what needs doing. Daughter observed that I looked and felt better. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

11. Female age 31. Slightly dizzy looking at rushing water. (Stolaroff & Wells 1993) p. 103-106

V: 0.1111=1/8 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

12. Male age 41. Some periods of blurred vision. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

13. Female, approximate age 45. Overwhelming, little heavy on physical symptoms, next day very clear, good insights. Liked drive. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

14. Female age 43. Uncomfortable, unable to focus attention, stay in body. Tired next day and not slowed down in three weeks. No clear insights. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

15. Male age 39. Wonderfully expansive takeoff. Rocky, sensitive, continued deep work, love the energy. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0909=1/10 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

16. Male age 54. Effects of experience continued several days -- visuals, powerful dreams, insights with patients. Functioning not inhibited. (Stolaroff & Wells 1993) p. 103-106

V: 0.5000=4/4 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.5000=4/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

18. Male age 36. Mind and body into balance and clarity. Increase of human warmth and understanding, self-appreciation, regard for creation. Listening skills enhanced.

(Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

19. Male age 39. Smooth transition, unnoticeable physical change, wonderful love feeling, truthful insights. Changes: improved self-image, confidence gained with others,

ability to take leadership, general sense of well being, expanded view of consciousness.  
Headache after. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

20. Female age 38. Enjoyed feeling of group cohesion, felt down during descent, poor communication with husband made me despondent. No continued elated feeling afterwards as with other substances. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

21. Female age 24. After initial nausea, great feeling of flow within body, ease with people, grateful for gifts within people. Great desire not to dwell in pain, carry fears on. Experience them and move on. Renewed feeling of love and desire in relationship. Nurtured self. Accepted a gift and received the benefits. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

22. Male age 53. Energized, peaceful. Greater clarity in work. Flow of insights two days after, taking look at contractions in my life. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

24. Female age 18. Felt resistance created nausea. Changes: Much more open to new things, less thinking and talking, more doing. Meditated first time, deeply affected by Buddhist tape when coming down, dispelled doubts of Buddhist philosophy. Much more aware of body and processes. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0909=1/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)



2C-T-2:

25. Female age 45. A synchronous event foreseen in experience, very pleasant surprise. Closer to others, repressed personal issues surfaced and resolved with new insights and perspective. Each moment an eternity of bliss, intimations of intense beauty, quiet joy. No words. Intense relaxed good feeling at core and all levels. Clarity, precise happiness. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0909=1/10 - Ego-loss

R: 0.2727=3/8 - loss of contact with Reality

O: 0.2727=3/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

26. Female age 44. Heightened awareness after the experience of importance of forgiveness, trust, unconditional love. During the experience I felt blissful, peace with self, world, and life force. Not new but perhaps more sustained. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/14 - creative Visuals

E: 0.2143=3/11 - Ego-loss

R: 0.0000=0/14 - loss of contact with Reality

O: 0.2143=3/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

27. Male age approximately 45. Not much aware of drug effect. Brief feeling of beauty and clarity of the day, possibly drug related. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

28. Male age 33. Very beneficial for long term insights of order to life, clarity of emotions and direction. Grateful for opportunity to experience altered state and bring out truth quicker. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.1250=1/7 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

29. Female age 33. Relief in coming face to face with fear, willingness to ask for help from God and other people, optimism, forgiveness for self for buying into ego fears. Pressure sensitivity in solar plexus. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/8 - creative Visuals

E: 0.2500=2/6 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.2500=2/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

30. Male age 55. Very positive experience. Two initiations, first to group communion, second to nature and higher consciousness. Less dependent on one person, more self love. Sustained through serious setback at work. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.1818=2/9 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

31. Male age 43. Opening to new insights. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

32. Male age 50. Broke through isolation and unacceptance, joined team. Saw feeling of superiority. Continuing new insights about relationships after the experience. (Stolaroff & Wells 1993) p. 103-106

V: 0.1000=1/9 - creative Visuals

E: 0.3000=3/7 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

33. Male age 39. Group participation improved after this experience. (Stolaroff & Wells 1993) p. 103-106

V: 0.1000=1/9 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

34. Male age 36. Experience very physical -- catapulted into present moment in unusual and forceful way. Incredible sensitivity to others, ground, beings. Kinship with plants, life; watching a bee a thrilling experience. Bit of crash after, strained interpersonal relations, non-specific aggregate of anger, sometimes hard to restrain. Passed a day later, felt a better man as result of experience. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/9 - creative Visuals

E: 0.3333=3/6 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.3333=3/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

35. Female age approximately 60. Following day filled with new thoughts and perceptions. Formed a high supported by the bliss of the journey. End of week desire to hold onto the ecstasy led to a downer. Experience in letting go. When didn't try to hold thought traveled into areas of bliss. Caring, perceptive, understanding guide I believe an important factor. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

36. Male age 28. Changes: Permission to be self, express feelings and thoughts. Trust sharing truth with others, life, people, and self, keep heart open to life. Receive and give love. Give up protecting, encourage others to share. No judgment allows seeing love/Divine within other. Danced a lot; in dance all there is. When my hands touched guide we merged deeply, like deep Samadhi. Very tuned into people afterward. Speak truth each moment, trust good will follow. (Stolaroff & Wells 1993) p. 103-106

V: 0.0909=1/10 - creative Visuals

E: 0.2727=3/8 - Ego-loss

R: 0.0909=1/10 - loss of contact with Reality

O: 0.3636=4/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

37. Male, age not reported. Renewed understanding of my path and its goal! (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

38. Male, age not reported. Very long lasting. Visual effects 9 hours, major effects 7 hours. (Stolaroff & Wells 1993) p. 103-106

V: 0.3750=3/5 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.3750=3/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

39. Male age 28. Low dose worked surprisingly well to open up to core of being; great love, open heart. No noticeable changes. Moments of transitory uncertainty, especially on taking supplement. Supplemental dosage pushed through this. (Took 8 m.g. with 8 m.g. supplement.) (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/7 - creative Visuals

E: 0.2857=2/5 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality  
O: 0.2857=2/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2:

40. Female age 49. Changes: More grounded in center, calm and relaxed. Very mellow experience. Headache later, went away with potassium. Able to go within, gained insight and understanding. (Stolaroff & Wells 1993) p. 103-106

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2, 12 mg:

I don't feel this for fully an hour, but when I do it is quite a weight. It feels good to work it through. It is OK to be with pain. You can't eliminate it. And it is OK to contact your deep pools of anger. And all of it stems from the lack of acknowledgment. All the macho carrying on, the fights, the wars, are ways of demanding attention, and getting even for not having had it in one's life. I am experiencing more deeply than ever before the importance of acknowledging and deeply honoring each human being. And I was able to go through and resolve some judgments with particular persons. (Shulgin & Shulgin 1991) p. 559

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2, 20 mg:

Today I was badly in need of the help that might possibly come from this material, and today it was my ally. I sorely needed the type of help that it afforded. The result was to work off the heavy feeling of tiredness and lack of motivation that had been hounding me. The next day I felt that I had dropped my burden. (Shulgin & Shulgin 1991) p. 559-560

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2, 20 mg:

There is a neutralness to this. I am at the maximum, and I am asking myself, 'Am I enjoying this?' And the answer is, 'No, I am experiencing it.' Enjoyment seems beside the point. It is a rather intensely matter-of-fact +3. Is it interesting? Yes, but mostly in expectation of further developments. Is it inspiring? No. Is it negative? No. Am I glad I took it? Yes. Not glad. Satisfied and contented. This is a controlled +3. No threat. The body is all right. Not superbly healthy--but OK. Of no interest, either way. If I were to define the body's state, I would have to define it in image. The image is of a not

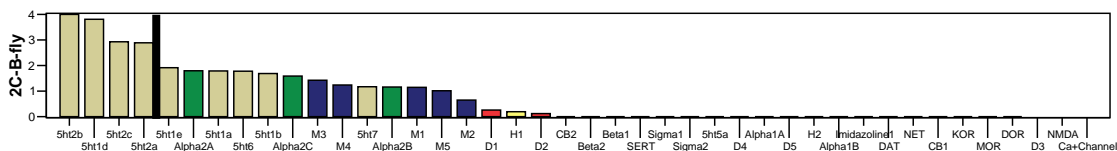
comfortable state of being clenched. Clenched? Well, carefully bound in control.  
 (Shulgin & Shulgin 1991) p. 560  
 V: 0.0000=0/10 - creative Visuals  
 E: 0.2000=2/8 - Ego-loss  
 R: 0.0000=0/10 - loss of contact with Reality  
 O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2, 22 mg:  
 Very vivid fantasy images, eyes closed, but no blurring of lines between “reality” and fantasy. Some yellow-grey patterns a la psilocybin... Erotic lovely. Good material for unknown number of possible uses. Can explore for a long time. Better try 20 milligrams next time. (Shulgin & Shulgin 1991) p. 560  
 V: 0.3750=3/5 - creative Visuals  
 E: 0.0000=0/8 - Ego-loss  
 R: 0.0000=0/8 - loss of contact with Reality  
 O: 0.3750=3/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2, 25 mg:  
 I was at a +++ in an hour! It is most difficult to do even ordinary things. I took notes but now I can't find them. This is much too high for anything creative, such as looking at pictures or trying to read. Talking is OK. And to my surprise I was able to get to sleep, and a good sleep, at the seven hour point. (Shulgin & Shulgin 1991) p. 560  
 V: 0.0000=0/11 - creative Visuals  
 E: 0.0000=0/11 - Ego-loss  
 R: 0.0000=0/11 - loss of contact with Reality  
 O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-T-2 unequivocally does *not* produce VER.

**2C-B-fly** (Sarah 2007) (Hanna 2008) (Fuel 2008) (Erowid 2012) (Shulgin 2016)



**2C-B-fly:** 4.00 5ht2b, 3.81 5ht1d, **2.93 5ht2c**, **2.89 5ht2a**, 1.91 5ht1e, 1.79 5ht1a, 1.79 Alpha2A, 1.78 5ht6, 1.69 5ht1b, 1.59 Alpha2C, 1.42 M3, 1.24 M4, **1.17 5ht7**, 1.16 Alpha2B, 1.15 M1, 1.01 M5, 0.65 M2, 0.26 D1, 0.19 H1, 0.12 D2; **0.00:** Beta1, Alpha1B, 5ht5a, DAT, NET, Imidazoline1, Sigma1, Sigma2, DOR, KOR, MOR, Beta2, SERT, CB2, D4, D5, Alpha1A, H2, CB1; **ND:** D3, Ca+Channel, NMDA

I have found only eight gold standard reports for 2C-B-fly:

2C-B-fly 5.1 mg:  
 This was strong and yet mild. The transition was completely easy. The drug is smooth, clear and real. Yet I feel that I still can't characterize it. I think I like it. Certainly want

to explore higher. Sex was great and trouble free at 2.5, 3, 4, and 5.5 hours. It seems to be a sex-friendly drug. I ate heartily at about 5 hours; it also seems to be food friendly.

(Shulgin 2016) Pharm 1, p. 16

V: 0.0000=0/5 - creative Visuals

E: 0.0000=0/5 - Ego-loss

R: 0.0000=0/5 - loss of contact with Reality

O: 0.0000=0/5 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 8 mg:

I can't characterize this compound. It didn't do much to me. Generally I think it's boring. (Shulgin 2016) Pharm 1, p. 16

V: 0.0000=0/6 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.0000=0/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 8 mg:

++.5 2C-B-fly Dec 4: 4:52 PM = [0:00] 8.0 mg [him], [her] [0:35] aware ± smooth development – to bed (!) music very positive, Poulene, unctisoin, Prokofier [5:00] [her] still ++½, me ++ and dropping – soup [7:00] pretty much down – [her] goes on to [9:00] – toes to sleep and she sleeps 12 hours. (Shulgin 2016) Pharm 1, p. 198

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 8 mg:

2.5+ Oct 8: 8:45 PM = [0:00] 8.0 mg each ([her],[him]) in 15 ml tepid water. Music incredible Prok., Poulene, Bach, sex incredible – [4:00] up for soup, Citizen Kane me 1.5+ [her] 2.5+ still [him] some wine – both to bed [7:15] – [him] 5 hrs – up c no residue – [her] up after 9 hrs. sleep. (Shulgin 2016) Pharm 1, p. 198

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 8 mg:

Feb. 18, '06 8.0 mg each – HCl salt – 9:50 PM = [0:00] [1:00] him ++ her +2.5 [3] up for soup – him ± her ++ still. [6] both to sleep. Excellent experience. (Shulgin 2016) Pharm 1, p. 198

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 10.1 mg:

It was very nice, and lasted a long time. Very real and very human. Subtle, yet deep. We had great sex at 2.5 and 4 hours. In retrospect, the character of the drug was fully evident at 2.5 mg. I just supposed that it would be more complex, and it is not. (Shulgin 2016) Pharm 1, p. 16

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 12 mg:

I could think of various problems, and felt very realistic. I imagined what I might feel if I was placed in a social group, and felt that I had the mind of self-protection, and didn't want to be close to other people, and didn't want to open my heart to other people. My body felt a little uncoordinated, and I felt somehow without strength, and my brain was a bit fuzzy. (Shulgin 2016) Pharm 1, p. 16

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly 15.0 mg:

This dose was a little too high. I felt physically discombobulated, and tired, which made sex difficult at 3 and 6 hours. Also, the mental was a little muddled. (Shulgin 2016) Pharm 1, p. 16

V: 0.0000=0/12 - creative Visuals

E: 0.0833=1/11 - Ego-loss

R: 0.0000=0/12 - loss of contact with Reality

O: 0.0833=1/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

After Ann Shulgin stated in public that it was her favorite drug (for its erotic effects, not its mental effects), some reports appeared on the Erowid site (Erowid 2012). Ann has acknowledged that her comments sparked a lot of interest, and a lot of disappointment:

2C-B-fly:

Of Sasha's and Dave Nichols' productions I think 2C-B-fly [is my favorite drug]. I'm not going to explain what that is because I don't know chemistry at all. But the fly is probably the best. Going to heaven drug, well, heaven on Earth drug. – Ann Shulgin (Shulgin & Shulgin 2006)

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 2C-B-fly:

I said often, too often, that something called 2CB Fly was absolutely great for me. To me, it's the loveliest thing, especially for eroticism. But I found out that it's not interesting to anybody else. I realized that having said that, I was putting things in motion. The Internet was full of 2CB Fly, and people were asking about it and I thought "uh-oh." It turned out that it's a disappointment to most other people. (Sarah 2007) p. 23

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 2C-B-fly Ann Shulgin:

"Absolutely divine, wonderful, really." Sasha Shulgin: "I won't go into the sex thing."

Ann Shulgin: "No." (Ann and Sasha Shulgin 2008)

V: 0.0000=0/10 - creative Visuals

E: 0.2000=2/8 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

#### 2C-B-fly:

There's a particular one that has an effect on me... that's exquisitely exquisite [sexual enhancement]. But after I had mentioned that at a few conferences, suddenly everybody was trying this and most of them were bored stiff. It did not have the same effect on anyone else as it did on me. Which is fine, it means there's more for me to use.

Everyone's chemistry is different. – Ann Shulgin (Forte *et al.* 2008)

V: 0.0000=0/10 - creative Visuals

E: 0.1000=1/9 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

(Hanna 2008) reports the results of a questionnaire given to twenty-six subjects about 2C-B-fly, however the questions asked do not provide the information needed to determine if the compound produces VER:

#### 2C-B-fly:

##### **5) How strong were the effects?**

In response to the question about strength of effects, no one answered "1" (weakest) or "5" (strongest). Three people gave it a "2", two people gave it a "2.5", eight people gave it a "3", four people gave it a "3.5", seven people gave it a "4", and one person gave it a "4.5" (one person did not respond to this question). One respondent first answered using the Shulgin scale, and then converted that answer to the survey's format.

##### **6) How visual was it?**

Responses to the question about the level of visual effects ranged from "1" to "5", with the most common answer being a "3", and approximately equal numbers of people giving it a "2" and a "4". More people rated the visual effects as extremely low than rated them extremely high.



## 7) How heart opening was it?

Responses about the heart-opening character of 2C-B-Fly also indicated that most people thought it had moderate empathic effects. Answers were clustered mostly around “3”, with ten people considering these effects stronger than a “3” and six considering them weaker...

### Best Effects

Effects offered by a number of people as the “best” qualities of the experience included: the visuals (6 people), open communication (6), body sensations/response (5), happiness (3), energy (3), a clean/smooth high (3), and mental focus (2). Some other effects mentioned as “best” included empathy, camaraderie, thoughtful repose, dreamy headspace, lack of stimulation, and the ability to sleep afterwards. (Hanna 2008)

V: 0.3333=3/6 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.3333=3/6 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Here are some tier 1 reports:

### 2C-B-fly:

It was the spring when a large group of friends decided to try 2C-B-Fly together. It took two hours to come on. My partner and I looked at each other at the two-hour mark and thought, “Do we notice anything yet?” It took going to our own room, without the stimulation of other people and loud music, to feel it come on. As we lay next to each other in the sweet quiet of our bed we had sensual interactions. We felt a gentle onset of closed-eye visuals taking over our inner space. Music was also enhanced, as we explored more of our sense of touch. After having sex, we joined the group again and noticed that, along with this substance being fun in a one-on-one setting, at this dose it is good for social interacting as well! My partner laughed and laughed as he talked to a friend. We carried on for hours in this manner. After about ten hours, people started coming down and going to sleep. It was a very enjoyable experience; it felt good in the body, and the next day we both felt great. (Fuel 2008) p. 5

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Six of the eleven Erowid reports involve 2C-B-fly in combination with other drugs, leaving only five reports from which to evaluate 2C-B-fly alone. Of the five Erowid reports of 2C-B-fly alone, none showed any signs of VER:

### 2C-B-Fly 10 mg:

I'm so bored! I feel the energy to do a lot of things, but nothing seems to satisfy me...

No changes so far. I don't like this stuff (at least not at this dose), I wait for something to happen, and I have the feeling that something could happen, but nothing happens! ... I must admit, that I've expected much more! Even without having found a single trip report about 2C-B-Fly, I thought, that this stuff would provide much more. Comparing it

with 2C-B, 10mgs are much stronger there, I don't feel that the extra furanyl rings of the fly make the molecule more potent.

