

The (unofficial) best of The Entheogen Review (1992-2008)



This compilation does not contain any technical articles from ER, because most technical information is quickly superseded or updated, and the internet has long become the best place to find the latest on psychedelics and their preparation.

I've included interviews, articles, and other tidbits that are either still relevant, or representative of ER and psychedelic culture.

The Entheogen Review

The DeKorne Years
(Autumn 1992 — Winter 1997)

Edited by Jim DeKorne

The first four issues of *The Entheogen Review* display editor Jim DeKorne's experimentation with graphic design. Each issue varies in length and looks somewhat different from the others. It was not until Autumn 1993 that the format settled into a consistent style. In order to reformat these early issues into this bound collection, some of the printed material was reworked by DeKorne, with some of the decorative illustrations eliminated. With the exception of minor factual corrections, all written material is the same as it appeared in the original issues.

This bound facsimile version was scanned at 600 dpi from DeKorne's master copies when possible, and from second generation photocopies when that was the only recourse. The early issues of *The Entheogen Review* were created via the cut-and-paste method at a time before desktop publishing on personal computers was as ubiquitous as it is today.

Issues of *The Entheogen Review* edited and published by Jim DeKorne did not contain any indexes. (Since 1998, all issues have contained a yearly index in the Winter edition for each year.) This bound collection has been supplemented by an index that was manually produced by *ER* subscriber and contributor "S. Bear." It took him years to complete and was clearly a labor of love—a tribute to the publication—and we are pleased to be able to offer such a useful addition for the first time with this compilation.

Advertisements contained in these issues should be considered historical curiosities; they are most certainly out-of-date. Inaccurate information presented in early issues was sometimes corrected in later issues. Even so, there may still be faulty data contained in any issues produced. For more information on available back issues from 1998 until the present and a few books produced or sold by *The Entheogen Review*, please see our web site at www.entheogenreview.com.

Our current mailing address is:

The Entheogen Review, POB 19820, Sacramento, CA 95819, USA

A one-year subscription (four issues) is \$25.00 (USA), \$35.00 (foreign).

THE ENTHEOGEN REVIEW

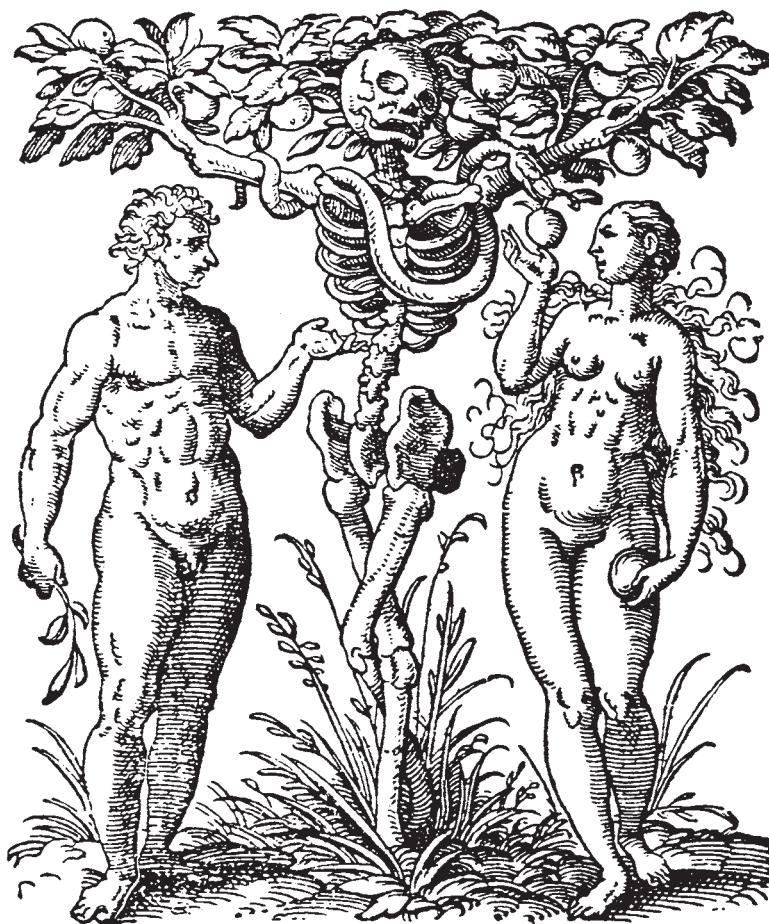
A QUARTERLY ETHNOBOTANICAL UPDATE



AUTUMNAL EQUINOX
1992

THE ENTHEOGEN REVIEW

A QUARTERLY ETHNOBOTANICAL UPDATE



WINTER SOLSTICE
1992

THE ENTHEOGEN REVIEW

ISSN 1066-1913 Copyright © 1992, All Rights Reserved
Vol. I, No. 2, Winter Solstice, 1992 Subscription: \$20.00 per year
Published quarterly by: The Walden Foundation
P.O. Box 778 El Rito, NM 87530

Editor: James B. DeKorne

This newsletter is a clearinghouse for current data about the use of psychotropic plants. Think of it as a community of subscribers seeking and sharing information on the cultivation, extraction and ritual usage of entheogens. All communications are kept in strictest confidence -- published material is identified only by the author's initials and state of residence. The mailing list is not for sale, rent or loan to anyone for any reason.

THE OBLIGATORY DEFENSIVE DISCLAIMER

The information presented in *The Entheogen Review* comes from many different sources and represents the opinions and beliefs of a highly diverse group of individuals. As editor, my role is to collate and present these data, opinions and beliefs as is my right under the First amendment to the Constitution of the United States. Being a mere human, subject to the same frailties as others of my species, I cannot guarantee the accuracy of any of the data presented here, nor do I advocate that anyone do anything except read it. Although portions of this material may relate to subjects which are legally questionable, it is my understanding that while plants can apparently be declared illegal, facts of nature and human ideas about them (correct or incorrect) are currently exempt from such classification. Everyone has the existential freedom to do what they choose with what they've read, but that has no connection with what I or others may have written in these pages. Readers who act on any information found in this publication do so of their own free choice and volition and must accept full responsibility for such decisions.

--- Jim DeKorne

ENTHEOGEN -- WHAT'S IN A WORD?

The McKenna brothers are not very fond of the name:

I am generally uncomfortable with the term "entheogen" as it seems merely to add to a needless proliferation of terms in a field that is already glutted; what's wrong with good old "psychedelic?"
Dennis McKenna

A clumsy word freighted with theological baggage.
Terence McKenna

I have been asked why I chose to call this newsletter *The Entheogen Review*. Even educated friends have asked me what the title meant, and have suggested that since other expressions like "ethnobotanical" are not a part of most peoples' vocabularies why put readers off with complicated terminology? As a former English teacher I am a firm believer in clear expression and in most circumstances hate obscure words when simple ones will do as well or better.

Unfortunately, we live in troubled times -- our rulers have already suspended constitutional "guarantees" to make it easier for them to eliminate states of consciousness not meeting official approval. This is hazardous to our right to explore our own awareness and so, like oppressed minorities in all times and places, we who are concerned with such exploration must communicate with each other in a secret language to evade police-state oppression.

"Entheogen" is a code-word roughly synonymous with "psychedelic," but (so far) without the latter's negative associations in the public mind. It suggests a substance capable of evoking transcendent forces and is therefore an appropriate word to use in describing shamanic states of consciousness. Yes, it does contain a certain amount of "theological baggage," but that is precisely the realm of consciousness we are interested in exploring. Even Terence McKenna titled one of his recent books *Food of the Gods*.

Entheogens take us out of the mundane -- they evoke experiences transcending physical reality, hence remind us, however indirectly, of what we really seem to be -- spiritual entities. Materialists are threatened by this. The real battle in the "war on

drugs" is between spirit and matter. Unfortunately, since ours is a materialistic culture, I question whether many Americans today are conceptually able to handle these substances with the respect they demand. I am not alone in this feeling -- a deep anxiety about "spilling the beans" has been

communicated to me by more than one reader. The following quote from a letter is typical:

I am both concerned and pleased about your newsletter. Pleased because it could serve as a way of exchanging info, concerned because of its potential to spread the word a bit too widely.

As editor of *The Entheogen Review*, I am very much aware that I tread a fine line between DEA watchdogs on the right and the "crack-dealer" mentality on the left. Frankly, I am no more enamored of drug abusers than I am of narcs. This explains my naive and probably doomed attempt to limit this newsletter to those sophisticated enough to read between its lines. Entheogens are not for everyone -- not even for very many of us.

Most of us remember the sixties. I lived in the Haight Ashbury during and after the famous "Summer of Love" of 1967 and watched in amazement as the scene deteriorated from young girls giving away flowers in August to bikers stomping some poor wretch in a doorway on New Year's Eve. A large part of the problem was simply that most of us didn't know how to handle psychedelics because our culture has never had a model for how to use them. If some old Amazonian shaman had been our guru instead of Timothy Leary, perhaps the era might have lived up to its initial promise.

Now we are three years into the last decade of the Twentieth Century. Terence McKenna has almost single-handedly made the psychedelic experience respectable again in an age when hysteria surrounding the War on Drugs has turned the United States Constitution into just another treaty guaranteeing something for "as long as the rivers shall run," or whatever. Meanwhile, the planet is undergoing a public rape-murder while we all stand around like New Yorkers and watch. Many of us believe that human consciousness is both the problem and its solution -- if a critical mass of people were able to access a higher level of awareness, we would all quickly cease to live the way we do at present.

Man must reach a new relationship to the world around him .. To do this he must give priority, not to external problems, but to the mind that is considering them ... Hardly a beginning has yet been made to bring the illimitable inner world that has recently been opened to us, the world of the unconscious, the world of the dreaming mind, into living contact with everyday life ... Our problems are plainly growing beyond conventional human control, and consciousness has no choice but to enlarge itself to meet them. The trouble is, consciousness per se has not the power to do this. It must look beyond itself for help.

--Alan McGlashan -- *The Savage and Beautiful Country* Houghton Mifflin, Boston, 1967, Pg 54

Entheogenic substances offer us this possibility. I personally believe they may be the only realistic chance we have to make such an unlikely quantum leap of consciousness in the brief time remaining. While we definitely run the risk of opening up another wave of drug excesses in furthering this work, I believe the extreme gravity of our situation makes that risk irrelevant. Part of our strategy should be to retain and use the word: entheogen. It rather precisely reminds us of the proper set and setting necessary for success.

--Jim DeKorne

MAO INHIBITORS -- READ THIS, IT MIGHT SAVE YOUR LIFE

Ayahuasca contains harmala alkaloids -- MAO inhibitors which synergize with the DMT in the mixture to produce its psychedelic effects. Although the subject of MAO inhibition is somewhat complex, no one who intends to experiment with ayahuasca or its analogues should be ignorant about the dangers inherent in such use. Here is a quotation for serious consideration:

A severe, atypical headache is usually the first sign, and may herald an impending crisis, which can end in a cerebrovascular accident and death. The hypertensive syndrome is usually characterized by headache, palpitations, flushing, nausea and vomiting, photophobia, and occasionally hyperpyrexia, arrhythmias, and pulmonary edema ... Foods with high tyramine content are a major concern. This chemical is a fermentation byproduct. Any food with aged protein should therefore be avoided ...

THREE EDITORIAL TRIPS

PSYCHONAUTS, NOT ASTRONAUTS

In July, 1969, *Life* magazine asked Charles A. Lindbergh, the first man to fly solo across the Atlantic, to comment on the upcoming Apollo 11 moon mission. I suspect that his response was largely misunderstood at the time, possibly because he used some less than lucid phraseology. At any rate, Lindbergh's 25-year old insight is worth a second look -- specifically in light of what we now know about altered states of consciousness: especially insights from DMT and ayahuasca ingestion, the UFO phenomenon and that numinous sense many of us have that our species is on the brink of a major breakthrough in awareness:

"In wildness there is a lens to the past, to the present and to the future, offered to us for the looking -- a direction, a successful selection, an awareness of values that confronts us with the need for and the means of our salvation. Let us never forget that wildness has developed life, including the human species. By comparison, our own accomplishments are trivial."

["Wildness" is used here as synonymous with Nature transcending the purely rational -- perhaps resembling Jung's "Collective Unconscious." "The Numinous" or "The Mystery" might be better synonyms: I think of it as the sort of reality encountered on DMT. -- Ed.]

*"If we can combine our knowledge of science with the wisdom of wildness, if we can nurture civilization through roots in the primitive, man's potentialities appear to be unbounded. Through his evolving awareness, and his awareness of that awareness, he can merge with the miraculous -- to which we can attach what better name than "God"? And in this merging, as long sensed by intuition but still only vaguely perceived by rationality, **experience may travel without need for accompanying life.**"*

["Experience" seems to be Lindbergh's synonym for individual consciousness. "Life" is used rather confusingly here in the specialized sense of incarnation in a physical body. --Ed.]

*"Will we then find life to be only a stage, though an essential one, in a cosmic evolution of which our evolving awareness is beginning to become aware? Will we discover that only **without** spaceships can we reach the galaxies; that only **without** cyclotrons can we know the interior of atoms? To venture beyond the fantastic accomplishments of this physically fantastic age, sensory perception must combine with the extra-sensory, and I suspect that the two will prove to be different faces of each other. I believe it is through sensing and thinking about such concepts that great adventures of the future will be found."*

Life magazine, July, 4, 1969 (Moon flight issue)

The magazine editors requested a comment from a hero of American aviation about the first Moon flight: arguably the highest technological achievement of humankind; instead of just another "tribute to technology" they received the testimony of a mystic: "...only **without** spaceships can we reach the galaxies... only **without** cyclotrons can we know the interior of atoms..."

When you consider the restrictions placed upon physical space travel by the speed of light, it stands to reason that consciousness is our only credible vehicle to the stars: a fully enlightened Mind could in theory travel instantly to any point in the Cosmos. The first human to "fly solo" across the Cosmic Ocean to *Alpha Centauri* was probably some unsung shaman swallowed by time aeons before Lindbergh's crude Atlantic crossing in an airplane.

The most plausible scenario for space travel seems to involve psychonauts, not astronauts. The implications of this idea favor Terence McKenna's insights about a dimensional shift in consciousness: the "interiorization of the body and exteriorization of the soul" said to be imminent around the year 2012. Although long considered the ravings of kooks, such concepts are becoming increasingly plausible due to insights provided by psychedelic drugs and quantum physics. The most interesting part is that anyone willing to ingest the catalysts can explore these realms and find out for themselves.

BULLSHIT AS FERTILIZER IN THE GARDEN OF TRUTH

It was the amazing last year of an amazing decade: 1969. Although the Death Forces were firmly in control, an instinctive outpouring of raw young libido was recklessly trying to evoke some affirmative balance within the national psyche. 1969 was the year that the *My Lai* massacre outraged the American conscience and a quarter-million demonstrators marched on Washington to protest the Vietnam war; it was the year of the Woodstock Rock Festival and our first trip to the moon. It was a time when public interest in psychedelic drugs was probably at its peak, and it was the year that the Ballantine paperback edition of *The Teachings of Don Juan, a Yaqui way of Knowledge*, emerged to ensnare the imaginations of thousands of disciples seeking a structure within which to understand their drug-induced voyages into hyperspace.

The unknown author, Carlos Castaneda, a UCLA graduate student in anthropology, presented the book as a scientific treatise and claimed to be an apprentice to the sorcerer don Juan Matus: a mysterious Yaqui "Man of Knowledge" living incognito in Mexico. Castaneda described how don Juan taught him the secret uses of peyote, *datura* and *psilocybin* mushrooms -- data avidly devoured by wannabe shamans looking for experiences more substantive than mere recreational tripping. Through exposition worthy of a good philosophical novel, the reader followed the relentlessly obtuse Castaneda (a myopic modern Everyman) as don Juan patiently introduced him to the surreal realms of the psychedelic cosmos. With the exception of Part Two (a masterpiece of pedantry now seen as a satire on social science writing in general), *The Teachings* was a fascinating read and run-away commercial success -- selling upwards of sixteen thousand copies a week at the peak of its popularity. Not bad for an "academic" text.

In 1971, *A Separate Reality, Further Conversations with Don Juan* was released, to be followed soon thereafter by *Journey to Ixtlan*, the book that Castaneda modified only slightly for his PhD thesis at UCLA. By then the public couldn't get enough of the "don Juan books," and one volume after another regu-

larly emerged to reveal the latest installment of Castaneda's sorcerer's apprenticeship. At the present time, eight million of Castaneda's books have been printed and sold; at bare-minimum royalties of fifty cents a copy and allowing for high-bracket income taxes, this author still has to be the world's first shamanic multi-millionaire.

Much of the contemporary New Age fascination with shamanism can be directly traced to Castaneda's books. A relatively obscure anthropological specialty just twenty-five years ago, "shamanism" is now a Yuppie growth industry. New Age magazines advertise a wide selection of shamanic goods and services -- from drums and rattles to exclusive tours of "Sacred Power Spots." Self-proclaimed counselors bill themselves as specialists in soul retrieval, and a whole new business venture, ethno-tourism, now hauls continuous plane-loads of seekers to the Amazon to participate in ayahuasca rituals. For those who can't afford the trip, there are South American shamans (under the tutelage of North American entrepreneurs) presenting "ayahuasca seminars" in the United States. There's no doubt about it -- "shamanism" is currently a very hip subject, and the books of Carlos Castaneda have had a lot to do with its popularity.

Although *The Teachings of don Juan* received the initial endorsement of many respected anthropologists and fooled a lot of readers (myself included), subsequent Castaneda books began to stretch the limits of credibility. Analogous to the homicidal maniac who scrawls graffiti messages: "Please stop me before I kill again," on washroom walls, Castaneda's ensuing literary output seemed to be begging us to please *stop* taking him so seriously. In 1976, Richard de Mille published *Castaneda's Journey*, a surprisingly humane, even gentle, expose of the don Juan books. De Mille's painstaking research revealed a scholarly swindle of world-class importance, yet he refused to take the easy path of self-righteous condemnation, choosing instead to portray Castaneda as a consummate trickster with some subtle truths to tell. Indeed, de Mille's intricate unmasking of the facts behind the

hoax reveals an accomplishment far more exacting than any demanded by an ordinary PhD thesis: whatever motivation inspired Castaneda's bogus opus, it obviously wasn't a lazy man's scheme for an easy promotion into the ranks of academia.

For years I was properly offended by the deception and more than condescending toward those poor dupes who still believed in Castaneda. Then I read Jay Fikes' 1993 book: *Carlos Castaneda, Academic Opportunism and the Psychedelic Sixties*. In this volume the author takes the scandal one level deeper -- not only did Castaneda invent a spurious "Yaqui" shamanism, but three of his colleagues at UCLA (classmates and fellow doctors of philosophy) were apparently also involved in various degrees of academic fraud.

Fikes makes a good case that at the very least, some sloppy scholarship was being practiced in the UCLA anthropology department in the late sixties. I am being far more conservative than his evidence actually warrants -- if it is all true, then Carlos Castaneda comes off as only the most egregious of four academic bullshit artists: Diego Delgado, Peter Furst and Barbara Meyerhoff, at that time all grad-student observers of Mexico's peyote-eating Huichol Indians.

It appears that much of don Juan's (supposedly Yaqui) shamanism was loosely modeled upon Castaneda's friends' supposedly imaginative observations of the Huichols; Fikes claims that these budding young anthropologists fictionalized their field-notes to accommodate the sixties' ravenous appetite for psychedelic drug lore. More conventional researchers have been unable to recognize anything but a gross parody of Huichol culture in their published work. Castaneda then, seems to have been just one or two levels more creative with his "facts" than his sources were.

The squalid trail of bullshit leads in both directions however: there is evidence to suggest that some of the Huichols may have been as outrageous in their fabrications as the anthropologists were. A hearsay reference to "peyote enemas" in Furst's *Hallucinogens and Culture* is regarded as so anomalous by most Huichol ethnographers that deliberate leg-pulling is suspected on the part of informants: "These

gringos will believe anything!"

We've wised up a lot in the last 25 years, and scholastic deception seems pretty tame when compared with the infinitely more deadly socio-political variety. To put the best face on it, if we've learned anything, we've learned to be skeptical of *all* experts and authorities, to be more self-reliant and less dependent upon gurus. In addition, some of us are beginning to see that the concept of "truth" is *not* synonymous with "reality," being often only a kind of working hypothesis based on pooled opinion. There are many degrees and kinds of bullshit -- not all of it anathema and not all of it even "untrue."

To understand this, it is useful to view Castaneda's put-on in the perspective of its own era: the late sixties. It was a time of excesses on all fronts: an evil war, blatant racism, corporate greed and sleazy politics were offset by campus and racial riots, the excesses of the New Left and an adolescent rebellion careening toward a very belligerent brand of anarchy. Every new outrage upped the ante by evoking an equal or greater response from its opposition.

It was the era of the put-on, and the Trickster archetype thrived in our culture like never before: satire and farce erupting from the collective psyche to compensate for all that lethal seriousness. Timothy Leary, Abbie Hoffman, Jerry Rubin, The Yippies, Wavy Gravy, Ken Kesey and the Merry Pranksters all emerged larger than life during the sixties to save us from the terminal insanity of "Reason" running amok. I am reminded of the *Koshare*, the divine clowns who make a deliberate mockery of Pueblo Indian ceremonies to ensure that no one takes their "spirituality" too seriously. There is profound wisdom in this -- can you imagine the excesses of the Inquisition ever occurring if the Pope had been secure enough in his humility to tolerate a court jester constantly mooning him during Mass?

Castaneda's satire was much more subtle -- the joke depended upon us working our way around to seeing the final impoverishment of the scientific--academic view of reality: the illusion that one can be "objective" about any state of consciousness, altered or normal. In the guise of a serious scientific treatise Castaneda brilliantly imagined a trans-subjective,

non-verbal reality lurking outside of, and impervious to, our equally imagined rules of discourse.

Truth communicates in the forms most recognizable to those who think they seek it. Our culture won't accept anything less than "real facts," so Castaneda's message had to be presented in a scientific guise. (Acknowledged as fiction, *The Teachings* wouldn't have sold a thousand copies.) Don Juan's concepts of the shamanic warrior, the man of knowledge, "seeing," impeccability, etc. are all profound ideas offered for our consideration. Now that we know they're "fiction," does that truth invalidate any other truth they may contain?

Because they were *believed* to be true by a critical mass of readers, the don Juan books have produced an effect in the world that transcends the original material. In short, Castaneda has accomplished something that writers with greater skill and verisimilitude have failed to do: he has created a bonafide mythology. Another (probably more accurate) way of looking at it is that a bonifide mythology has created itself through him. (These things happen.)

*"People mistakenly believe...that a myth is an untruth. But myth is not that. A myth is that which is truer than truth."*¹

It's much too facile to beat up on Castaneda because he turned out to be a trickster, and even more absurd to take him literally. (His *datura* and "little smoke" data are anomalous, and the later books don't have the verisimilitude of the earlier ones.) Whether scholars approve or not is beside the point: don Juan still lives, and, for level heads, his teachings are not entirely without merit.

To get it, just let go of it.

Footnote and Bibliography:

1. Vallee, J. (1975) *The Invisible College*, Dutton, NY, pg. 207

DeMille, R. (1976) *Castaneda's Journey*, Capra Press, 631 State St., Santa Barbara, CA

Fikes, J.C. (1993) *Carlos Castaneda, Academic Opportunism and the Psychedelic Sixties*, Millenia Press, 207-1005 View St., Victoria, B.C. Canada V8V 3L7, \$19.95 -- (Call: 1-800-667-8398)

ON SAINTS AND SHAMANS

I've been paying a kind of lip service to shamanic states of consciousness in the pages of *ER*, yet I'll be the first to admit that my ability to *work* within these states has been only partial and too often unrepeatable in subsequent excursions into hyperspace. In other words, I'm no shaman -- not in the classical definition of the term. I've received the benefit of true healing from others during entheogenic sessions, yet subsequent events have revealed these individuals' shamanism to be mostly confined to an altered state of consciousness. (Not that I demand that every shaman also be a saint, but a certain level of integrity can be expected from individuals making or implying such claims about themselves.) In other words, I suspect there are very few true spiritual healers among us during these critical last years of the 20th Century.

What seems to be lacking is a conceptual structure within which to focus our intent both inside and outside of entheogenic states of awareness. It isn't particularly difficult to manifest the best that is in us when tripping on psychedelics -- what matters more is that we live that promise when *not* tripping. Since I started *The Entheogen Review* I've met many acknowledged experts in this field, and have been naively dismayed by the anti-entheogenic awareness of a few of them. Which is neither here nor there -- the point is that, as wounded healers, we all have a way to go yet in healing ourselves.

If psychedelic states of consciousness teach us anything, it's that we are all *One* at the highest level. If we don't act on this gnosis it's the same as if we never knew it and entheogens are reduced to just another way of getting stoned. Such a synthesis is profound and difficult. The challenge lies in knowing that, even though we're *all* assholes, we must somehow learn how to tolerate each other on a global scale. In other words: to live our highest awareness all the time. Commitment to this path is the single step that commences the thousand mile journey.

-- Jim DeKorne

MARIHUANA

THE ASSASSIN OF YOUTH

THE PLANT



Attains a height, when mature in August, of from three to sixteen feet, the stalk a thickness of from one-half inch to two inches. Stalk has four ridges running lengthwise, and usually a well marked node by each branch, these appearing at intervals of from four to twenty inches. A leaf appears immediately under each branch. Green plant has a peculiar narcotic odor, is sticky to the touch, and covered with fine hair barely visible to the naked eye. Often hidden in fields of corn or sunflowers.

Physiological Reaction

The effects of marihuana are most unpredictable.

"The eye always presents a widely dilated, fixed, staring pupil, with the white of the eye severely bloodshot (orange-red). The breath has the characteristic odor, as elicited from burnt marihuana (burnt rope). There is no sensory disturbances of balance or gait, as elicited in acute alcoholic intoxication. The person under the influence may be hilarious, possibly hysterical, weeping or laughing, talks very rapidly, and in a loud tone."

In conclusion, it is important to recognize, that both the prolonged use of large doses by habitues, and the single large dose taken by a novice may cause criminal maniacal acts. Moreover, even small quantities can destroy the will power and the ability to connect and control thoughts and actions, thus releasing ALL inhibitions viciously.

THE LEAF

Compound, composed of five, seven, nine or eleven—always an odd number—of lobes or leaflets, the two outer ones very small compared with the others. Each lobe from two to six inches long, pointed about equally at both ends, with saw-like edges; and ridges, very pronounced on the lower side, running from the center diagonally to the edges. Of deep green color on the upper side and of a lighter green on the lower. It is the leaves and flowering tops that contain the dangerous drug. These are dried and used in cigarettes and may also produce their violent effects by being soaked in drinks.



UNDER SURFACE OF MARIHUANA LEAF.

STAMP IT OUT

REMEDIAL MEASURES

1. Constructive legislation and efficient law enforcement.
2. Education.

THE SITUATION IN THE UNITED STATES

It is especially serious in our country because it is being carried as a new habit to circles which heretofore were not contaminated. It is making dangerous inroads in our large cities among the youth, so many of whom are already cigarette smokers and easy victims to a new "kick and thrill" habit.

Police officers in some of our large cities report that so many crimes can be traced to the use of Marihuana that this vice has become a major police problem.

THE FLOWERS



When mature, are irregular clusters of seeds light yellow-greenish in color.

IT IS A CRIME for any person to plant, cultivate, possess, sell or give away Marihuana.

It is frequently used by criminals to bolster up their courage. Most dangerous of all is the person under the influence of marihuana at the wheel of an automobile. Their illusions as to time and space destroy their judgment as to speed and distance. When eighty miles an hour seem only twenty, they often leave a trail of fatal accidents in their wake. A user of marihuana is a degenerate.

THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME VII, NUMBER 1



VERNAL EQUINOX 1998



ISSN 1066-1913



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research
on Visionary Plants and Drugs

EDITOR

David Aardvark

TECHNICAL EDITOR

K. Trout

CONTRIBUTORS

Distorted

Trey

N.E.

M.B., Italy

Coy Dog

D.D., CA

B.K., CA

Orion

Dr. Alexander T. Shulgin

Rhompus

Jon Hanna

Terence McKenna

Richard Glen Boire, Esq.

Will Beifuss

K. Trout

DESIGN & LAYOUT

Soma Graphics

STATEMENT OF PURPOSE

This journal is a clearinghouse for current data about the use of visionary plants and drugs. Think of it as a community of subscribers seeking and sharing information on the cultivation, extraction, and ritual use of entheogens. All communications are kept in strictest confidence—published material is identified by the author's initials and state of residence (pseudonym or name printed on request only). The mailing list is not for sale, rent, or loan to anyone for any reason.

THE ENTHEOGEN REVIEW
564 Mission Street, Box 808
San Francisco, CA 94105-2918

CONTENTS

Welcome	1
Hyperspatial Maps	2
Mescalysergic Visions	2
<i>Salvia divinorum</i> Entities	3
Abandoning the Ship	3
More <i>Pharmako/Poeia</i> ?	4
Network Feedback	4
MAO Inhibition and Dosing	4
<i>Salvia divinorum</i> :	
Structures, Solubility, Storage & Synthesis	5
Entheogenic Beers?	5
<i>Trichocereus peruvianus</i>	6
Wild Cucumber?	6
Mushroom Ayahuasca	7
Internet Mushroom Info	8
Borametz Bullshit	11
Terence McKenna Speaks	13
Pharmaco Prohibita	14
Sources	15
<i>Trichocereus peruvianus</i> ?	17
Book Reviews	22
Bibliography	24

DISCLAIMER: Information presented in *The Entheogen Review* comes from many different sources and represents the opinions and beliefs of a highly diverse group of individuals. *The Entheogen Review's* editors assume no responsibility for the accuracy of any claims or representations presented in the text, illustrations, or advertisements of this journal, nor do they encourage illegal activities of any type.

SUBMISSIONS: Your input is what keeps this journal alive. Don't hesitate to share your experiences, inspirations, and questions. Confidentiality respected; after transcription, all correspondence is shredded and recycled, or incinerated. Though we may edit for brevity or clarity, keep those fascinating letters coming in!

SUBSCRIPTIONS: \$25.00 (USA), \$35.00 (foreign) for one year (four issues). Cash, check or money order made out to *The Entheogen Review* should be sent to the address listed to the lower left. Please notify us if your address changes.

BACK-ISSUES: Single copies of *The Entheogen Review* from VOL. VII, No. 1, VERNAL EQUINOX 1998 to the present are available from our address to the left for \$6.00 (USA), \$9.00 (foreign). Single copies of *The Entheogen Review* prior to VOL. VII, No. 1, VERNAL EQUINOX 1998 are available for \$5.00 (USA), \$8.00 (foreign) from: JIM DEKORNE, POB 750, El Rito, NM 87530. Also available from JIM DEKORNE is the book *Psychedelic Shamanism* for \$22.00 (USA), \$30.00 (foreign); *Ayahuasca Analogs and Plant-based Tryptamines* for \$20.00 (USA), \$25.00 (foreign); and *The Entheogen Review's* first year of publication (bound) for \$20.00 (USA), \$30.00 (foreign).

Copyright © 1998 by *The Entheogen Review*. Nothing in this journal may be reproduced in any manner, either in whole or in part, without written permission of the editors. All rights reserved. All advertising and advertised products void where prohibited.



WELCOME to the latest incarnation of *The Entheogen Review*. My name is DAVID AARDVARK, and I have assumed the challenging-yet-rewarding duty of editing and publishing *ER*. I've enlisted the help of technical editor K. TROUT, and together we will strive to present accurate information and do our best to answer the questions asked by *ER* subscribers. Whenever possible, to back our comments we will cite references (included in each issue's bibliography). As founding editor JIM DEKORNE stated in the first issue of *ER*, our goal is to continue to "shed a little light on [the] topic [of entheogens] and separate a few facts from what appears to be a limitless mythology."

Of course, we can't possibly have answers to all of the questions that are posed in *ER*. We heartily encourage readers to write in with their own experiences. This is your journal, and we need your input!

One subscriber, writing to "JIM, or future editors" remarked:

Congratulations and a big thank you for being at the forefront of the fight for freedom. You are right in saying that the Internet is it [referring here to DEKORNE'S comment that "The internet is where it's at these days, and you can probably find more stuff there than here." (DEKORNE 1997)], but I believe *ER* has a very special role to fill. First, many people feel uneasy about posting things on the 'net, especially if they are incriminating. Second, it is hard to keep up-to-date with the latest developments. Popping in on 100 addresses just to see if there's something new becomes tedious and expensive. *ER* has become a little boring though, as a lot of it is mere dope tales which are repetitive and in any case subjective. Most of us psychonauts have done or heard it before (and that includes *Salvia divinorum*). Give us what the 'net doesn't and I'm sure *ER* will prosper. — DISTORTED, Australia

While there certainly *is* some very good information available via the Internet, our main complaint about this medium is the frequent lack of references. Due to this, it is sometimes hard to know what to believe and often impossible to find out for sure. Because virtually anyone with a computer can post anything they want (without the benefit of editors or peer review), information found on the Internet is suspect by nature. For this reason, we feel that there will always be a place for *The Entheogen Review*. And while we have no intention of publishing a journal which is *merely* "dope tales," we *do* appreciate the subjective nature of the entheogenic experience. These accounts—"hyperspatial maps," "trip stories," or "dope tales" (if you must)—are quite important to share, as they can provide a common framework for understanding the states of consciousness that entheogens produce, and allow us to learn through the experiences of others. Hopefully with *ER*, we can successfully balance subjective experiences and the objective botanical and chemical information; this is our goal. — DAVID AARDVARK





TERENCE MCKENNA SPEAKS...