<http://www.erowid.org/experiences/exp.php?ID=49253>

V: 0.0000=0/14 - creative Visuals

E: 0.0000=0/14 - Ego-loss

R: 0.0000=0/14 - loss of contact with Reality

O: 0.0000=0/14 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-Fly 10 mg:

OEV's are extremely mild, much less hallucinogenic than 2-CE... Overall 2-CB-FLY is an enjoyable material, and while not Earth-shatteringly awe-inspiring, could definitely pose as an excellent intermediary to truly psychedelic compounds like LSD or 2-CE.

<http://www.erowid.org/experiences/exp.php?ID=47302>

V: 0.2000=2/8 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-Fly ~10 mg:

To my disappointment I didn't feel much of any activity going on. There was little to no breathing of my tent walls, colors seemed just about the same they did when sober. I had a very slight almost caffeine buzz of energy, but nothing out of the ordinary. No audio enhancement either... I found the experience to be a major let down as I was excited to try out a new chemical that I had no previous experience with. It is possible that doses in the 10mg range are simply just not so effective when taken orally.

<http://www.erowid.org/experiences/exp.php?ID=68125>

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-Fly 12 mg:

This trip offered more revelations and keys to better living than almost any other trip in the past... It is smooth and allows for interpersonal connections that we haven't found possible with other psychedelics. It feels familiar and relaxed. Even though I was slightly down with a fear of what may come from the trip, the 2CB-fly actually propelled me far out of that down state to one of the most enlightening experiences of my life.

<http://www.erowid.org/experiences/exp.php?ID=72474>

V: 0.0000=0/11 - creative Visuals

E: 0.1818=2/9 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.1818=2/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-Fly 14.4 mg:

1:47 - Some stomach weirdness. Nothing mental yet, or really trippy at all.

2:06 - Very slow build, but I finally feel something in my head. My stomach feels like indigestion is occurring.

2:17 - I feel like something's changing with the energy, like it's leveling out. But nothing's really happened yet. My stomach appears to be settling somewhat.

2:30 - Palms and feet sweat, but STILL not much has developed. My body feels light and pleasant though. I'm enjoying some light IM conversation and reading Datura trip reports.

2:43 - It feels like it's really slowly getting more intense. I'm sweating considerably, but I also have been all day because it's hot. I also feel very communicative. This is rare for me on psychedelics. But I still feel unaltered mentally except for a very slight euphoria... [Note: rest of description deleted because became polydrug at 2:57 with addition of cannabis]

Well, 2C-B-fly both went both over and under my expectations for it. First, the positive. This chemical was really euphoric! It was exceptionally easy on my body. It had the property of feeling very transparent, especially before I vaporized [cannabis at 2:57]. In fact, I couldn't even tell I was affected for a while. It felt like I was coming up for a really long time. Completely absent were any form of body malaise or anxiety or nausea. It felt like it was entirely present in my head, and not at all in my body... In fact, it was quite like MDMA only a bit longer-lasting and cleaner feeling by far, but also less emotionally intense, at this dosage. It feels not the slightest bit toxic, unlike MDMA and amphetamines and other euphoria-inducing phenethylamines.

Along with this, though, came some of the negatives. It was less psychedelic than several reports led me to believe. It was not visual at all, although I had some colorless swirling vortexes behind my closed eyes. But they were not particularly interesting. I tried to listen to music and drift, but I found myself getting bored and I really wanted some extra, external stimulation, like writing and talking. It was useful for self-analysis, but I felt mainly a push to just talk and bond with others... Also, I noticed that I was unable to tell I was fully affected until I smoked [cannabis]. Once I smoked, it kicked it into high gear almost instantly... My experience seemed to go against what others have said. I never was higher than a +2 at any point from 15mg, and it was not intense at ALL until almost T+3:00 when I smoked. <http://www.erowid.org/experiences/exp.php?ID=53472>

V: 0.0000=0/9 - creative Visuals

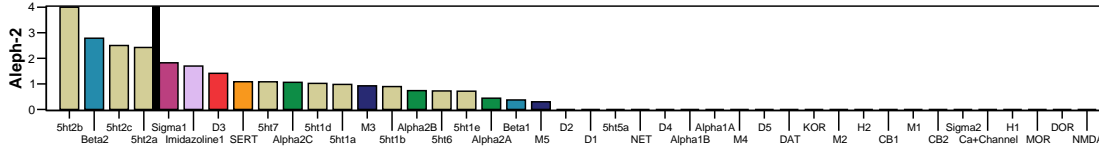
E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

2C-B-fly unequivocally does *not* produce VER.

**Aleph-2** (Shulgin & Shulgin 1991) (Shulgin 2017a) (Shulgin 2017b)



**Aleph-2:** 4.00 5ht2b, 2.79 Beta2, **2.50 5ht2c**, **2.42 5ht2a**, 1.83 Sigma1, 1.70 Imidazoline1, 1.41 D3, **1.08 5ht7**, 1.08 SERT, 1.06 Alpha2C, 1.02 5ht1d, 0.98 5ht1a, 0.92 M3, 0.74 Alpha2B, 0.72 5ht6, 0.71 5ht1e, 0.44 Alpha2A, 0.37 Beta1, 0.30 M5; **0.00:** D1, D2, 5ht5a, D4, NET, Alpha1A, Alpha1B, Sigma2, DOR, KOR, MOR, M1, M2, DAT, M4, D5, H1, H2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range of Aleph-2 as 4 – 8 mg.

**Aleph-2:**

As with ALEPH itself, and in most ways with the entire ALEPH family, there is no predictability of the dose/response relationship. One person had expressed his psychic isolation by taking and maintaining a fetal position in relative hibernation for several hours and with substantial amnesia; this at a four milligram dose. Yet another person, at fully twice this amount, was aware of a slight light-headedness that could in no way be measured as more than a bare threshold. (Shulgin & Shulgin 1991) p. 466

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

**Aleph-2:**

Aleph-2 (the RS where the R is the ethyl group) is a good representative to show the positives and the negatives. The effective dosage is somewhere between 5 and 8 milligrams. The individual experiences range widely from extraordinary imagery, to childhood events reliving, to hibernation, to intense intellectual confusion. Different things for different people. The dosage requirements turned out to be unpredictable as well. (Shulgin & Shulgin 1991) p. 87

V: 0.3000=3/7 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

**Aleph-2:**

“There’s an awful lot of visual stuff; the ivy is wiggling non-stop. I wouldn’t mind a five-minute breather from it all, at the moment.” [George, 5 mg]

“Yes, I’d say that’s accurate,” said George, his voice sounding stronger, “About as plus-three as you can get, and even with eyes closed, I couldn’t escape the movement. You know how I love visuals, usually, but these were so powerful, I was almost seasick!”