Transcribed from a video broadcast at the MIND STATES conference, November 23, 1997.

I know that whenever the tribe gathers, whenever the psychedelic community comes together in one place, the issue of our status with regard to the rest of society, and the issue of the status of these substances about which we care so much is discussed. Should we expend political, capital, and social energy to make these things legal? If we did, would many more people who don't today take these things feel free to explore them? Or, in a way, is this wish to legitimize our activities by having them brought in under the umbrella of legality... in a sense, it's a very unpsychedelic impulse. It is an effort to somehow make peace between cultural values; constricted Christianity-driven Calvinistic and the untrammelled wild wilderness of the psychedelic experience. I admire the people who have worked for medical marijuana, the chemists who have given expert testimony in an attempt to help out members of the community who have run afoul of the law, as they say. But I wonder, really, if the psychedelic agenda is to be satisfied by simply gaining legal legitimacy?

We have a very interesting plant now working its way into our midst—*Salvia divinorum*. *Salvia divinorum* is not illegal, it's easily grown throughout the civilized world, it does not have to be administered in some potentially damaging way—in other words, it doesn't have to be shot; it can be smoked, it can be chewed. And it is without question, extremely powerful and effective. It's amazing to me that this plant could appear in our midst, with these qualities, and be accepted with such lack of fanfare. In other words, this is truly big news. In a sense, Nature has stepped into the drug legalization issue—the psychedelic legalization issue—with a *deus ex machina*. I don't believe the establishment is interested in demonizing and criminalizing a new easily grown, widely available psychoactive plant. I don't think the establishment needs a new *Cannabis*. [...] Late in the dialogue about psychedelics, who would have thought that [nearly sixty] years after the invention of LSD and the flurry of psychedelic excitement among the botanists of the '60s and the '70s, that not only an entirely new substance would be discovered, but a substance in a chemical category previously unsuspected of psychoactivity. So in a sense, this is a wild card in the deck, and if we—the psychedelic community—play it to our advantage, we can perhaps transcend the them/us dualism of [drug repression/drug advocacy]. Well, how is that

to be done? The answer I think, is *responsibly*, with attention. Let us not generate emergency room entries and drug casualties based around *Salvia divinorum*—this is the raw material out of which our enemies will fashion our nemesis.

In the past, the psychedelic community has too often been influenced by those who, I think, didn't have its best interests in mind. And by that I mean people who saw psychedelics as somehow a fuel for the popularization of a certain musical agenda, or a certain political agenda, or a certain commercial agenda. I think that if we insist that these things are to be taken—and taken seriously, and taken in shamanic settings—that at this point in the struggle over psychedelics, the establishment is so demoralized, spread so thin, so exhausted, that they will simply decide to leave this particular compound alone. And that will indicate, to me at least, the turning of the tide.

You know, with these new techniques of liquid CO₂ distillation of plant materials, *nanogram* quantities of material that was previously destroyed by high temperature extraction is being gotten out and characterized. And, as you might have predicted, the revelation is that *alpha*-salvinorin, the active ingredient in *Salvia [divinorum]* is very probably only one of an entirely new family of psychoactive drugs. What these drugs eventually will do in terms of the experience they elicit, we don't know. We may be looking at new tranquilizers, new stimulants, new psychedelics, potential memory enhancing drugs, potential learning enhancing drugs, we don't know. This is a cornucopia of new psychedelic possibilities.

At this point, the average man and woman on the street has never heard of *Salvia divinorum*. If the community acts responsibly, they *will not* hear about it for some time. This is an opportunity for us, for the first time in our lives to take, advocate, synthesize, extract, explore [and] do therapy with a psychoactive compound that is *not* illegal. We have not been in this position since 1967, that's more than the lifetime of many of you. So let's take this opportunity, and this plant, and attempt to use it as a model for bringing it and other potential psychedelics into ordinary human usage and put them to the purpose of reconnecting ourselves to the values of the earth, and reconnecting ourselves to each other. ✧



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME VII, NUMBER 2



SUMMER SOLSTICE 1998



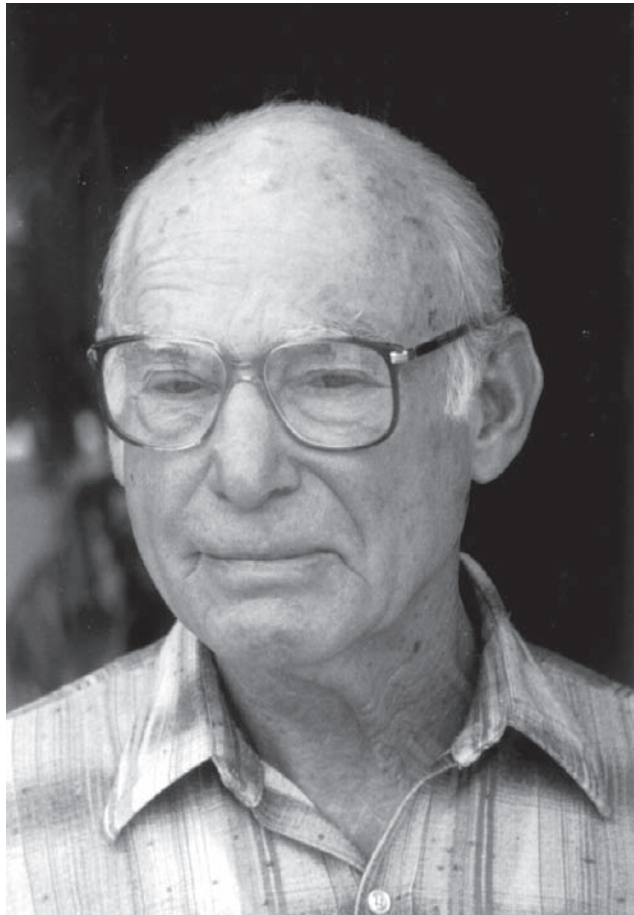
ISSN 1066-1913





MYRON STOLAROFF SPEAKS...

Transcribed and edited from a radio interview by ELIZABETH GIPS on “Changes” in April, 1998.



Elizabeth: MYRON STOLAROFF's latest book is *The Secret Chief*, and it's about some early psychotherapeutic days, using psychedelics. Why don't you tell us about the book a little bit and what motivated you to do it?

Myron: Okay, I'll be glad to do that. Actually, I retired out here to Lone Pine—where I am looking out at the beautiful mountains right now covered with snow—in about 1978. I wanted to be a writer, and so I was looking for things to write about. And a couple very good friends of mine, ANN and SASHA SHULGIN said, “You know, there's a gentleman who has been doing some very excellent work in this field, and we think it should be documented.” So, I thought, “Gee, that's a great idea,” because psychedelics are my favorite field of endeavor—they've been my major interest for a long, long time. So, my wife JEAN and I looked “JACOB” up, and he was

happy to cooperate. The both of us sat with him for quite a period of time and reviewed his work, and we found him to be an extremely engaging person, and extremely knowledgeable in this field. And furthermore, he developed some worthwhile and interesting techniques... very effective techniques in administering psychedelics to people. So, this turned out to be a valuable endeavor.

Elizabeth: He seems to have told you a lot of ground rules for group tripping.

Myron: Well, he did two things. First of all, he developed the individual trip, so as to make that most effective. Everybody was always introduced with an individual trip, where they took the psychedelic alone just with him, and he was a perfect guide. After that, they had the option of repeating the individual trip, or joining the group. And he developed the group method—as far as I know—better than anyone, because he saw early in the game that it was an awfully good way to enhance the experience by having people share this together. And also it reduced the cost, because after all, he was doing this professionally. It didn't cost as much to participate as a group member as it did as an individual member.

Elizabeth: Why are entheogens one of your favorite fields of endeavor? Any why was it important that this man... it's not his real name in the book, is it?

Myron: JACOB? No it isn't. This was one of the conditions of my writing the book and getting it published. Since he worked for a long time after all these substances became illegal, security was an enormous problem. And the work did not necessarily end with his death. So, I gave my word to not reveal his name or the area where the work was done.

Elizabeth: Why is it important to utilize these substances in the field of psychotherapy?

Myron: Well I think it's important to utilize them in a great number of fields.

Elizabeth: Oh, that's nice! (laughter)





Myron: Actually, you know I am on record, ELIZABETH, that when I took my first psychedelic, I was in charge of long range planning for AMPLEX CORPORATION. I was familiar with practically every area of scientific endeavor, and I didn't hesitate to say that LSD was man's greatest discovery because it opened the mind, and the mind is our most enormous potential. And our mind can be used in many ways. As a matter of fact, one of the real problems I think of western science is that they don't understand the mind at all. Everybody is working very hard on nerve synapses, and various kinds of neurotransmitters and so on, and from all of this they hope to prove that the mind is a result of all these interactions. Whereas actually, if you look into it carefully, you find that Buddhists are absolutely right. And the Buddhists concluded a couple of thousand years ago that *mind* is the source of everything. So all these mechanisms that we have are things that have been created by mind to allow mind to communicate to this level of reality that we find ourselves in—the material level.

Elizabeth: When you speak of mind you are not, I assume, speaking of brain? Or are they interconnected?

Myron: I hope that I made that distinction. No, the mind actually... well there are a lot of ways of looking at it. The Buddhists call it primordial wisdom. It's the source of everything, and that everything comes out of the mind. JUNG had a little different way of describing it. He called it the collective unconscious. If we go deep enough into ourselves, we come to our own personal unconscious. But ultimately we reach an infinite consciousness that joins us all, which JUNG called the collective unconscious. And then there are a lot of religious traditions that talk about universal mind—where mind is absolutely infinite and contains everything, contains every thought and experience that ever happened. So you have all of these different views. And one of the amazing things is that when you take these substances, if you are able to get into these areas—what we generally call the transpersonal areas—you can discover that all these views are very accurate ways of looking at reality.

I have to say that the misunderstanding of psychedelics is one of the great tragedies of our current time, because these are such remarkable tools. And I'll just try to say in a nutshell why they are important and also why they are held in such disrepute. First of all they are important because, as far as I can tell—and this is after 40 years of work—the main thing that they do is open the door to the unconscious mind. And that includes just a fantastic array of stuff. But the first

part that's uncovered is our repressed material. We push a lot of stuff into the unconscious because we simply do not want to know it; we don't want to acknowledge it. This is often very painful stuff: betrayals, hurts, things that have made us feel inferior, and all the kinds of things that make up what JUNG calls "the shadow." So all of this stuff is in the unconscious. But then when we go deeper, we begin to find some of our more valuable assets, such as intuition, creativity, and what JUNG called "the archetypes." Eventually you go beyond all of this into the transpersonal areas where you can actually discover that the core of your being is divinity, which is an amazingly wonderful, fruitful thing to discover. And what I've found—and I think what most of the people who reach this level find—is that the universe is created in incredible love.

Elizabeth: Oh, that is so wonderful to hear.

Myron: And we all hold this in the core of our being. Imagine that—we've all got this within us, and most people walking around don't even know it! Psychedelics are just a remarkable tool to open up these areas and make these discoveries. We can find the true nature of reality. We can find what a magnificently beautiful world that we live in, and how wonderful life can be. But don't forget that there is also all of this repressed material, and very often this stands in the way of moving into these more rewarding areas. For some people, the repressed material area is extremely painful; it's so painful that people will go to great lengths to escape it, and that's why some of the early doctors observing people taking psychedelics thought they were going through psychotic episodes, which they preferred to do rather than face the inward pain that they had locked up within themselves. So this terrible term "psychotomimetic" [psychosis mimicking] came into being.

Elizabeth: Right. The very first time I heard of LSD was a little newspaper article that mentioned this doctor in Czechoslovakia who was giving it to his patients. And the patients were having experiences of God-consciousness. And this was a Communist country, and he couldn't figure it out. That was GROF, of course. And then the next thing I heard was about a friend of mine who was the head of one of the psychiatric departments in St. Louis at a medical teaching unit. He was giving it to prisoners to try and create schizophrenia, and actually he said it wasn't working. They all begged for more!

Myron: There was also work done with prisoners and psilocybin. Many of these prisoners who had taken psilocybin just





saw so much more opportunity in their life and saw the things that they had done wrong and how they could correct their behavior. Perhaps psilocybin would be one of the most useful things for rehabilitating prisoners. But unfortunately we haven't been able to get back into that kind of research.

Elizabeth: After you had ingested LSD and realized it's potential, how did it change your life? How did you utilize the knowledge?

Myron: It changed my life in a lot of ways. Actually my first experience was that I had to live through an extraordinarily painful birth experience, which had made a powerful impact on me and my personality. I found I had become extremely compulsive about time. The worst thing about it was I had terribly low self esteem because I felt responsible for causing all the pain to my mother during the birth experience, and I felt absolutely worthless. It was a great discovery to find that out and find out how much energy I had repressed, holding down that information. And that's one of the wonderful things; as we are able to release our repressions we release a lot of energy for life that had been locked up before. So, I found myself growing in energy. I found that I didn't live so much in my head anymore. As a child I was a daydreamer and kept to myself and didn't communicate much with others. I began to discover how great it was to relate better; to learn to listen more carefully to other people. I actually learned to love more, and in the end—after a while—I discovered that one of the most wonderful things you can learn is how to be more loving.

Elizabeth: Have you been a psychotherapist yourself?

Myron: No, my training is in electrical engineering, and ALDOUS HUXLEY got a big kick out of that.

Elizabeth: So your experiences evidently propelled you into realms that you had not known about in your electrical engineering career?

Myron: Oh my, that's so true! I think I have learned an enormous amount about psychology and therapy. And of course these experiences make you avid for information, so you do a lot of reading, and I've read a good deal more. I'm sure that any therapist who wants to be a better therapist using these methods to learn more about his own inner dynamics, and his own defenses and his own attributes, could be a lot better help to other people. And that's where JACOB comes in.

Elizabeth: I was going to get back to JACOB and ask you about... did you work with him? Besides the book?

Myron: No, I never did. When I met and interviewed him he was practically retired by then. Although... well you know I can't say too much here because of my commitment. But we did get to know him fairly well, and under interesting circumstances. We certainly got to know him enough to know what a marvelous human being he is.

Elizabeth: And as you interviewed him for this book, did it deepen your appreciation of the use of psychedelics as a tool?

Myron: Oh my yes! Especially learning about his results and how effective his techniques were. Because we had set up a foundation in Menlo Park from 1961 to 1965. We processed about 350 people, and we did quite good work. People were very pleased with their experiences and how their lives were changed. But I have to say JACOB was *extremely* effective. Just for example, one thing that's in the book that just really impressed me enormously. He said that a lot of people had come to him that had many, many acid trips. He liked to use that phrase—he liked to talk about "tripping." He said some of them had experienced as many as 300 acid trips. And after every single one of them had the experience with JACOB, they said, "You know, I never had an acid trip before." So it pointed out the enormous difference it makes to be with a skilled guide who has worked out effective procedures, who knows how to assure you, how to get you to relax and let go to the experience, how to use different kinds of symbols and artifacts to look at and examine, to stimulate your experience, and to move into fruitful areas of experience. So he was very, very good at that.

Elizabeth: MYRON, do you have any suggestions to people who have some energy to put into deliberately creating change? What we can do to help facilitate a change in the current fear-based attitude that society has?

Myron: Well, for those who are knowledgeable, of course, the more information you can put out, the better. And that's where the *MAPS Bulletin* comes in. It's probably the best publication available today for people current with what's going on in this field. MAPS is doing a splendid job of turning up all the new projects and the latest research developments. Of course, financial support has always been a difficult problem. And when you get more finances you can do more studies. Like right now MAPS is sponsoring an examination of JANIGER's patients who were administered LSD some





thirty years ago. And it's fascinating the results that are coming up. These people have changed very beneficially, and this information is being accumulated and will probably be published. So these things help.

Elizabeth: And MAPS is helping to fund scientific research of various kinds, is that not right?

Myron: Well that's true. I'd like to say that MAPS put out a special edition of *The Secret Chief*. It's a hardback edition and it's signed by all the contributors of the book: Dr. ALBERT HOFMANN, STAN GROF who wrote a marvellous introduction and a survey of the field, ANN and SASHA SHULGIN, and myself have all signed this edition. It sells for \$250.00, and we have already raised \$10,000.00 that we promised to give to RICHARD YENSEN for his LSD research, which has been approved by the FDA. It's being held up a bit right now because the FDA are such sticklers. They are being so meticulous. They're just going way, way overboard to make sure that no harm is done. And they just won't accept the fact that thousands upon thousands of people have done LSD without harm. And there have been surveys—like COHEN's survey early on that covered twenty five thousand different administrations. Very, very little harm has been done; no more than ordinary psychotherapy in most cases.

I look at it this way: the public is not going to accept psychedelics until our scientists have done research and say, "Yes they are useful." And, right now, our government... well, for thirty years they wouldn't approve a single project for psychedelic research. Now it's starting to open up a little bit, but it's still going very slowly. They are being very careful. And what they don't know, what they don't seem to realize, the government is producing an enormous amount of harm in two different ways. First, there are people who are really suffering who could be helped if this therapy were available. So while they are being very careful for people not to be hurt, an awful lot of people are hurting terribly, whose situations might well be resolved with proper use of psychedelic treatment. The other place they are doing a lot of harm is that because it's illegal, nobody dares say anything. We have a lot of people like JACOB throughout the country. JACOB said he introduced 150 therapists to his methods of doing this, and a lot of this work goes on underground. But nobody can share anything, you can't publish anything because it's illegal. So here we have everybody alarmed about young people misusing these things and ending up in hospitals and what not... yet the information for using them correctly could have stopped an awful lot of this. But you can't put the informa-

tion out. The younger people who are doing this work say, "My God—I don't want to risk my career." So it's only old fogies like me who... what are they gonna do? But all the work that I did... I'm old enough so that the work that I did was before the things became illegal.

Elizabeth: Do you want to talk a little bit about some of the work that you did?

Myron: Well, that's pretty well documented in my first book entitled *Thanatos to Eros, Thirty Five Years of Psychedelic Exploration*.

MYRON STOLAROFF's autobiographical *Thanatos to Eros* is available for \$25.95 (postpaid, CA residents add \$1.78 for sales tax) from: THANEROS PRESS, POB 773 (Dept. ER), Lone Pine, CA 93545.

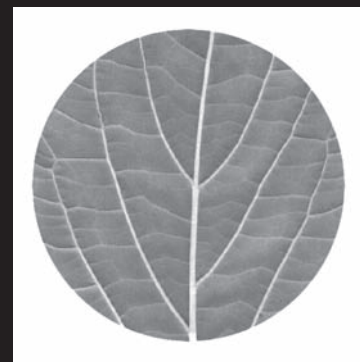
The Secret Chief is available for \$13.95 (softcover, postpaid) or \$253.00 (signed, numbered, limited edition hardcover, postpaid) from: MAPS, 2121 Commonwealth Avenue, Suite 220 (Dept. ER), Charlotte, NC 28205.

ELIZABETH GIPS hosts CHANGES RADIO on Tuesdays, 2:00 pm to 6:00 pm on KKUP 91.5. She frequently interviews those involved in the Entheogenic Reformation. Audio tapes of the complete interview that this transcript was edited from are available from: BIG SUR TAPES, 200 Gate 5 Road #117 (Dept. ER), Sausalito, CA 94965, (800) 688-5512. GIPS is also the author of the CHANGES WEB PAGE (<http://www.changes.org>) and *The Scrapbook of a Haight Ashbury Pilgrim*, which is available for \$18.00 postpaid from: ELIZABETH GIPS, POB 7305 (Dept. ER), Santa Cruz, CA 95061.

SALVIA DIVINORUM GROWER'S GUIDE

THIS EXCELLENT NEW
BOOK PROVIDES THE
MOST COMPLETE
CULTIVATION INFO
EVER COMPILED
ON THIS RARE AND
MYSTERIOUS
ENTHEOGEN.

\$11.95 PLUS \$3.00 S/H



SPECTRAL INDUSTRIES
POB 73401-ER, DAVIS CA 95617





NETWORK FEEDBACK

ELEUSINIAN BAS-RELIEF?

Does anyone have any further feedback on the archaeological photograph on page 14 of STAMETS' *Psilocybin Mushrooms of the World*? Where does this bas-relief come from? While STAMETS' book seems authoritative enough, this photograph could have been better footnoted or referenced (thereby increasing the astonishing historical implications). — D.C., PA

The photo credit in *Psilocybin Mushrooms of the World* lists "GIORGIO SAMORINI & G. CAMILLA" as the photographers of this piece. Indeed, a "positive" photograph of this same image adorns the cover of *Eleusis, the Italian/English entheogen-related publication* currently edited by GIORGIO SAMORINI and JONATHAN OTT (see the *SUMMER SOLSTICE 1998 ER* p. 49 for more on the latest incarnation of Eleusis). We asked Mr. SAMORINI for additional information on this image:

THE PHARSALUS BAS-RELIEF AND THE ELEUSINIAN MYSTERIES

FIGURE 7 presents the 5th century BC bas-relief from Pharsalus (Thessaly, Greece), now in the Louvre Museum in Paris (no. 701, appearing in the catalog under the name "The Exaltation of the Flower"). The two goddesses of the Eleusinian Mysteries are represented, DEMETER and PERSEPHONE, showing each other various objects (usually interpreted as being flowers) and exchanging them (BAUMAN 1993). Actually, the



PHOTO BY GIORGIO SAMORINI & G. CAMILLA

FIGURE 7. The Pharsalus bas-relief depicting DEMETER and PERSEPHONE.

object that the figure on the right (PERSEPHONE) is holding in her hand is more mushroom-like and the shape suggests this, rather than a flower. Even the manner in which she holds it, with the lower part of the 'stem' or 'stalk' between her two fingers, is suggestive of the way one normally holds up a mushroom to show it to others. In 1957 ROBERT GRAVES first proposed a mycological interpretation for this work of art in his book *Food for Centaurs*; however, he did not include an illustration (at least there isn't one in the 1994 Spanish edition). On considering this bas-relief, GRAVES concluded that the prophetic inspiration of the Mysteries of Eleusis originates in *Amanita muscaria* (GRAVES 1994: 92). Strangely, he presented this idea to R. GORDON WASSON in 1957, which means that WASSON was actually aware of this bas-relief more-or-less twenty years before he and his collaborators proposed *ergot* as the Eleusinian entheogen. But WASSON included no discussion of this in his publications. GRAVES reports that Wasson also tended toward a mycological interpretation of the Pharsalus bas-relief, but: "since he was more cautious than me, he had doubts about stating his opinion on such an important matter as this until he had received expert advice" (*ibidem* 1994: 92; translated from the Spanish version).

I presented this bas-relief and discussed the basic idea in an article published in Italy (SAMORINI *et al.* 1995). With this current article, I intend to provide further information and a few more thoughts on the matter. This bas-relief takes us to the very heart of the "Eleusinian question," its mysteries, and the controversial issue of the Eleusinian entheogen's psychopharmacology. Researchers have recently cast





doubts on and rejected the hypothesis put forward by WASSON, HOFMANN & RUCK in 1978 that presents ergot and its visionary alkaloids as the psycho-pharmacological key to the Eleusinian Mysteries (MCKENNA 1993; VALENCIC 1994). Furthermore, even though they were apparently not familiar with the Pharsalus bas-relief, the agent that they considered the most likely Eleusinian entheogen is a species of psilocybian mushroom. The bas-relief would seem to confirm this hypothesis, but we must be careful not to rush to conclusions.

My own opinion is that in-depth analysis of this work leads to the conclusion that the original psychopharmacological key to the Mysteries is *not* a psilocybian mushroom. The bas-relief features three hands holding objects. The first object, the highest up in the bas-relief, is held by PERSEPHONE. It is shaped like a mushroom of the *Psilocybe* species or, as is more likely, a *Panaeolus*. DEMETER holds the second object. It is the same as the first—the same mushroom—but it is tilted and the hood would appear to be chipped. Alternatively, as GRAVES (1994: 92) suggests, it isn't chipped at all. His interpretation is that the fragment is intentionally missing because DEMETER is meant to have eaten it; this detail stresses the importance of *eating* taking place during the rite. Only careful examination of this bas-relief will help us establish if the mushroom hood was accidentally chipped or was instead meant to be incomplete. In any case, we can hypothesize that DEMETER and PERSEPHONE are holding mushrooms in their hands and that during *this* period and in *this* region—*i.e.* for *this kind* of Eleusinian Mystery—a psilocybian key may be perceived. In this context, we should not forget the important, albeit isolated, piece of ethnomycological information provided by CARL RUCK that, today, in some regions of Greece, the inhabitants are aware of a number of species of visionary mushrooms that are not *Amanita muscaria* and which go by the name of “crazy mushrooms.” The mushrooms are not considered toxic but rather “inebriating like wine, although in an entirely different way” (in WASSON *et al.* 1978: 122). It is therefore surprising to learn that RUCK should continue to identify the mushroom-like objects in the Pharsalus bas-relief as flowers, specifically roses (RUCK 1998) when there are no rose varieties or even parts of roses that are similar in any way to the mushroom shape seen in the bas-relief. This is an extremely realistic scene. However, the real enigma here is the third object DEMETER has in her left hand. If the first two objects represent visionary mushrooms—that is, if they represent a psychopharmacological key—we might suppose that the third object is also of similar psychopharmacological significance, and that it would be as immediately identi-

fiable (to initiates) as are the first two objects. We therefore have *two* psychopharmacological keys. This emerges clearly from the history of the Eleusinian Mysteries. When we consider these Mysteries, we must bear it in mind that we are dealing with an entheogenic cult that lasted 2,000 years in all and was present throughout the Mediterranean basin, not just at Eleusis (an example is the cult of the two Eleusinian goddesses in Sicily, with its specific regional connotations). This cult became increasingly complex from the psychopharmacological angle as well. First, we have DEMETER, the Mother Goddess of the neolithic period. Then PERSEPHONE, who is followed by other divinities, including DIONYSUS. The author of *The Homeric Hymn to DEMETER* (one of the oldest mythical renderings of the foundation of the Eleusinian cult) was unaware of the existence of DIONYSUS. This lack of awareness is also reflected in the 5th century BC epigraphic collections. Only during the second half of the 5th century BC does DIONYSUS enter into the scene in relation to Eleusis in Attic literary and artistic works (SFAMENI 1986). This is also the period of the Pharsalus bas-relief. If we consider the fact that visionary mushrooms belong more to the Dionysian sphere (SAMORINI *et al.* 1995) and that what we see in this bas-relief relates to the final phase of the Eleusinian cult and its psychopharmacology, it is possible to ascribe the presence of mushrooms to a Dionysian influence.

During the final phase, two rites made up the structure of the Eleusinian Mysteries—the Lesser and Greater Mysteries. We may therefore suggest that there were two entheogens and that these are represented by the two types of objects featured in the Pharsalus bas-relief.

We should remember that the researchers who sustain the ergot hypothesis also postulated two Eleusinian entheogens. CARL RUCK suggests that the entheogens used in the Lesser Mysteries of Agrai (reflecting the Dionysian influence) and the Greater Mysteries of Eleusis (the *kykeon* brew) were a species of mushroom and ergot, respectively (WASSON *et al.* 1978: 114–123). RUCK believes the mushroom was *Amanita muscaria*. However, psilocybian mushrooms are also likely candidates—as the Pharsalus bas-relief might suggest. We must not forget that the *complete* hypothesis put forward by WASSON and colleagues was that of the use, as part of the Eleusinian Mysteries, of psychoactive mushrooms *and* ergot. This complete hypothesis has been ignored by those critics of the ergot hypothesis who instead favor the mushroom hypothesis.





FS BOOK COMPANY

P.O. BOX 417457, DEPT. ER
SACRAMENTO, CA 95841-7457

— MARIJUANA GROWER'S GUIDE, Mel Frank, Color Ed, 330 pgs....\$18 Spiral....\$22
— MARIJUANA GROWER'S INSIDER'S GUIDE, Mel Frank, 380 pgs.....\$18
— INDOOR MARIJUANA HORTICULTURE, Cervantes, Revised '93, 397 pgs.....\$20
— MARIJUANA BOTANY, Robert Connell Clarke, 197 pgs.....\$20
— MARIJUANA GROWER'S HANDBOOK, Ed Rosenthal, 232 pgs....\$19 Spiral....\$23
— MARIJUANA HYDROPONICS: High-Tech Culture, Daniel Storm, 118 pgs.....\$16
— PRIMO PLANT, Growing Marijuana Outdoors, Mountain Girl, 96 pgs.....\$14
— THE CLOSET CULTIVATOR, Ed Rosenthal, Expanded Edition, 128 pgs.....\$16
— GROW DUTCH, VHS Video, Ed Rosenthal & Alayn Lowell, 40 Minutes.....\$20
— MARIJUANA CULTIVATOR'S HANDBOOK, Bill Drake, 224 pgs.....\$24
— MARIJUANA GROWING TIPS, Ed Rosenthal, Cultivation Tips, 126 pgs.....\$12
— MARIJUANA FLOWER FORCING, T. Flowers, Designer Growing, 121 pgs.....\$16
— THE SINSEMILLA TECHNIQUE, Kayo, 134 pgs.....\$24
— CO2 TEMPERATURE & HUMIDITY, D. Gold, Edited by Rosenthal, 54 pgs.....\$12
— MARIJUANA QUESTIONS? ASK ED, Ed Rosenthal, 305 pgs.....\$19
— DR. ATOMIC'S MARIJUANA MULTIPLIER, Larry S. Todd, 73 pgs.....\$10
— MARIJUANA LAW, Richard Glen Boire, How to Avoid Busts, 271 pgs.....\$16
— MARIJUANA THE LAW AND YOU, Rosenthal, Logan, Steinborn, 218 pgs.....\$25
— MARIJUANA MEDICAL HANDBOOK, Rosenthal, Therapeutic Use, 270 pgs.....\$16
— THE JOINT ROLLING HANDBOOK, Quick American, 61 pgs.....\$10
— MARIJUANA BEER, How to Make Your Own Hi-Brew, Rosenthal, 53 pgs.....\$14
— CANNABIS ALCHEMY, D. Gold, The Art of Modern Hashmaking, 109 pgs.....\$12
— GROWING THE HALLUCINOGENS, Hudson Grubber, 81 pgs.....\$10
— SEX DRUGS AND APHRODISIACS, Adam Gottlieb, 84 pgs.....\$10
— BETTER SEX THROUGH CHEMISTRY, Morgenthaler & Joy, 224 pgs.....\$15
— LEGAL HIGHS, Adam Gottlieb, Psychoactive Plants & Herbs, 64 pgs.....\$11
— MARIJUANA CHEMISTRY, Michael Starks, Hashmaking & Oil, 199 pgs.....\$22
— PSYCHEDELICS ENCYCLOPEDIA*, Peter Stafford, 420 pgs.....\$29
— PEYOTE AND OTHER PSYCHOACTIVE CACTI, Adam Gottlieb, 85 pgs.....\$10
— OPIUM POPPY GARDEN, William Griffith, Cultivation & Harvest, 77 pgs.....\$14
— PSYCHEDELIC UNDERGROUND LIBRARY, Ronin Publishing, 190 pgs.....\$24
— CLANDESTINE LABORATORIES, Jack B. Nimble, Revised 1994, 124 pgs.....\$20
— RECREATIONAL DRUGS, Professor Buzz, Lab "Cookbook", 160 pgs.....\$25
— AYAHUASCA ANALOGUES: ENTHEOGENS, Jonathan Ott, 127 pgs.....\$15
— ECSTASY: THE MDMA STORY, Bruce Eisner, Synthesis & Info., 190 pgs.....\$17
— FLESH OF THE GODS, Peter T. Furst, 304 pgs.....\$20
— PSYCHEDELIC SHAMANISM, Jim DeKorne, 155 pgs.....\$22
— THE SALVIA DIVINORUM GROWER'S GUIDE, Socied Para La, 64 pgs.....\$12
— PRACTICAL LSD MANUFACTURE, Uncle Fester, 115 pgs.....\$20
— TOTAL SYNTHESIS, Strike, Meth. & Ecstasy Manufacture, 145 pgs.....\$35
— SOURCES, Strike, Reference of Supply Houses & Resources, 226 pgs.....\$30
— PIHKAL: A CHEMICAL LOVE STORY*, Alexander & Ann Shulgin, 978 pgs.....\$22
— TIHKAL: THE CONTINUATION*, Alexander & Ann Shulgin, 804 pgs.....\$25
— PSYCHEDELIC CHEMISTRY, Michael Smith, Lab "Cookbook," 200 pgs.....\$22
— UR-INE TROUBLE, Kent Hofort, M.D., Pass Drug Tests, 200 pgs.....\$20
— PRIVACY: HOW TO GET IT, HOW TO ENJOY IT, Bill Kaysing, 128 pgs.....\$18
— THE PAPER TRIP I, Eden Press, Get New I.D., 82 pgs....\$17 Vol #2, 79 pgs....\$19
— GET EVEN: The Complete Book of Dirty Tricks, George Hayduke, 192 pgs.....\$20
— HALLUCINOGENIC AND POISONOUS MUSHROOMS, G. Menser, 124 pgs....\$14
— MAGIC MUSHROOMS AROUND THE WORLD, Jochen Gartz, 129 pgs.....\$22
— THE MUSHROOM CULTIVATOR*, Paul Stamets & J.S. Chilton, 415 pgs.....\$28
— PSILOCYBIN MUSHROOMS OF THE WORLD, Paul Stamets, 245 pgs.....\$24
— GOURMET & MEDICINAL MUSHROOMS*, Paul Stamets, 592 pgs.....\$39
— GROWING WILD MUSHROOMS, Bob Harris, Beginners Guide, 88 pgs.....\$12
— PSILOCYBIN GROWER'S GUIDE, O.T. OSS & O.N. Oeric, 88 pgs.....\$16
— PSILOCYBIN PRODUCTION, Adam Gottlieb, Grower's Guide, 81 pgs.....\$10
— MUSHROOM RESOURCE GUIDE: A Listing of 43 Mushroom Companies.....\$15
— FS CATALOG, 40 pgs.....\$2

<http://www.fsbookco.com>

PRICES INCLUDE FREE SHIPPING (USA)

ALLOW 2-3 WEEKS FOR DELIVERY, OR FOR AIR MAIL ADD \$3 PER BOOK.
CANADA ADD \$5, EUROPE ADD \$10, PACIFIC RIM ADD \$15, PER BOOK.