[George 5 mg] (Shulgin & Shulgin 1991) p. 210-217

Used in training blind raters S06Training.pdf

Aleph-2:

“Well, it impresses me as a mellow, pleasant material, so far. It certainly did creep up on me while we were doing all that talking.” [Ben, 6 mg]

“Yes, I’d have to say that there’s quite a lot of movement, now that I’m paying attention.” [Ben, 6 mg]

“Very nice, indeed,” said Ben, “It shows potential, Shura. Quite a bit of visual; comfortable body, reasonably strong effect. I’d say it’s pushing a plus-three.” [Ben, 6 mg]

“Good day, for me,” said Ben, “Good talking. Body felt fine. No hints of trouble what I can recall, physical or mental. Plus-three and generally a positive experience.” [Ben, 6 mg]

“I had a good one, too, although it was light. There was a slightly body tremor for a while, but it wasn’t a problem, just felt like good energy. No dark corners. No particular insights, but I was too busy talking to go inside much. It was a friendly material, for me. What else? Oh, yes. I’d put it down as a plus-two, definitely. And I wouldn’t hesitate to take it again.” [John, 7 mg]

“I was really cold, most of the time. I’m just beginning to warm up now, in fact. The food probably helped. As for insights, well –” she paused, “I didn’t feel like doing much talking, so I reviewed some things that’ve been happening recently – difficult interactions with a certain professor, a couple of good discussions I’ve had recently with other people, that kind of thing – and I was able to get a fresh view, see some things I hadn’t seen before. So I’d have to say there was insight, yes.” She smiled impishly, “Of course, it might not have been the drug. Maybe it was just giving myself a chance to be quiet and think for a while. These days, I’m so damned busy, I forget I should make time to just sit and think about what’s going on.” [Leah, 4 mg]

Leah concluded, “I’d say it was a plus-three, pretty strong, with the only negative being the cold; I was just as cold inside the house as outside. I couldn’t seem to get warm anywhere. Otherwise, mainly okay, but I’ve had a lot more fun with other materials.” [Leah, 4 mg]

“I’ll second that,” said Ruth, “Okay for me, too, but not much fun, not the kind we’ve had on other things. Of course, I was a wee bit worried about George, and that probably influenced me. It wasn’t more than a two-plus, I’d say, and I’m not sure I’d get too excited at the prospect of taking it again, to tell you the truth.” [Ruth 4 mg]

“I was off baseline, but not very much. Even after the supplement, I couldn’t feel anything more than a pleasant relaxation, about a single vodka-with-juice’s worth.” [Alice, 5 + 2 mg]

“I had a fine time. Plus-three, body good, mind brilliant, thoughts incisive, observations profound – as usual, I might add.” [Shura, 7 mg]

“Don’t remember any great insights, but I was too busy exchanging wild tales of fond memories, most of the time, to bother looking for any. I think seven milligrams is about as high as I want to go, though.” [Shura, 7 mg]

[Shura] looked over at George. “You got the overload this time, friend. Sorry about that. Plus-three and much too strong in the visuals department?”

“Can’t figure it out,” muttered Shura, “That wide a range is very unusual; Alice barely plus-one with a total of seven milligrams, and you blasted out of your skull with five.”

(Shulgin & Shulgin 1991) p. 210-217

V: 0.1250=1/7 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Aleph-2, 4 mg:

There was a warm feeling in the total body and a light pressure in the head that changed with time into the feeling of a balloon without any anatomical definition. The usual color perception was not very much increased, and my vision was not sharpened as it was with DOM. Rather, I noticed waves of movement, very smooth and not too busy. Both my tactile perception and auditory acuity were enhanced. The main effect for me was, paradoxically, an easier handling of the outer world. None of the jitters of amphetamine. The body feeling is good, healthy, and I am at peace with the body-mind dualism. These are pretty much personal comments--I will write up the pharmacological points later.

(Shulgin & Shulgin 1991) p. 465

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Aleph-2, 5 mg:

This turned out to be a day of extraordinary visuals and interpretations. About two hours into it, I felt that the effects were still climbing, but there was a marvelous onset of visual distortions and illusions, right at the edge of hallucination. The logs in the fireplace were in continuous motion. The notepaper I was writing on seemed to scrunch and deform under the pressure of the pen. Nothing would stay still; everything was always moving.

(Shulgin & Shulgin 1991) p. 465

Used in training blind raters S06Training.pdf

Aleph-2, 5 mg:

There was a phase of unabated inflation. The intensity was noticeably dropping at the five hour point and I observed considerable residual shakes and a muscular tremor. Even towards midnight there was some tooth-rubbiness, but I was able to get a somewhat fretful though adequate sleep. (Shulgin & Shulgin 1991) p. 465

V: 0.0000=0/8 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.0000=0/8 - loss of contact with Reality

O: 0.0000=0/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Aleph-2, 5 mg:

I was exposed to a number of new environments and it was difficult to completely separate the experience into what was seen differently and what was seen for the first time. The Santa Cruz Mystery Spot should have been bizarre but it was simply hokey. And yet the boardwalk that should have been depressing was totally magical. The day

was unworldly and I ended up with considerable muscular weakness. All in all, I handled it well, but I probably won't do it again. (Shulgin & Shulgin 1991) p. 465-466

V: 0.1250=1/7 - creative Visuals

E: 0.0000=0/8 - Ego-loss

R: 0.1250=1/7 - loss of contact with Reality

O: 0.1250=1/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Aleph-2, 7 mg:

An amazing unification of visual hallucination seen only in the very fine detail of something, and what must be considered retinal hallucination. There is no one-to-one correspondence between the many retinal cells of the high-resolution part of the eye. Thus, the mind can pick and choose, sometimes from the right eye, and sometimes from the left. And so a small curve or bump can become whatever you wish. For a moment. And then it chooses again, but differently. Is all of our perceived world as subjective as this? (Shulgin & Shulgin 1991) p. 466

V: 0.2222=2/7 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.2222=2/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Aleph-2, 8 mg:

Extreme intoxication, but almost no visual phenomena. Even well into the evening, I know I absolutely could not drive. Why? I don't know, since this experiment, at least, seemed to be quite free of strange colors and wiggly lines and streaks of light. It's that I don't trust that the reality I see is the same reality that the other driver might see. I am very much the center of the world about me, and I don't think I could trust anyone else to fully respect my reality. (Shulgin & Shulgin 1991) p. 466

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

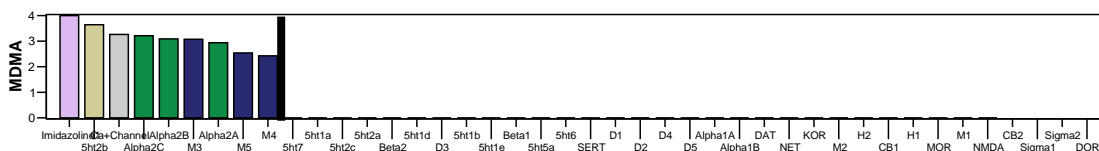
R: 0.1111=1/8 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

The most dramatic visual effects of Aleph-2 are a sense of movement, which are a form of simple visuals, not creative visuals.

Aleph-2 unequivocally does *not* produce VER.

**MDMA** (Shulgin & Shulgin 1991; Shulgin & Nichols 1978; Shulgin 1983; Adamson & METZNER 1988; Stolaroff 1994; Turner 1994; Stolaroff 1997; Adamson 1985; Holland 2001)



**MDMA:** 4.00 Imidazoline1, 3.64 5ht2b, 3.26 Ca+Channel, 3.21 Alpha2C, 3.09 Alpha2B, 3.07 M3, 2.94 Alpha2A, 2.54 M5, 2.43 M4; **0.00:** 5ht2c, 5ht1d, D2, 5ht1e, 5ht1a, **5ht2a**, Alpha1A,

Alpha1B, 5ht5a, 5ht6, **5ht7**, D1, Beta2, SERT, DAT, NET, 5ht1b, H1, H2, D3, KOR, Beta1, M1, M2, D5, D4, CB1, NMDA, MOR; **ND**: DOR, Sigma2, CB2, Sigma1

(Shulgin & Shulgin 1991) report the dose range of MDMA as 80 – 150 mg. Among those who adhere strongly to the 5-HT<sub>2</sub> paradigm, MDMA is considered to *not* be a “classical hallucinogen”. It is considered to belong to a different class of drug, and to operate by a different mechanism (Nichols 1986). Double-blind placebo-controlled studies of MDMA using psychometric tests support the classification of MDMA as a new class of psychoactive substances, and confirmed that MDMA produces the kinds of visual effects associated with simple visuals, but not creative visuals:

MDMA:

MDMA did not produce hallucinations, but instead, its effects were typically described as an intensification of sensory perception (“colors were more intense,” “objects appeared more detailed,” etc.) and visual illusions (3-dimensional vision of flat objects, micropsia, and macropsia, etc.). (Vollenweider *et al.* 1998)

Used in training blind raters S06Training.pdf

The effects of MDMA have been described as follows (in chronological order):

MDMA:

Qualitatively, the drug appears to evoke an easily controlled altered state of consciousness with emotional and sensual overtones. It can be compared in its effects to marijuana, to psilocybin devoid of the hallucinatory component, or to low levels of MDA. (Shulgin & Nichols 1978)

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA:

In most aspects, it is deceptively simple in action, leading to a sensory and verbal disinhibition, a state of mutual trust and confidence between subject and therapist, but without the distractions of visual distortion or compelling introspection. (Shulgin 1983)

V: 0.0000=0/9 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA:

a certain commonality exists in the kinds of feeling states usually named: ecstasy, empathy, openness, compassion, peace, acceptance, forgiveness, healing, oneness, and caring. Individuals are able, if their intention in taking the substance is serious and therapeutic, to use the state to resolve long-standing intrapsychic conflicts or interpersonal problems in relationships...



People feel they have true compassion, forgiveness, and understanding for those with whom they have important relationships. Most importantly, in terms of the therapeutic implications, they have empathy and compassion for themselves, for their ordinary, neurotic, childish, struggling persona or ego. The relative absence or attenuation of normal anxiety and fear in these states is perhaps the single most important feature in regard to their therapeutic value. People report being able to think about, talk about, and deal with inner or outer issues that are otherwise avoided because of the anxiety levels normally associated with those issues.

Feelings of being returned to a natural state of innocence before guilt, shame, and unworthiness arose are common... (Adamson & METZNER 1988)

V: 0.0000=0/7 - creative Visuals

E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA:

It was not a psychedelic in the visual or interpretive sense, but the lightness and warmth of the psychedelic was present and quite remarkable. (Shulgin & Shulgin 1991) p. 69

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA:

The primary reported effects of Ecstasy were a 'positive mood state' and feelings of intimacy and closeness to others. The secondary effects of Ecstasy were the stimulant effects of energy and activation, and the psychedelic effects of insight and perceptual and sensual enhancement. (Solowij *et al.* 1992)

V: 0.0000=0/11 - creative Visuals

E: 0.0000=0/11 - Ego-loss

R: 0.0000=0/11 - loss of contact with Reality

O: 0.0000=0/11 - VER (creative visuals Or ego-loss Or loss of contact with reality)

Typical experience reports:

MDMA 100 mg:

There was a change in perspective both in the near visual field and in the distance. My usually poor vision was sharpened. I saw details in the distance that I could not normally see. After the peak experience had passed, my major state was one of deep relaxation. I felt that I could talk about deep or personal subjects with special clarity... (Shulgin & Shulgin 1991) p. 736

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA 120 mg:

I feel absolutely clean inside, and there is nothing but pure euphoria. I have never felt so great, or believed this to be possible. The cleanliness, clarity, and marvelous feeling of solid inner strength continued throughout the rest of the day, and evening, and through the next day. (Shulgin & Shulgin 1991) p. 736

V: 0.0000=0/7 - creative Visuals

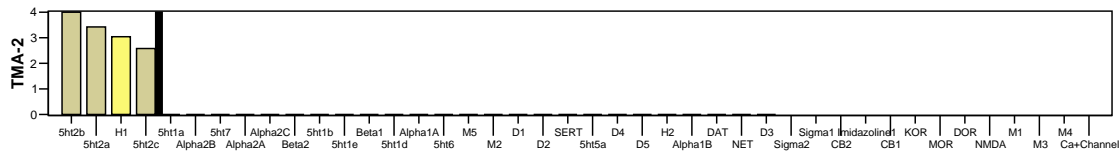
E: 0.0000=0/7 - Ego-loss

R: 0.0000=0/7 - loss of contact with Reality

O: 0.0000=0/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

MDMA unequivocally does *not* produce VER.