FOR AIR MAIL DELIVERY, OR FOREIGN SURFACE MAIL ADD \$3 PER BOOK.
BOOKS ARE SHIPPED IN A PLAIN PACKAGE. ALL ORDERS ARE CONFIDENTIAL.

BOOKS ARE SOLD TO ADULTS ONLY. CALIF. RES. ONLY, ADD 7.75% TAX.
CHECKS, MONEY ORDERS, VISA, MC, AMEX & DISCOVER ACCEPTED.

BECAUSE OF WEIGHT, DOUBLE THE SHIPPING RATE ON BOOKS MARKED ().
ADD A \$3 PROCESSING FEE ON CREDIT CARD ORDERS

AND ORDERS UNDER \$15. 24 HR. FAX LINE 1-916-771-4201
FOREIGN CREDIT CARD ORDERS CALL 1-916-771-4204

DISCOUNT PRICES & FAST SERVICE SINCE 1985

QUESTIONS
1-916-771-4203

CREDIT CARD ORDERS
1-800-635-8883

As to the enigmatic third object held by DEMETER in the Pharsalus bas-relief, there are still no definite answers. Apart from the rose or some other generic 'flower,' a number of researchers have advanced the theory that it is a phallus or a fish. The phallus is not very likely as Greek artists have never represented a phallus in this manner (and they were masters of this art). What about the fish? But where are its fins? ROBERT GRAVES interpreted this object as a leather bag "such as those used for prophetic dice" (GRAVES 1994: 92; translated from the Spanish version). The problem here is that there is no known reference to the use of dice or other divinatory practices in the Eleusinian Mysteries. CARL RUCK sees this object as a symbol of the 'old religion' existing before the reform which, at a certain stage, the Eleusinian cult underwent (RUCK 1998). I personally think that this third object is an important clue to the identity of the original Eleusinian entheogen and, at the 1996 San Francisco ENTHEOBOTANY conference, I advanced the hypothesis that it represented a piece of bread formed in a specific manner (SAMORINI 1996).

L

For a more comprehensive criticism of McKENNA's and VALENCIC's objections to the ergot hypothesis, mentioned earlier, I would point out that they rest their case on the fact that no non-toxic entheogenic ergot-based brew has yet been produced. Be this as it may, what little has been carried out in the way of self-experimentation with ergot or ergot alkaloids (ergonovine, methyl-ergonovine; cf. BIGWOOD *et al.* 1979; OTT & NEELEY 1980) has not been as unfruitful as VALENCIC (1994) imagines. Moreover, the fact that a few number of experiments involving self-administration have failed means very little if we consider the great variety—in quantitative and qualitative terms—not only of the species that produce ergot alkaloids, but also of the possible manners of extraction and types of potion.

It is sufficient for us to note that in all there are at least 30 recognized species of *Claviceps* (ergot) and that *C. purpurea* alone infects at least 450 plant species (nearly all of which are grasses), *C. paspali* infects 36 plant species, *C. pusilla* 35, *C. nigricans* 12, and so forth. Alkaloid content varies greatly. Some strains do not produce alkaloids; others produce mostly toxic alkaloids and others produce mainly—perhaps, in some instances, only—psychoactive alkaloids, as is the case with the ergot strain (no. 178) isolated in the Mississippi region from *Cynodon dactylon* (L.) Pers. (Bermuda grass), a grass that is also frequently found in Europe. This strain produces significant quantities of alkaloids (of which 30% is ergonovine and 22% is ergonovinine) (PORTER *et al.* 1974). A famous *C. paspali* strain isolated from *Paspalum*



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME VII, NUMBER 4



WINTER SOLSTICE 1998



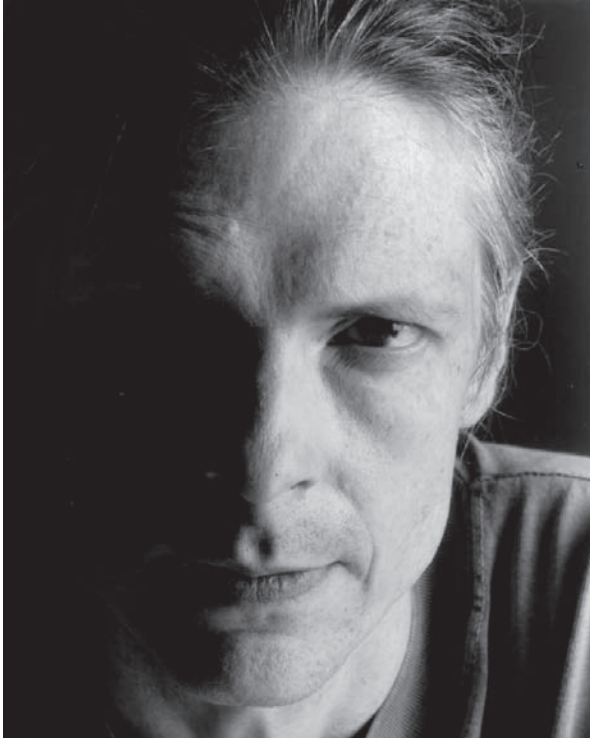
ISSN 1066-1913





ALEX GREY SPEAKS...

Interviewed by Jon Hanna



ER: Tell us a little bit about the two new books that you are currently working on.

Alex: In November 1998, *The Mission of Art* was released by SHAMBHALA PUBLICATIONS. *The Mission of Art* is an inspirational text for artists and anyone who has glimpsed the spiritual power of art. It traces the evolution of human consciousness through art history, seeking the threads of art's mission. I explore the development of my own work, including the bizarre performances and entheogenic experiences which lead to my visionary art. There are reflections on the artist's intention and conscience, and how we of the postmodern age can use the creative process as a spiritual path. I call it my philosophical art rant, a neo-Platonic manifesto. There's also about 60 b/w reproductions of drawings and paintings, many of which were done specifically for *The Mission of Art*.

The other book will be a large format artbook with lots of color plates and will be entitled, *Transfigurations*. It will not come out for another year or so. It's basically the next batch

of works including performances, sculptures, paintings and drawings I've been doing since *Sacred Mirrors*.

ER: Much of your early work consisted of performance art. Do you still do any performance art, or is your work now focused predominantly on painting?

Alex: Although the performance rites and installations are few and far between now, my wife ALLYSON and I completed a major installation called *Heart Net* at the AMERICAN VISIONARY ART MUSEUM in Baltimore. It is included in a huge group show about LOVE that opened in May of 1998 and will be on view until May 1999. It was created from a vision I had on 2C-B. Thanks SASHA! It's an alchemical healing piece; the length of the wall is 10 feet by 60 feet and is painted with a map of the world over which a red rope web radiates from a gigantic heart formed from hundreds and hundreds of silk roses. An eye in the heart is crying into a small stone grotto surrounded by broken buddhas. Under the heart a black skeleton and a white skeleton are embracing and an earth child has crawled out of the grotto. Above the heart is a golden buddha, and above the buddha is a white neon infinity symbol, and above the neon is a tiny naked embracing Ati-Buddha sculpture. The *Heart Net* is an audience participatory piece that invites people to write a healing prayer or loving message on a small paper heart and tie it to the rope net. The *Heart Net* has thousands of prayers and messages on it now, and it's really incredible to read some of them. Everything from cynical dirty limericks to children scrawling love notes to their mommies to people expressing passionate and spiritual regard for each other and the planet.

But to answer your question, I am mostly painting and sculpting these days. It seems that the performance energy has gone into public lecturing on my work. I've done a number of talks at art, spirit or entheogenically oriented conferences.

ER: You created, and for a time sold, a device called "The Mindfold," which was essentially a blindfold and earplug combination that could be used for sensory deprivation while tripping. What are the benefits from using such a device while experiencing entheogens?





Alex: The removal of distracting visual or auditory elements allows for a blank screen onto which the imagination can be projected. There is a more complete immersion inward which becomes potentially more frightening and miraculous. The Tibetan Dzogchen Buddhist practices include a “dark retreat” called Yantig. The idea is to hallucinate and yet, not to get caught up in the imagery, to realize that it is only a projection of your mind. Just like the rest of this magnificent display of reality.

ER: Back when I was working on my BA in art, I had an assignment where I had to give a presentation on some unique aspect of modern art. I proposed a talk on the influence that psychedelics have had on art, and my instructor vetoed the idea, telling me that it was too controversial. What type of obstacles or resistance do you run up against as an artist who is candid about the important influence of visionary plants and drugs on your work?

Alex: My work scares some people because the Divine Imagination can be a scary place, which anybody who has tripped knows is true. It’s not only that you see scary monsters, or experience your own death, or dissolve into a network of infinite light, but that such all enveloping visions severely challenge any conventional “non-mystical, non-visionary” worldview. Anyone who admits the existence of these boundless inner dimensions realizes they have profound implications about what we believe reality is. BLAKE and other visionaries knew these dimensions first hand and now with LSD and DMT nearly anyone who has the guts and the curiosity can be introduced to some aspect of the terrain. But we have to remember that during his day, BLAKE was regarded by many as totally mad.

Part of the problem that the “legitimate” art world has with my work is that many critics still feel the postmodern deconstructionist agenda is the only hip concept for art to deal with. These intellectual fashion trends change every few years. When I was a student, minimalism was the rage, so content or imagery of any kind was verboten. My answer was to bring rotting dogs to class, set my underarm hair on fire, and vomit on human brains. Stuff like that. Also, visionary artists encounter resistance based on our culture’s entrenchment in materialism and what KEN WILBER calls a flatland mentality. Flatlanders deny that reality has height and depth, deny the importance of the subjective interior states that determine meaning and value. My work attempts to integrate many spheres of inquiry such as science, art and religion which are seen as the primary causes of fragmenta-

tion in modern society. My strategy runs counter to the nihilism and narcissism of much art today.

ER: Beginning in the ‘50s with ALDOUS HUXLEY and HENRI MICHAUX, and continuing through to the ‘90s with TERENCE MCKENNA, D.M. TURNER, the SHULGINS, and others, there have been numerous people who have, through their writings, captured and adeptly described various visionary states. Yet surprisingly, there don’t seem to be nearly as many well-known visual artists who have presented visions based on their entheogenic experiences. It would seem in many ways, much more appropriate for these states of mind to be documented through the visual arts, rather than through writing. What are your thoughts on possible reasons why there aren’t more visual artists who are specifically addressing this arena?

Alex: Well, I actually think that there are quite a few visionary artists whose work reflects these states, it’s just that you don’t see their works that often in the museums and trade rags of mainstream contemporary art like *Art in America*, *Art News* or even *Artforum*. A few more daring art magazines, such as *World Art*, *Raw Vision* and *Juxtapoz*, sometimes will feature articles on artists inspired by the psychedelic state. Many entheogenically inspired visionary artists have shown up on the web or magazines devoted to the subject of consciousness expansion. But most artists are still frightened to talk about “it,” because of the draconian legal situation.

As far as the art market goes, you need collectors to sustain any kind of art with real vitality. Remember, without his brother THEO’S generosity, VINCENT VAN GOGH might never have had the time and materials to create his works. Are we glad he did? You bet! Many of the wealthy collectors of Pop art and media-inspired art have made their money in the advertising industry. The life and art vision they invested in reflected their state of consciousness, the sense of an empty package, and usually totally bereft of spiritual or visionary qualities. Yet these generous people have helped build our museums, they have given back to their community. It’s shocking to me to see how few wealthy drug-inspired or “new age” or “alternative lifestyle” people ever think of buying an original piece of art. It takes a “head” to recognize a “head.” The visionary psychedelic artists are largely unsupported artists, struggling to gift the world with higher vision. So if you can, buy original art, my friends. And thanks so much to those generous patrons and collectors who have helped in the past.





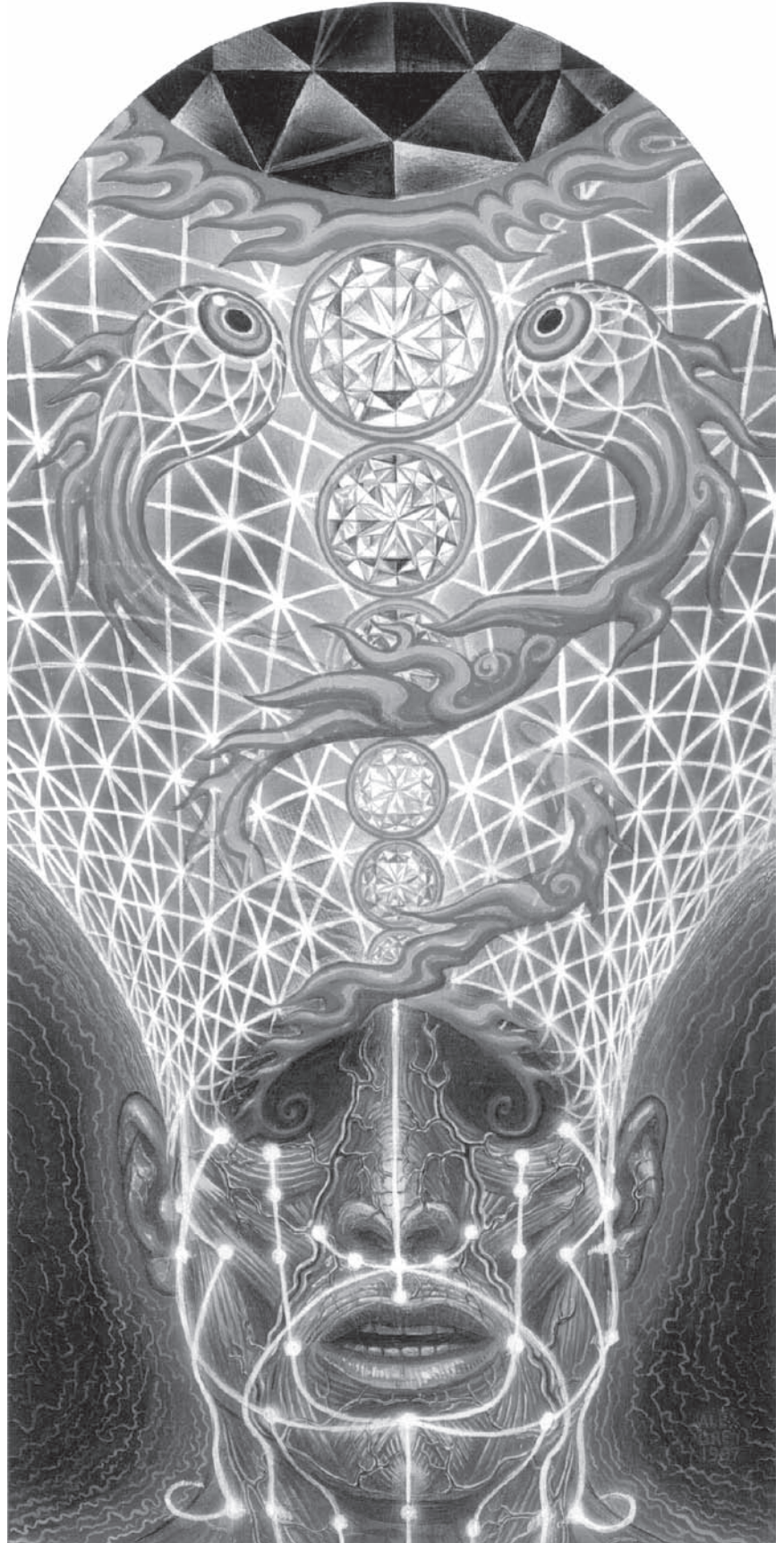
And please, if any of you well-intentioned rave promoters who have ripped my work off mercilessly are reading this, consider running a credit line or for God's sake sending me a check for your image theft. If you think I am well off like PICASSO was, you are wrong. Artists deserve to be paid for their work, not ripped off.

This past summer I met some intense young artists from Baltimore, poor as anything and they are total acidheads. Their work is fabulous. I'm not concerned that the vision will ever die. It will keep emerging through us dedicated mystic artists. Brothers and sisters, keep making art. Some day soon I hope this kind of work will be more appreciated.

I think that the whole computer animation industry is filled with drugged-out hippies making corporate logos that glow and flip and become transparent. Occasionally you will see an ad campaign visualized by someone who has obviously tripped. It's good to see that they can earn their daily bread, but I wish they could make computer animated sacred art as well, and not just prostitute out the special effects for laundry detergent and soft drinks. That's my sermon.

ER: Your work is technically precise, and I imagine that most of your paintings that are based on visionary experiences were executed *after* the experience, not during it. Have you ever painted while in a visionary state, and if so what was this like?

Glimpsing the Empyrean
1997 by ALEX GREY





Alex: MYRON STOLAROFF recommended really low doses of acid as a catalyst for deepening meditational experiences, and this practice may have merit for painting in my focused way. I have some friends who take a substance and then set down to draw. One of the most fun art-things to do while under the influence is to draw large spirals. I start drawing the outside circle and wind my way in. By the time you reach the center, your mind has been flushed, drawn down the purifying art toilet to the other side of the universe.

ER: Hmm... I'll have to try that sometime. Changing the topic, there is currently in this country a great worry about youth using drugs. As a father, and as someone whose work exemplifies the *positive* aspects of drug use, what approach do you take when discussing drug use with your daughter ZENA?

Alex: We try to be totally honest, and educate her, but not burden her with information that would be beyond her understanding. She has seen my art lectures. I don't encourage anyone to do drugs. But when I talk about my art to various audiences, I do mention my personal entheogenic experiences, such as dissolving into the Universal Mind Lattice, becoming one with all beings and things in a network of love and light. Such mystical experiences which I had some time ago, had a positive influence on my art. We were recently in Amsterdam and ZENA met Dr. ALBERT HOFMANN. She loves Huichol Art, and we buy what we can of it. There are a lot of dangers associated with the entheogenic spiritual path, the worst of which are legal. I don't think that young kids should be doing drugs. They should be forming their identity, strengthening their ego, not dissolving it prematurely.

ER: One of the things that I like about your work is that it embraces both the archetypal and the personal. Many of your paintings address basic human conditions that everyone can relate to: love, birth, life and death. Yet your paintings are also obviously pulled from your own life experience; the joyous love that you share with your wife, the birth and growth of your daughter. Indeed, my wife recently pointed out to me that she could see your face in a number of your paintings. While it has been said that all artists' work contains self-portraits—whether intentional or not—it is quite unusual to realize that you can recognize the face of the artist without his skin! To what extent to you intentionally try to accurately portray yourself in your work?

Alex: I think that the best art is a direct expression of the artist's deepest personal and transpersonal experiences.

ER: Some of your paintings contain “disembodied eyes.” People have commonly reported seeing this imagery while in a visionary state. Why do you suspect that it is so prevalent?

Alex: We have all heard that the eye is a window to the soul. This is true. The open eye is a symbol of awareness or consciousness. If it is repeated endlessly, you have a symbol of infinite awareness. One lady who had a near-death experience saw my painting, *Dying*, with the figure dissolving into a field of spirally interconnected eyes and said that she too, had gone down a tunnel of eyes. When you are in the visionary world, anything can grow an eye, from the sky to the stones at your feet. This symbolizes the recognition of our presence by the greater field of presence, which is nature and cosmos, inner and outer space...

ER: On the topic of eyes and vision, I remember in my youth, when I was first introduced to psychedelics, a few people emphatically told me, “Don't look in the mirror while tripping.” Seemingly, they were trying to prevent me from having a bad trip. In retrospect, I think that perhaps these people weren't too comfortable with themselves. Do you feel that *actual* mirrors can be put to good use while in the visionary state, and if so in what manner?

Alex: I remember looking in a mirror during several different trips, and even did a couple self-portrait drawings. Once as I was staring into my own eyes, with enormously dilated pupils, I noticed the light glisteningly reflected off my wet eyeballs. The light began to grow larger slowly burning away my eyes and face, leaving only a field of electrically charged white light. It was somewhat frightening to dissolve into the light, but my body would reappear every time I blinked. Definitely lose yourself (your small self) in the mirror, but it's always nice to have a loving friend along. ALLYSON recalls looking into the mirror as she was meditating in a lotus posture and seeing herself as the Buddha. That's a good one. But if you are coming down from a bad trip and you've been mentally slogging through a field of rotting corpses, maybe it's not the best time to look at yourself in a mirror, because your judging negative self is in full command. The *Sacred Mirrors* were created to use this mirroring aspect of the mind, and to be experienced in a heightened state. I feel that they can help realign the body-mind with spiritual energies.

ER: What are your thoughts on specific plants or drugs that are conducive to visionary states that can be brought back and represented through painting? Are some entheogens





better than others for this work?

Alex: Sometimes if ALLYSON or I are working on a painting and there are problems with it, marijuana can give us a new perspective on our work. We don't get stoned that often though. The visionary tsunami of LSD is my favorite choice in terms of an immersion experience of significant duration, with potential to access all levels of Hell or Heaven. Other people have other preferences.

Quite frankly, many of my images come to me unbidden at odd times having nothing to do with intake of exogenous entheogens. But since DMT is a naturally occurring neurotransmitter, there are always bio-chemical correlations to vision states, that is, as long as you are trapped in a skin bag. I think the pineal gland, the ol' melatonin pumping third eye, is the brain's illicit drug factory. Big Brother arrest yourself for your own naughty visionary neurons. It's the stuff dreams are made of...

ER: Indeed! Speaking of the Big Brother mentality, why do you think that many people in Western society have such a hard time incorporating the visionary state and direct experience of God into their lifestyles?

Alex: Because God and the inner visionary world is not even supposed to exist! God can't be seen and verified with a telescope, an oscilloscope, or a microscope... can't be brought home from WALMART... so it doesn't exist. It doesn't exist "out there," but it *can* be known. It can be known, and the millenia of mystics proves that!

People can smell a threatening worldview from pretty far away. Mystics don't have an easy time of it, so folks try to avoid the mystics' life, even though it does hold the promise of ultimate liberation.

ER: In a number of your paintings, such as *Prostration, Despair*, and *Deities and Demons Drinking from the Milky Pool*, I notice imagery that is reminiscent of HIERONYMUS BOSCH. What painters do you feel have influenced the stylistic direction that your work has taken?

Alex: My father, an artist himself, was my first influence. He encouraged me to draw. Then I fell in love with MICHELANGELO when I was a teen. His neo-Platonic idealism wed with Gothic Catholicism is very tripped out. Michelangelo's obsession with the struggle of body and soul is very related to my work. Other influences would include Tibetan and Hindu Tantric

art, BOSCH, REMBRANDT, BLAKE, VAN GOGH, the Belgian Symbolist JEAN DELVILLE, PAVEL TCHELITCHEV, ERNST FUCHS, JACKSON POLLOCK and especially my wife ALLYSON GREY. I still love DALI and FRANCIS BACON—hell, I'm an eclectic art lover. I put the portraits of numerous influential master artists, hovering over the painter, in my recent painting called *Painting*.

ER: Who are some modern artists that incorporate the use of visionary plants and drugs into their work that you feel are worth keeping an eye out for?

Alex: One of my favorite artists of the 20th century is my wife ALLYSON, and her abstract spectral geometric spaces have great depth and evoke the spaces of psychedelic Tantrism. I recently met ALBERT HOFMANN and he said that FRANCESCO CLEMENTE, a very well known and well respected contemporary artist had sought him out to thank him for the visions. His work is wonderful and something like a contemporary REDON. KEITH HARING wrote to TIMOTHY LEARY about the importance of LSD in developing his trademark drawing style. Decades ago HENRI MICHAUX did a number of works inspired by mescaline, but his work is not in the visionary tradition, it's more abstract expressionist Tachism. Good mescaline visions came through the lady who did the CROWLEY Tarot deck. The painter PAVEL TCHELITCHEV, although I don't think he ever used drugs, is one of the most tripped out painters of the 20th century.

ERNST FUCHS and MATI KLARWEIN have used entheogens, and their surreal-fantastic-visionary paintings are some the best and unbelievably detailed models of good tripping visions. DIANA VANDENBERG and JOHFRA BOSSCHART are Dutch visionaries that blend surrealism and occult tripping visions. JOSEPH PARKER is one of my favorite little-known visionary painters of the 20th century, he suffered from intense migraines and got his visions of heaven realms during those periods. His sunsets look like the kind of stained glass Persian rug jiggly-jewel skies I've seen on mushrooms. I came across the work of ERIAL in an old *Psychedelic Illuminations* magazine. He's got the DMT-entity thing down. Of course let us never forget the Huichols with their amazing bead and yarn work and also, PABLO AMARINGO and his crew of ayahuasca-inspired artists down in South America.

Look to H.R. GIGER and JOE COLEMAN, for bad trips painted well. Both are very powerful artists. The chaotic juxtaposition of different realities can be seen in artists like ROBERT WILLIAMS or even DAVID SALLE, and the merrier side of tripping can be seen in artists like KENNY SCHARF. Don't get me





started, I love psychedelic art so much I could write a book...

ER: A frequent theme that runs through the pages of *The Entheogen Review* is the idea of encounters with “discarnate entities.” Your own work occasionally pictures imagery that falls into this category—what TERENCE MCKENNA might call “the other.” Frequent descriptions of these entities portray them as being “insect-like,” “elf-like,” or even “alien-like” (in the traditional “man from Mars” sense). What are your thoughts about the existence of these beings?

Alex: “There are more things in Heaven and Earth than are dreamt of in our puny philosophies...” My thoughts on those buggers don’t count, if you’ve experienced them in one form or another—and I have—then you accept that they are part of the inner mindscape. Of course, some astral neighborhoods you avoid if you possibly can, because there are some malevolent jerky kind of spooks that just love to mess with your head.

“The other” is a weird delusion of Samsara, the dualistic world we take for reality. My worldview comes more out of a sense of Oneness, Infinite Oneness. The astral creepy-crawlers are just part of the One. They do their job, they reflect our minds scary creativity.

ER: Your web page (<http://www.alexgrey.com>) mentions plans for a chapel that may one day be built to house some of your work. Can you tell us a little bit more about this idea, and when it might come to fruition?

Alex: We know the *Sacred Mirrors* are beloved by thousands of people who have seen them installed at one of various venues throughout the United States and Canada or who have purchased one of over forty-five thousand copies of the book, *Sacred Mirrors: The Visionary Art of Alex Grey*, now translated into five languages. We receive letters and e-mail daily from people who have gotten great value out of the *Sacred Mirrors* and have questions about where they could be visited. This has prompted me to seek a way to make the works available to a wider public, hence, THE CHAPEL OF SACRED MIRRORS. I have retained the *Sacred Mirrors* for the sake of realizing the CHAPEL project. In addition, numerous collectors of my work have promised to donate significant works to the CHAPEL when it is built.

A secular art gallery or museum is not the proper place for spiritual art. In order to work most effectively, spiritual art requires a sacred setting. The sacred art and architecture of

previous cultures have always been sites of initiation into their unique and culturally bound understanding of spiritual reality. The tribal myths and dogmas that keep religions at war are not the mystical truths at the heart of each religion. Today, a more embracing and universal spirituality is possible. THE CHAPEL OF SACRED MIRRORS would be dedicated to fostering such interfaith and post-denominational spiritual understanding.

As the millennium dawns, I feel it’s important to build a new type of sacred space with both a personal and planetary perspective. I envision a CHAPEL of transformative art that aligns the individual self: body, mind and spirit, through contemplation of the *Sacred Mirrors*, then presents a deepened understanding of archetypal human relationships via the PROGRESS OF THE SOUL paintings: *Praying, Kissing, Copulating, Pregnancy, Birth, Nature of Mind, Theologue, Transfiguration, World Soul, and Godhead*. These and other promised gifts would fill the CHAPEL with an extraordinary collection of important artworks providing a holy context for the human journey from conception to death.

THE FOUNDATION FOR THE CHAPEL OF SACRED MIRRORS is a non-profit 501 (C) (3) organization and has been established in order to: 1. Procure a site of beauty accessible to a wide audience; 2. Build and landscape the CHAPEL; and, 3. Maintain and perpetuate the CHAPEL.

We are in the beginning phase of the CHAPEL project and seek feedback and support of any kind. If the *Sacred Mirrors* have been important to you, please write to us and give generously if you can. Direct your responses, inquiries and send your tax-exempt contributions to: THE FOUNDATION FOR THE CHAPEL OF SACRED MIRRORS, 725 Union Street, Brooklyn New York 11215, (718) 789-2576.

ER: Thank you ALEX, for taking the time to share some of your thoughts with readers of *The Entheogen Review*.

ALEX GREY’S new book *The Mission of Art* is available for \$27.50, plus \$4.00 S&H from: SHAMBHALA PUBLICATIONS, POB 308 (Dept. ER), Boston, MA 02117, (800) 733-3000

Sacred Mirrors is available for \$29.95 (softcover) or \$39.95 (hardcover), VT residents add 5% sales tax, plus \$3.50 S&H from: INNER TRADITIONS INTERNATIONAL, POB 388 (Dept. ER), Rochester, VT 05767, (800) 246-8648.





IN THE NEWS

YOUR TAX DOLLARS AT WORK: U.S. DEVELOPING FUNGI TO KILL NARCOTICS PLANTS

As part of the \$2.7 billion “Western Hemisphere Drug Elimination Act” signed into law last fall, researchers at the USDA’s AGRICULTURAL RESEARCH SERVICES (ARS) will receive \$10 million to develop strains of mycoherbicides, or soil-borne fungi, that can be used to eradicate opium poppies, *coca*, and marijuana in the U.S. and internationally. The project, part of a \$23 million package to enhance eradication strategies, was sponsored by MIKE DEWINE (R-OH) in the Senate and hailed by Rep. BILL MCCOLLUM (R-FL) as a potential “silver bullet in the war on drugs.”

Mycoherbicides have been used successfully in eliminating noxious weeds, and environmental groups have encouraged their development and use as alternatives to chemical herbicides. But experts warn of the risk of unintended consequences in unleashing genetically programmed fungi on the environment.

DRCNET spoke with GEORGE WOOTEN, a chemical ecologist with the PACIFIC BIODIVERSITY INSTITUTE. “There is no silver bullet,” he said. “Suppose this plan were not successful enough; we would have spent a lot of money with no results. But if it were too successful, we could end up with a situation where it killed the entire gene from the earth. And then we would no longer have a source of very valuable narcotics which are used to cure people. The risks are very high.” Crucial pain relievers and anesthetics such as morphine are derived from the opium plant. Cocaine, which is derived from the *coca* plant, also plays an important, though more limited role in anesthesia.

Indeed, there are more questions than answers when it comes to the potential risks of enlisting mycoherbicides in the drug war. For instance, a fungus designed to eliminate only the target plant may work perfectly well in controlled experiments, but there seems to be no way to guarantee how it will behave in nature over time. One fungus deemed particularly promising in ARS reports is a strain of *Fusarium oxysporum*,

a naturally occurring outbreak of which has destroyed vast tracts of *coca* in Peru over the past few years. But other strains of *Fusarium* are devastating to dozens of other crops, causing wilt disease in everything from melons to string beans.

Another concern is just how species-specific these mycoherbicides will be. Will a fungus have better luck distinguishing hemp from marijuana than the DEA?

“Because these narcotics plants are defined based on legal definitions, not biological ones,” WOOTEN noted, “any nation who has a different concept of what should or shouldn’t be a narcotic drug would be justified in developing such tools to fight their own particular noxious plants. This might include coffee, tobacco, or other plants that have a use in one country but are considered unacceptable in another. That’s the scenario before us, and I don’t think we can necessarily stop it. But for the government to fund it—it seems to be a money thing. There’s probably a USDA branch that’s in dire need of funds, and this was seen as a positive way to go about solving problems they’ve recently had in licensing similar patents to confer herbicide resistance on plants. This is a way for the government to fund it, so that companies aren’t incurring the financial risk.”

A spokeswoman for ARS did not return calls requesting information on the status of the project.

DRCNET will continue to pursue this story. Meanwhile, read JIM HOGSHIRE’S “Biological Roulette: The Drug War’s Fungal Solution?,” which appeared in the Spring, 1998 issue of *Covert Action Quarterly*. The MEDIA AWARENESS PROJECT has the full text at <http://www.mapinc.org/drugnews/v98/n495/a03.html>. ARS publishes research notes on its web site at <http://www.ars.usda.gov>

Reprinted from *The Week Online with DRCNET*, Issue #76 - January 29, 1999. A publication of the DRUG REFORM COORDINATION NETWORK. For more information contact: DRCNET, 2000 P Street, NW, Suite 615 (DEPT. ER), Washington, DC 20036, (202) 293-8340 (VOICE), (202) 293-8344 (FAX), drcnet@drcnet.org





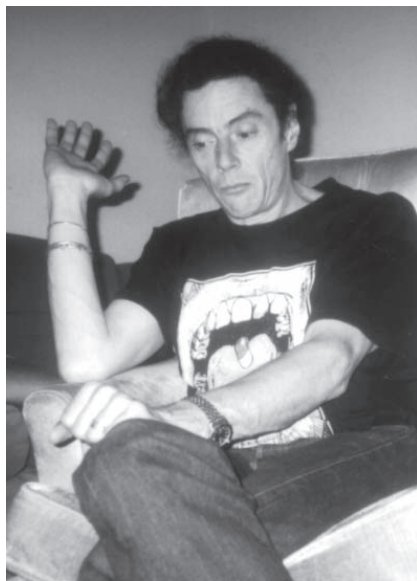
JONATHAN OTT SPEAKS...