**TMA-2** (Shulgin 1964) (Shulgin 1976) (Shulgin & Shulgin 1991) (Shulgin 2017a) (Shulgin 2017b) (Shulgin 2016)



**TMA-2:** 4.00 5ht2b, **3.42 5ht2a**, 3.04 H1, **2.58 5ht2c**; **0.00:** 5ht1b, 5ht1a, 5ht1c, 5ht5a, 5ht6, **5ht7**, D1, D2, D3, D4, D5, 5ht1d, Alpha1B, Alpha2A, Alpha2B, Alpha2C, Beta1, Beta2, SERT, DAT, NET, M5, Alpha1A, H2, M2; **ND:** KOR, DOR, M1, MOR, M3, M4, Imidazoline1, Sigma1, Sigma2, CB2, CB1, Ca+Channel, NMDA

(Shulgin & Shulgin 1991) report the dose range of TMA-2 as 20 – 40 mg.

TMA-2:

The central, sensory changes appear in the second hour and are characterized by some exaggeration of visual input (especially in the appreciation of colors and contrasts of lighting) and of empathy with irrational objects in one's environment. These preludes lead to a plateau, from three to about six hours following administration, which is an impressive altered state of consciousness virtually free of the distortions and portentousness so common with LSD... (Shulgin 1976)

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.1000=1/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 20 mg:

There was a slight movement of surface textures, my hearing was deepened and spatially defined. The body was relaxed and stretching seemed necessary. The further I got into it the more I realized that I was totally lazy. Very lethargic, to the point of laughter. At the sixth hour, I was seeing more life in the woodwork, and the wooden angel hanging on the

ceiling was flesh and feathers when I stared at it. Great vision. But by no means overwhelming. (Shulgin & Shulgin 1991) p. 865

V: 0.4286=3/4 - creative Visuals

E: 0.0000=0/6 - Ego-loss

R: 0.0000=0/6 - loss of contact with Reality

O: 0.4286=3/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 20 mg:

The first two hours seemed like an eternity, with time passing slowly. Then it settled into a very calm and enjoyable event (not that it wasn't already). The material seemed somewhat hypnotic. I suspect that I would believe suggestions, or at least not challenge them too much. I had a little confusion but it was not troublesome. On reflection, the material was quite good. It was benign in the sense that there appeared to be no dark spots. (Shulgin & Shulgin 1991) p. 865-866

V: 0.0000=0/9 - creative Visuals

E: 0.0000=0/9 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.0000=0/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 24 mg:

after another hour, there was the entire package of mescaline, missing only the intense color enhancement. The world is filled with distorted, moving things. Then my little fingers on both hands got periodically numb. And there was an occasional light-headedness that hinted at fainting. The two phenomena alternated, and never got in each other's ways. Both passed, once I realized that I would recover from this experience. Then the humor and joy of the world returned. (Shulgin & Shulgin 1991) p. 866

V: 0.3000=3/7 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 25 mg:

One friend described her experience with it as "rather unimpressive." ... 25 mg of TMA-2 from a reliable source. His results were summed up as "interesting but rather disappointing." ... "similar to mescaline in a number of ways, but with more of a liquid wave-like motion to stationary objects, rather than the 'crawling-in-place' movements that mescaline produces for me... The effects were mild, rather like the level that would be expected should I have eaten maybe 200 mg of mescaline. (Editor 2002)

V: 0.1667=2/10 - creative Visuals

E: 0.0000=0/12 - Ego-loss

R: 0.0833=1/11 - loss of contact with Reality

O: 0.2500=3/9 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 27 mg:

I felt the weight of my self, that kind of genuine self. It's the one before we know self-esteem, self-respect, self-pity or selfishness. It's the genuine being of my self, the kind

that relates to my heart, that we felt strongly when we fall in love, that can be touched by what it can feel. This self seems to be a common ground between me and other people. It presented itself so strong, so solid, and I realized I was a bit distant from my self in reality, and now I was with my self at home. It was what I felt before I got out of the protection of my parents, and set out to explore the real world. I felt at home, and I felt human.

Then I began a journey about how I feel about people. I felt my parents with their very good hearts, my brother with a soft heart but not weak, my sister with a still very innocent heart, and my baby nieces still new and whole. And every grown up has been hurt in some way or another, that their self was shadowed or diminished, or their self was buried in a steel seal of defense (mother-in-law). It's extraordinary to feel people in this way. There is no judgment, just a feeling associated with the people that comes up to my mind (my family and my husband's parents and brother), not about wrong or right, just feeling them, and sometimes these feelings so touched me that I was in tears (when I thought of my grandparents). Seeing my family in photos is great. I could feel them. It's much richer than without the drug.

Then we saw flowers. The flowers have amazing beauty and presence. They were very gentle. I could connect with them very easily, feeling the flowers and the floweriness, the being.

I felt very strengthless all along the way. The sex was wonderful. This was the only sex that has lived up to my imagination about how I should feel in my fantasy sex. This was it. Although psychedelic sex is generally great, with psychedelics it seems that I can not feel the fine details of genital contact which I am able to feel in the normal state without drugs. With this drug I felt the fine detail, and the yearning and desire to be penetrated were very much there and every actual thrust was great and I just wanted more. (Shulgin 2016) Pharm 1, p. 199

V: 0.1111=1/8 - creative Visuals

E: 0.1111=1/8 - Ego-loss

R: 0.1111=1/8 - loss of contact with Reality

O: 0.1111=1/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 32 mg:

I looked at flowers, and saw them with all the beauty and connection that comes with mescaline, DOM, or DOI, though it seemed to have a more earthy quality. But what seems absolutely unique with this experience is its connection to other people. When I think of my mother [eyes closed], it is as if her presence is with me, in three dimensions. It is not that I see her, actually I see below the surface, her essence is with me. There was a kind of three dimensional representation of her, but it didn't have the facial surface, it had her inner being. This was very strong when thinking of my mother. (Shulgin 2016) Pharm 1, p. 199