Interviewed by Will Beifuss and Jon Hanna at the 1998 BPC *Salvia divinorum* Conference

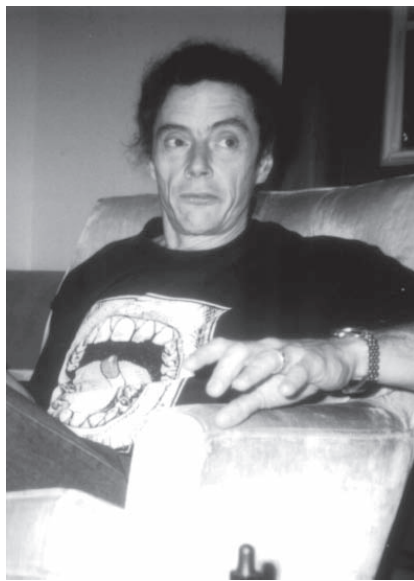
Jon: Maybe we should start off by talking a little bit about the products that you've been working on?

Jonathan: Okay, well... When I was in Amsterdam for the PSYCHOACTIVITY conference, somebody asked me in an interview what my next book was going to be. And for some reason without even thinking about it I said, "I don't know if I'll write another book." And in general that's the way I work. I don't plan books and then write one. I get interested in something and do a little research on it, and then if a book comes out of it I suddenly know that. I find the ARIADNE's thread that tells me the book is there, and so then it's a process of following the thread and getting it out. Going into the labyrinth sort of. And that hadn't happened. And so I didn't in fact have a book planned. And so I just said that. But then in Uxmál I had met a Dutch woman—IRIS VAN DEN HURK—who's in the CONSCIOUS DREAMS organization; her brother started it, and she had proposed that we start a business together, and in fact that happened. And the business is called PHARMACOPHILIA. And so now I would have added to that interview, "I think I'll just live my last book for a while." (laughter) And so instead of talking about psychopharma-

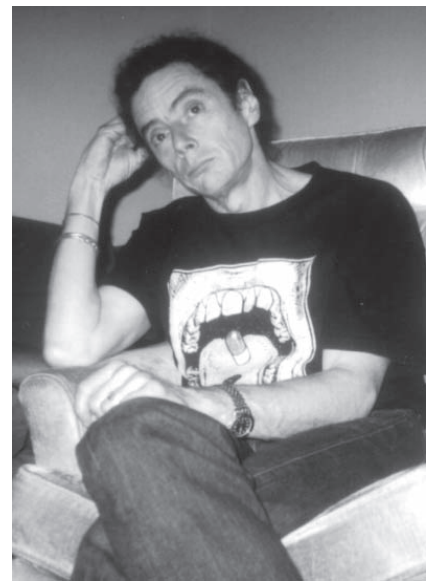
cological engineering, and theorizing, we're going to start doing it. And whatever we can do now, undercapitalized without a lot of resources. And our first product will be Pharmahuasca®. Those who are familiar with *The Entheogen Review* and other publications surely know that it's more or less a code-word for an ayahuasca analogue made with pure compounds, as opposed to plant extracts or teas or infusions. And there are possibilities of making them legally. The MAOI—the ayahuasca alkaloids— β -carboline, are not controlled anywhere to my knowledge except in Japan. As for the tryptamines, in Europe DMT is the only one that's controlled, unless you classify LSD and ibogaine as tryptamines, which certainly they are. But of the simple, what I call the short-acting tryptamines, DMT is the only one that is controlled. Not even bufotenine is controlled in Europe. And so that gives you quite a lot of latitude for different tryptamines that can be added. So we're going to make this as two separate pills, one of which is the NATURAL HERBAL RELAXANT, which is a minimal MAOI dose of β -carboline, and the other one is the NATURAL HERBAL TONIC, which is a minimal psychotropic dose of a short-acting tryptamine which is legal. And so one tablet of the one, plus one to three tablets of the other will



"...some people do want to vomit and they see it as an overall purification. I tend to see it more as a toxic side-effect of an overdose..."



"The real drug-problem is that we need more and better drugs."



"...it seems pretty clear to me that shamans are the pharmacognosists, or the natural-products scientists of the preliterate world."





give a three- to four-hour *pharmahuasca* experience.

Jon: Getting a little more specific, the β -carboline is going to be harmine HCl?

Jonathan: Rather, free-base harmaline.

Jon: And the tryptamine is 5-MeO-DMT?

Jonathan: Right.

Jon: Are there any plans for other tryptamines?

Jonathan: Yes. And also perhaps other dosage forms of the existing tryptamines, because my research lately has involved making psychonautic models of the visionary snuffs of South America, of which there are two basic categories: the *yopo/cebil* category is the Leguminous *Anadenanthera*. Most people know it by *yopo*, but the commercial activity now focuses on *cebil*, which is the Southern Andean species *Anadenanthera colubrina*—both contain bufotenine. I should say that *yopo* and *cebil* are seeds—they're made from leguminous seeds. And the other class besides *niopo*—not to be confused with *yoco*—is *epéna* or *nyakwana*, and various names from the Orinoco in the Northern Amazon.

These are made from a resin of a bark of various species of *Virola*, which are in the nutmeg family, Myristicaceae. And in the case of the nutmeg family, *Virola* snuffs, the major active principle is 5-MeO-DMT. Everyone's focused on DMT because we like DMT, and we're interested in it. But in fact, as far as traditional entheogens go, we can say only in the case of ayahuasca is DMT a major active-principle. In the snuffs it's a minor component in both cases. And 5-MeO-DMT is in fact about four or five times more potent than DMT. With bufotenine we still don't know—there's very little comparative pharmacology on that. So my research is focusing on the snuffs now, and I'm making psychonautic models of these snuffs with pure compounds. And we ultimately plan to introduce visionary snuffs as well.

Jon: That sounds great.

Will: What is the dosage of the harmaline and the 5-MeO-DMT on these first products?

Jonathan: Well, I'd rather not say because we're still doing a bit of final R & D on it, and we haven't quite fixed what will be the final dosage of it. The problem with the β -carboline is

that some people get nausea from higher doses, and with ayahuasca in the Amazon, as you both know, one common denominator to ayahuasca is ayahuasca stem—it's really the *only* common denominator. In some areas that's all that's used. In some areas it's just a cold-water, aqueous infusion of ayahuasca stem with no additives. In some areas it's cooked for up to the better part of a day, and may have a half-a-dozen additives at once, of which the best-known are the tryptamine-plants like *chacrana*, which is *Psychotria viridis*—DMT-containing. But tobacco, *coca*, *guayusa*—which is a caffeine plant—*Brugmansia*, even cacti; there are about a hundred different additives and quite a number of possible permutations. And so they call ayahuasca in the Amazon *la purga*, the purge, because it is purgative. If you take a high enough dose it causes nausea and vomiting. And, some people want that, and certainly in shamanism and in the ethnomedicinal context that's of key importance and it's really fundamental to this—much more than the vision-inducing plants are, which are more of use in diagnosis. But mainly the patients want the purgative effect, and it may well be therapeutic for them, in cases of intestinal parasites. But I find, and I think that probably your readers would agree with this, that in the ayahuasca analogue or *pharmahuasca* camp, people are more interested in the *visions* than in curing themselves of intestinal parasites (laughter) or vomiting, although some people do want to vomit and they see it as an overall purification. I tend to see it more as a toxic side-effect of an overdose of these β -carboline alkaloids. And in fact what we already know—that you only need something in the realm of 100 to 150 mg of β -carboline in a single dose—speaking of harmine and harmaline, which are the most active ones and the main components of ayahuasca plants—you only need that much to render tryptamines active orally. And I've always operated with the assumption that we didn't wish to take any more, because then you start getting these nauseous side-effects. And also the evidence is more-or-less compelling that the effects are pharmacologically contrary. While it does make DMT active orally, it makes it weaker than it is by any other route, because it seemingly works against it in the brain. And there are a couple of mechanisms that have been proposed to explain that. But it definitely is not a "potentiation" as far as the psychoactive effects are concerned. So we've worked on minimizing that dose, because you kind of walk that fine line where you want to make sure that it works for the great majority of the people, but you don't want to get into the nausea territory either. So that's a little bit tricky.

Jon: Will the tryptamine-containing pills possibly serve sort of a double duty; can you crush them up and vaporize them?





Jonathan: I hadn't really thought about that. They could be extracted, of course, from the pills. And we're certainly not going to do what they do in the pharmaceutical industry of actually conducting intensive R & D efforts to make that difficult for the consumer. We're certainly *not* going to bind them to ion-exchange resins, or mix in all kinds of crap so that you won't be able to purify them. But no, I hadn't actually thought about that. But yeah... that would be possible, to extract it from the pills. And it will be in the form of the free-base, and so that will be easy, because the binders and so-forth won't be soluble in the solvents that the free-base of the tryptamine would be soluble in, and so it would be a fairly straightforward thing to extract them from the pills. In fact, you're right—probably a lot of people would want to do that. I prefer the effect orally of the tryptamines to smoked all the way across the board with every one that I've tried, but I know that probably I'm in the minority there.

Jon: Going back to your comments about the nutmeg family. I remember reading in *The Ethnopharmacologic Search for Psychoactive Compounds*, there was some discussion about the nutmeg seeds *themselves* being more effective than the isolated myristicin-elemicin fraction. The thing that I'm thinking of now that we're here at the *Salvia divinorum* conference, is that there are a lot of terpenoid-type compounds in those seeds also. Do you know if anyone has looked at those for activity?

Jonathan: In the *Anadenanthera* seeds no, I don't know, but I don't think that that has happened. I don't know for a fact. Yeah, it is true that in the Northern part of Brazil where it

the *Virola*, which they call *nyakwana*, and the *Anadenanthera* snuff they call *hisioma*, which they have to trade for. But they very much prefer the *Anadenanthera* snuff because it is more potent, and also I think it's just easier to prepare. In the case of the *Virola* you have to strip the bark off of the tree, heat it so that it exudes this resin, scrape up the resin, and then dry that, powder it, and make the snuff. And in the case of the seeds you simply toast the seeds and crush them and you have the snuff. And so generally speaking, we know from the phytochemical study there are about 13 species of *Virola* that have been shown to contain tryptamines—mainly 5-MeO-DMT, smaller amounts of DMT, and also—which is also probably active—the mono-methyl equivalents, the mono-methyl tryptamine and 5-MeO-mono-methyl. And up until now we really don't have a lot of *data* on those pharmacologically, and they're other possible targets for future snuff/*pharmahuasca* products, even if there is some legal response to selling these things as legal products, there are an infinitude of new tryptamines that can be trotted out and tried in this kind of combination. We know that the *Virola* resins—even these prepared resins powdered up and so forth—are fairly low in tryptamines. And just the raw seed of *Anadenanthera colubrina*, the best strains—again they're using *A. peregrina*—but the best strains of *A. colubrina* from Northern Argentina, yield more bufotenine by weight than these prepared resins do of the *Virola*. And so it seems pretty clear to me that shamans are the pharmacognosists, or the natural-products scientists of the preliterate world. And they're really interested in what we would call alkaloids and pharmacological potency, and generally speaking they're fascinated by chemical technology, and they want easier access and more potency just as we do. They're just the same as we are, they're just in a different context.

Jon: There was a report in the 1996 *Yearbook of Ethnomedicine* by TORRES and REPKE, an analysis of one of the varieties of *Anadenanthera colubrina* seeds...

I prefer the effect orally of the tryptamines to smoked all the way across the board with every one that I've tried, but I know that probably I'm in the minority there.

borders with the Guianas and Venezuela, where live the Waiká people, of whom the Yanomamö are the most famous, they've used both types; they use the *Virola* snuffs, which grow in their ecosystem. And they're heavily into snuffs—they're not ayahuasca takers *per se*, but they use the snuffs very regularly, though some of the groups are undoubtedly familiar with ayahuasca. But *Virola* grows in their ecosystem, and they also use *Anadenanthera*, which grows in the Caribbean and in the savannah ecosystem, which is some distance from where they live. And they use much more frequently

Jonathan: Yeah, variety *cebil*, from Argentina.

Jon: One of which tested out at 12.4% bufotenine, with hardly anything else in it...

Jonathan: Right, exactly.





Jon: And I've spoken with a number of people who, using that *particular* seed, have had very pleasant visionary effects, not at all along the lines of what has been traditionally described for bufotenine, and also not along the lines of what other people who have tried other *Anadenanthera* seeds have told me about. With the *Anadenanthera* seeds it seems that there is a great variability in response. Some people have a terrible time, and other people appear to like it quite a bit. One person here at this conference has told me that it is his favorite tryptamine.

Jonathan: From having tried the seeds, or the pure compound?

Jon: Well, from having tried the seeds.

Jonathan: Right. Well, again, we're dealing with two different species. The *Anadenanthera peregrina*—the Caribbean species—is lower in tryptamines in general than *A. colubrina*. And also, the few people that I know, including myself, that have tried *A. peregrina* preparations, for some reason it really significantly burns like hell in the nose. And we're not just talking about a mild thing. When I tried one of these, and I'm afraid I don't know the exact composition—it may have had tobacco in it also, as it was from an enthomedicinal collection from an anthropologist—it was like a general, very significant painful burning that was experienced in the entire head all over the scalp. It was so painful that it just referred the pain all over the region. And it was literally like you wanted to bang your head into the wall to distract from it and make it go away. And I've only had just mild irritation from the *cebil* seed, which you would think would be a very similar seed. So there is some kind of real irritant possibly present in the *A. peregrina* that's not in the *A. colubrina*, or it has to do with how this particular snuff was prepared. But ROB MONTGOMERY had done it also, from just plain seed that he had collected in the savannah area there and just ground up himself, the *A. peregrina* seed, and had a similar kind of effect, and I don't think there was any additive except possibly a little ash. He described the sensation like "broken glass." So that could have something to do with it. Also, as you noted, REPKE and TORRES found that the highest-yielding strain, which was from the shaman's own private-stash tree that he had right next to his house, was some 12 or 13%, almost all bufotenine—there was only trace amounts of one other tryptamine—and that's really unusual. Anything over 10% of total alkaloid content is unusual to begin with, much less of a *single compound* without a range

of other similar compounds. I think there is one report in the literature of as much as 18% nicotine in a tobacco strain—that's the only thing I know that is even in the ballpark. With peyote, which is a virtual factory of alkaloids, the total alkaloid content is about 8%, and there are more than 50...

It was like a general, very significant painful burning that was experienced in the entire head all over the scalp. It was so painful that it just referred the pain all over the region. And it was literally like you wanted to bang your head into the wall to distract from it and make it go away.

Jon: What about opium?

Jonathan: The total alkaloid content is about 15% in the best strains, and it's mainly morphine, but in the case of peyote and opium you're dealing with many dozens of alkaloids, and in the case of peyote it's only about 30% of this 8% alkaloids that's mescaline, which is the main visionary compound.

So this is really unusual. But unfortunately you alluded to the traditional information that we have about bufotenine, which of course was placed in Schedule I from the very beginning, and in any case would be controlled whether it were in Schedule I or not, as it's a positional isomer of psilocin, and the law says "any salt, isomer, or salt of isomer." So it's already covered as an isomer—not even by the Analog law. But it was given by i.v. injection to prisoners at the OHIO STATE PENITENTIARY in 1955, and then in a New York mental institution by some real mad scientists in 1959. And they were actually injecting this into people's bloodstreams, which is really a dumb idea, because remember this is 5-hydroxy-DMT, so it's dimethyl-serotonin, because 5-hydroxy-tryptamine is serotonin. It's called serotonin from *sero tonin*—toning the blood, blood-pressure, because there are a lot of serotonin receptors in the bloodstream. It's not just a neuro-receptor. It would be like injecting serotonin, and they had definite cerebral crises—in one case they said their faces turned the color of an eggplant and the other they said that their faces turned the color of a plum. And of course these guys didn't try it on themselves; they were using captive guinea pigs. And in a really unethical way. So if we're talking about the memes that get spread about a certain compound, well this one re-





ally started off on the wrong foot because right away it was used in the worst possible way. And they were not able to establish visionary activity.

They did these studies because in 1954, in the *Journal of the American Chemical Society*, it was reported that the seed-pods of *Anadenanthera* contained DMT and contained also bufotenine—which alone had been found in the seeds. These compounds had been synthesized decades before, and it had never occurred to anyone to test them pharmacologically. And so suddenly, because of this snuff information—they knew that *A. peregrina* was made into a snuff, and so forth—these same scientists tried making a snuff out of the pure bufotenine first, but it didn't work. But they were doing also kind of a stupid thing—they were spraying it in water into the nose in a soluble salt; I think it was the oxalate salt of bufotenine. And SASHA SHULGIN has even said that he doubts that these compounds are active in the nose, but that's just not true. They're active as the free-base, but they're not active as soluble salts. And this is somewhat counter-intuitive, because for example, everyone thinks in terms of cocaine, and while the hydrochloride salt is very active in the nose, the free-base isn't so active in the nose.