V: 0.3000=3/7 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.1000=1/9 - loss of contact with Reality

O: 0.3000=3/7 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 35 & 37.5 mg:

I have taken TMA-2 twice. My first dose was 37.5 mg... Certainly, there was much of the feel of an organic psychedelic, with earthy colors, but not overwhelming visuals. My mental state was one of gentle clarity. Communication was good, as was appreciation of music. At about five hours, we went to the forest and bonded with nature. At several points during the day, there was some “edge” or lack of complete ease, but overall I found it a good and complete psychedelic, although perhaps not an outstanding one. My second trial was at 35 mg ... there were delightful rushes to hyperacuity; the day was glorious and healing... It was not overwhelming (mentally)... It isn't in the LSD/ayahuasca league perhaps, but it's still pretty damn good stuff and an ally. (BN 2002)

V: 0.0000=0/10 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.0000=0/10 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 40 mg:

Beautiful experience. Erotic excellent. Eyes-closed imagery and fantasy to music. No dark corners. Benign and peaceful and lovely. (Shulgin & Shulgin 1991) p. 866

V: 0.2000=2/8 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.2000=2/8 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2, 40 mg:

Beautiful plus 3. Some visuals, but not intrusive. Moderate, good-mannered kaleidoscopic imagery against dark. Music superb. Clear thinking. Calmly cosmic. This is a seminal, or archetypal psychoactive material. A very good experience and good for repeats. (Shulgin & Shulgin 1991) p. 866

V: 0.6364=7/4 - creative Visuals

E: 0.0000=0/10 - Ego-loss

R: 0.0000=0/10 - loss of contact with Reality

O: 0.6364=7/4 - VER (creative visuals Or ego-loss Or loss of contact with reality)

TMA-2 unequivocally does *not* produce VER.

## Summary

For all of the ten drugs in the strong and moderate categories (DMT, TMA, 5-MeO-MIPT, LSD, 5-MeO-DMT, DPT, 5-MeO-DIPT, Psilocin, 2C-B, 2C-E), there are abundant and readily available reports providing vivid and detailed descriptions of VER. Vivid and detailed descriptions of these three phenomena are completely lacking for the remaining twelve drugs in the weak and imperceptible categories (DIPT, MDA, DOET, MEM, DOI, DOB, DOM, 2C-T-2, 2C-B-fly, Aleph-2, MDMA, TMA-2), with two exceptions:

MDA 126 mg:

a vivid personal experience, about twenty-five years ago... Forty-five minutes after the second dosage of the methylenedioxy-amphetamine salt, when I was seated in a room by myself, not smoking, and where there was no possible source of smoke rings, an abundance of curling gray smoke rings was readily observed in the environment whenever a relaxed approach to subjective observation was used. Visually, these had complete reality; and it seemed quite unnecessary to test their properties because it was surely known and fully appreciated that the source of the visual phenomena could not be external to the body.

When I concentrated my attention on the details of the curling gray forms by trying to note how they would be affected by passing a finger through their apparent field, they melted away. Then, when I relaxed again, the smoke rings were there. I was as certain they were really there as I am now sure that my head is on top of my body... (Alles 1959)

DOM 3.2 mg:

I began shrinking, and water in the glass on the table was getting bigger and moving toward me, coming to envelop me. ... I was really scared. ... I saw a witch doctor, then a horse on the wall. ... Then the ceiling started moving up and down and was purple and yellow. ... I felt I was losing control. (Snyder *et al.* 1967)

Both reports are acknowledged in peer-reviewed journals to be anomalous for these drugs and doses. The reports for the twelve drugs in the weak and imperceptible categories also contain occasional atypical references to visual effects that are suggestive of creative visuals:

DOB 2.8 mg:

I saw rings around the moon with prismatic colors, and there were long-lasting “after-images” following any viewings of points of light. (Shulgin & Shulgin 1991) p. 620

Aleph-2, 7 mg:

An amazing unification of visual hallucination seen only in the very fine detail of something, and what must be considered retinal hallucination. There is no one-to-one correspondence between the many retinal cells of the high-resolution part of the eye. Thus, the mind can pick and choose, sometimes from the right eye, and sometimes from the left. And so a small curve or bump can become whatever you wish. For a moment. And then it chooses again, but differently. Is all of our perceived world as subjective as this? (Shulgin & Shulgin 1991) p. 466

TMA-2, 20 mg:

At the sixth hour, I was seeing more life in the woodwork, and the wooden angel hanging on the ceiling was flesh and feathers when I stared at it. Great vision. But by no means overwhelming. (Shulgin & Shulgin 1991) p. 865

These occasional atypical allusions to creative visual effects must be contrasted with the explicitly vivid descriptions of creative visuals which are the norm for drugs in the strong and moderate categories:

DMT:

There were four to five of them, and they were on me fast. As crazy as this sounds, they looked like saguaro cactuses, flexible, fluid, geometric, green. Not solid. They weren't benevolent, but they weren't nonbenevolent. They probed, really probed. They seemed to know time was limited. They wanted to know what I, this being who had shown up, was doing. I didn't answer. They knew. (Strassman *et al.* 2008) p. 68

LSD:

looked into a mirror and saw himself as the source of great circular loops of neon wires that entirely surrounded him. The loops were many – “hundreds of thousands” – and consisted of his attachments to himself and to every aspect of his life – “memory loops, love loops, hate loops, eating loops, mental block loops.” Upon re-entering the living room he saw his wife and immediately became absorbed in studying her since she, too, appeared to him to be surrounded by her loops. (Masters & Houston 1966) p. 99

2C-E 20 mg:

When I lay on my bed, I saw myself as an old, old man, many years in the future. I was appalled to see my forearm as a withered, dry-skinned, almost-bone which could only be that of someone dying. I looked down at the rest of me, and I was thin, emaciated, brittle, shallow... (Shulgin & Shulgin 1991) p. 94-95

The most important pattern in the data is that apart from the two anomalous reports just mentioned (one each for MDA and DOM), there are no explicit vivid descriptions of open-eyed creative visuals (nor ego-loss nor loss of contact with reality) among the twelve drugs in the weak and imperceptible categories, while such vivid descriptions are typical and readily available for the ten drugs in the strong and moderate categories.

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