Jon: Right, right.

Jonathan: But then when you chew *coca*, it doesn't do anything unless you add base. And so then in the case of the free-base, it is clearly absorbed well in the mouth. There's something screwy about the models, and I am not a membrane physiologist, but some enterprising graduate student should do a thorough study of different methods of chewing tobacco, *coca*, *qat*. *Qat* is an example of one that's *not* used with base, it's just chewed by itself. But tobacco generally is basified, so is *coca*, so is *betel*, and so a general study of masticatories and snuffs from the standpoint of pharmacodynamics of membrane transfer of alkaloids would be a real interesting subject, and I think it would turn up some things that go a little bit beyond the sort-of simplistic models that have been proposed for how that might work.

So anyway, to get back to bufotenine. Unfortunately, we don't really have much more to go on, besides the antics of the mad scientists. While a few people in a very sporadic way in the drug-scene have done their own bioassays here and there, no one's reported them. And so that's why my intention now is to do pharmacological modeling both on 5-MeO-DMT, which I've already started, and on bufotenine, and on DMT as well, because we have reason to believe also that ayahuasca

exists as a kind of a snuff-product as well. And what we call the "ayahuasca-effect," the MAOI plus tryptamine interaction, was actually proposed originally in the context of the snuffs by HOLMSTEDT and LINDGREN in the book you mentioned, *The Ethnopharmacologic Search for Psychoactive Drugs*, in 1967. They were reporting that because one analysis done by an Italian group of a snuff preparation found ayahuasca alkaloids—clearly signature alkaloids for the ayahuasca plant itself, in South America—harmine and harmaline. And also there was a museum-collection of snuff-plants that had ayahuasca stem as one of the plants that was added to the snuff. And so this was originally proposed because they had this assumption of, "Oh, well these things don't work in the nose, so you must need to add the MAOI, and then the combination of the β -carbolines from ayahuasca, plus these tryptamines in the snuff-plant, makes it active in the nose. Then later people forgot about that, and no one's ever gone back to try and model the snuffs. We just fixated on ayahuasca itself, and around the same time it was reported that ayahuasca brews contained DMT, and they'd already long been known to contain the β -carbolines. But it wasn't until 1965 that it was definitively shown that they contained DMT, and so then people fixated on that and everyone forgot about the snuffs. But it's time to go back to the snuffs, because we can render all of these tryptamines active in the nose as well, it's just a matter of finding the right way, and I think you will find... my prediction is that the pharmacology will show that the activity is somewhat intermediate between 'smoking' or inhaling the free-base vapor and taking it orally in some kind of MAOI combination. And also, it's been assumed blanketly across the board that these compounds are inactive orally. We know DMT is inactive orally, we know that 4-hydroxy-DMT, meaning psilocin, is quite active orally, but it seemingly is also a substrate for MAOI, because people are saying that if they take the mushrooms with a monoamine-oxidase-inhibitor—Syrian rue, or whatever—they get a better effect. And the only way I can rationalize that is by thinking, "Okay, they're getting better absorption in the stomach, because some of it is getting chopped-up by monoamine-oxidase in the stomach before it's absorbed."

But I think that 5-MeO-DMT is slightly active orally just by itself, without any monoamine-oxidase-inhibitor. And I suspect that bufotenine will prove to be active by itself, at least as much so as 5-MeO-DMT. So I'm working on modeling all of this: the pure compounds in snuffs, basically 5-MeO-DMT, bufotenine, and DMT, and also orally, combined with MAOI and without. And also sublingually—that's also a potential way to...





Jon: That's actually something that I was just about to ask. I've heard a few reports of 5-MeO-DMT dissolved in high-proof alcohol and held in the mouth as being active...

Jonathan: Oh yeah, it is.

Jon: I've tried that myself, and I didn't notice any activity, but it's possible that I just didn't...

Jonathan: What was the dose, do you remember?

Jon: I think that it was around 10 mg. You know, my scale weighs down to 10 mg, so...

Jonathan: Okay. I should mention—and this will be interesting to your readers—the Japanese now sell some really very well-made and sturdy battery-powered balances, that are about the size of a postcard, and they're wholly made for portability, and so forth. They're very stable, rock-stable. They're plus or minus 2 mg, and they will weigh out in carats, grains, ounces, or grams. Ten gram maximum, but it's the perfect balance for this kind of thing. And even in smart shops in Holland, they retail for less than \$500.00. But a gem dealer told me that in the U.S. you can get them for more like \$150.00, which puts it in the ballpark for the gem trade... they're used obviously by gem dealers to weigh carats and so forth. But this is the perfect psychonautic balance that overcomes this problem of not being able to weigh below 10 mg; plus or minus 10 mg obviously isn't good enough for this kind of thing. Plus or minus 2 mg is not as good as plus or minus 1 mg, but at least it's adequate for this kind of work.

One of the projects that I have in mind that I proposed to ROB MONTGOMERY, is that we develop a nice custom-made wooden case. In Europe glassware is really cheap, it comes from Eastern Europe—lab glassware. And you make a portable field-lab that would have one of these balances, it would

have basic glassware, a hand pump for doing vacuum filtration, a small distillation rig, a little gas bottle and something for heating, and also the same gas bottle—there are magnetic-stirrers that work by compressed air. Instead of having an electric thing, you just feed

compressed air and then that turns a little bar and that makes the magnet rotate inside your beaker. And so you could have all of this in a little portable field-lab. I mean a *real* chemistry set, that would cost about \$1000.00, say. And also small TLC tanks, little stainless-steel flasks for solvents that are like the booze flasks, this sort of thing. Set it up, and make it such that you would be able to market it for field-scientific research for botanists, for plant-chemists, and so forth. But the real target market would be basement shamans, who have a hard time getting this. Put it all in one nice portable package for them, where they would have their basic home-lab setup. I think it would not be, obviously, a huge money-maker, but you could sell many hundreds of such a kit and people would be really happy to be able to get it. And it's something that I would like to do just as a service to the public, and as another way of striking back at this absurd idea that chemistry is somehow by itself a shady endeavor and illegal. And the U.S. is really cutting off its own testicles by doing that, or shooting itself in the foot, because chemistry is a major part of our economy... a *major* part in both pharmaceuticals *and* industrial chemicals, *and* agrichemicals, and suddenly... I mean, you wish to encourage children to become interested in chemistry when it's something that your economy depends on, and you *don't* wish to make it shady, to where one can't even buy beakers from EDMUND SCIENTIFIC. Before at least you could buy basic lab-ware, and as far as I know now, there's no consumer-source of these things in the U.S., if you're not a chemical company. And people should step in and fill that gap. There's no law against selling glassware. And why should we meekly accept this thing? People should start up chemistry clubs, and so forth.

Jon: There are still a few mail-order companies, like HAGENOW LABS, that sell geared towards the amateur.

Jonathan: And they will sell on credit cards?

Jon: Yeah.

Jonathan: Because EDMUND SCIENTIFIC is the classic one—that's how I got my first lab equipment, I just bought basic beakers and flasks and whatever you could get from them. And maybe they still sell it, but I know that it's not in their catalog anymore. They don't have pages of that sort of thing, and they may not even sell it—I don't know that for a fact... I've also been told that COLE-PARMER in Chicago will sell to home addresses on a credit card, and they have the full gamut of scientific equipment, but I've never verified that for a fact.

While we were unable to locate the scale described above for the price of \$150.00, we did find the following for sale from <http://www.balances.com>:

Tanita Model 1210-50
10 g x 0.002 g
\$279.99

Acculab V-1 mg
120 g x 0.001 g (±2 mg)
\$440.00





Jon: Getting back to the *Anadenanthera colubrina* seeds. There were a few people here at the *Salvia divinorum* conference who went to the BPC event in Chile, and had tried the seeds in a variety of ways, and one person said that the best way to prepare the seeds was to soak them in water, and essentially

to be really careful before jumping to conclusions. So that's what I find often in discussions at conferences, and so I will play Devil's Advocate, and I will intentionally throw out things saying, "But wait a minute, did you consider this? Did you do that? How strong is this conclusion?" And generally speaking, they crumble pretty rapidly before that kind of questioning. And so that's what we need to help inculcate in this very valuable underground-chemistry movement, is a little bit more rigor. And really it's just about drawing conclusions. And also you need more rigor in the structuring of the experiments, because the amount and quality of information that you can get out of something has everything to do with the kind

I don't wish to be understood as disparaging basement-shaman activity or amateur science at all, because, the best science has *always* been amateur science in the true sense of the word—someone who really *loves* doing something...

take the seed-coat off, throw that away, and toast-up and powder the inner meat, and snuff that. They said they got really good effects from *that*. But they didn't get *any* effects when they just did the seed coat. To me that seemed a little bit...

Jonathan: Counter-intuitive...

Jon: Yeah, working from the idea that maybe these chemicals are insect repellants...

Jonathan: Right, that does seem counter-intuitive. Actually I did try that, but not in a systematic way. But it does also strike me as being counter-intuitive. And I wouldn't just assume that that question is settled. It would be better to examine that in more detail. And often times one of the problems... well, I don't wish to be understood as disparaging basement-shaman activity or amateur science at all, because, the best science has *always* been amateur science in the true sense of the word—someone who really *loves* doing something and isn't just paid as in a Sunday scientist who's paid to do it for a living. But one of the things that I find that generally distinguishes the untrained amateur from someone that has somewhat more rigorous background in this, is a tendency to jump to conclusions prematurely. And we have to be really careful to draw conclusions from experiments. And one of the things that's really valuable about scientific training is having a lot of chances to fail, and to find out how wrong you were about your conclusions. And being challenged by that, or having someone specifically set you up for that sort of thing. And it's very facile to draw conclusions, and to say, "Okay, that question's settled," and *especially* when you're using something as subjective as your own bioassay, you want

of question you ask. Whether we're talking the context of a bioassay experiment with *Salvia*... "What is your intention? What do you ask?" Well it's the same thing, whether you're trying to ascertain whether the seed-coat or the germ of an *Anadenanthera* seed is more active. It also has everything to do with how you structure the experiment, and the very specific way you ask the question makes a big, big difference in the quality of what you can get out of a few hours of this kind of inquiry.

Jon: Moving in a bit of a different direction, there's been a lot of controversy over the word "entheogen," and I would say undoubtedly that you're one of the strongest champions of this word. I've heard a lot of arguments for and against, but the argument that I heard against it that I wanted to ask your opinion on was that the traditional use by natives who were using these plants didn't have anything to do with "generating or becoming divine within." It was about visiting the underworld, or contacting dead ancestors, or communing with spirits. And so, at least with how Westerner considered "God," one could almost say that the traditional use of these plants doesn't have anything to do with God. Maybe it has to do with the angels, or maybe it has to do with the demons, or maybe it has to do with the plant-spirits... But, as far as these plants causing one to "become divine within," that this wouldn't really be so much of a concern for the traditional users.

Jonathan: Yeah, in the shamanic context, in some cases that's true. Yeah. That's a legitimate argument. I think I've noted that. I mean, I try to bring up the pros and cons when I review it myself. That you could argue that that's more of a later concept, as opposed to shamanic, the whole idea of *theos*





and of deity... But I take it to mean more of a general thing, spirituality *per se*, and plant-spirits being a manifestation of the same type of *theos*, or seeing the universe more as energy or spirit and less as matter. But obviously we'll never have a term that's satisfactory to everyone. The surprising thing to me is that *entheogen* has done as well as it has, and it seems to be definitely tripping off of everyone's tongue all of a sudden, and that's only, as you know, a phenomenon of the last five years. Perhaps since *Pharmactheon* came out. And *PIHKAL* and *Pharmactheon* within a couple of years of each other broke what was this sort of a log-jam... we had had about ten years of very little editorial activity in this field, and now all of a sudden there's a huge flood... these two big thick books that sort of smashed through the dam...

Jon: I remember the days when there used to be the “drug” section in TOWER BOOKS...

Jonathan: Yeah, right...

Jon: And then that vanished, and it was gone for years...

Jonathan: Right when REAGAN stepped in...

Jon: Yeah, and then finally it started coming back in...

Jonathan: And I know in my case, it was because—*PIHKAL* made me really realize this quite clearly... I had moved out of the U.S. in disgust when REAGAN got re-elected. I call it the REAGAN-BUSH Dark Ages. But it clearly coincides with that. And suddenly instead of a drug-book section in every book store, you had—if anything—a substance-abuse section, and all these crappy, pseudo-spiritual, half-assed neo-Christian books on how to get off of coke, and how to get off of booze, and all this sort of thing—which are all drearily the same, kind of, and I don't wish to disparage that offhand, and I'm sure there's quite a good market for such, and there are undoubtedly some good books there. But the point is there was obviously quite a demand for real drug books, there were several companies that specialized just in publishing this, and then from one day to the next, all of a sudden it was gone. And so what I realized was that the government was being wildly successful in their cheesy attempts to make this all go away, because they were forcing me, and others, to censor myself, ourselves. And I had gone into the “cover my ass” mode, to work on my career, and make sure that I kept my nose clean (so to speak) and stayed out of legal problems. And they had really forced

the issue that way. And so then when I read “The Confessions of a Psychedelic Alchemist” in *The Whole Earth Review*, where SASHA mentioned—I hadn't even heard of *PIHKAL*—but that they were finishing it and it was about to come out and so forth, that summer, which I think would have been the summer of 1991, and *PIHKAL* came out that fall, I think in October or November or something like that, without even thinking about it, I just took out of a box a manuscript that I had started in 1979 or '80, which eventually became *Pharmactheon*, and started working on it. I realized to my chagrin, fuck, they've made me censor *myself*, and here I've been not doing this thing for more than a decade that I should have done a long time ago. But ten years before I couldn't afford to publish it myself. I couldn't afford *even to work on something* without compensation. And there was no way to sell it, because they had effectively blocked access to the market. But now times have changed. And suddenly SASHA was launching into self-publishing, ROB had started ...OF THE JUNGLE, and it was possible to connect more directly with the market even if there *weren't* a drug-book section. And it's actually better for us this way. But of course now the “drug-book” sections are coming back anyway; at least they have them at CODY'S and MOE'S in Berkeley, and we're starting to see them more and more. And there are more and more “alternative” stores now that are filling this gap. Because this was also parallel to the consolidation of the book-market, that not only had the publishing companies—traditionally family-owned enterprises—become subsidiaries of multinationals, but the book trade was almost all dominated in the U.S. by chain-stores, and now there are four or five significant chains. In most markets you only have a “mall/franchise” chain-operation, which are just MBA marketing-planned schemes where they have a standard model of, I don't know, eleven hundred titles, and so many pin-headed

I had moved out of the U.S. in disgust when REAGAN got re-elected. I call it the REAGAN-BUSH Dark Ages.

categories. And there's just no place for books like this. But in a way that's to our advantage, because when you consolidate control over a mass-market to make more money, the product becomes blander and less likely to offend the average consumer. And so they're basically ceding large chunks of territory to anybody who wishes to step in and take it. And that's what we've seen in the U.S. That's one of the greatest things about the U.S.; informatics, access to information, and the dissemination of information. It's unlike any place on Earth. I mean, Europe is light-years different from the U.S.,





even though economically, socially, historically, there are all these parallels, and then the same kind of levels of endeavor, and so forth. But in terms of access to information, there's no place like the U.S. And that's why the U.S. has been so successful scientifically, and so successful in the communications industry and the entertainment industry and so forth. And so, basically all this technology is flourishing in the U.S. I read somewhere, maybe BOOKPEOPLE's catalogue or something, that every year in the U.S. there are 5000 new independent presses started up. Some of them may only exist to do one book, or soon fail. That's a remarkable thing. In Spain, which is the seventh largest book-market in the world, I think so far there have only been three or four or five independent presses at all, period, in all of history. And it's only now starting in Holland and in other areas. And this is a fantastic thing. And as you know, of course, your publication is squarely in this same category. And RICHARD GLEN BOIRE's books and the excellent *Entheogen Law Reporter*, it's just a snowballing, burgeoning thing. And it's a real Usan phenomenon, and something that needs to be imitated elsewhere, where they can really take a few pages out of our playbook, because this is the way to do it. You work *within* the system, you *use* the system, there's *nothing* wrong with the system! Everyone complains about the system. The system's *great*—it's just who's got their hands on the levers, how many hands, and so forth. But technology is leveling the playing-field more and more every day. It's happened in books already. It's now happening as we speak in music, and it will happen in film and television also. That you only need \$3000.00–\$5000.00 worth of home equipment and you're able to play with the big girls. And actually, the technology now *favours* the small operator because you don't have all this dead wood of a huge operation, and bureaucratic friction, and infighting. I think that the hierarchy and big business structures are the ones that are swimming upstream, against the current. More and more the concept of economies of scale are disappearing. And it's happening even in chemistry, and in pharmaceutical chemistry, which are the very essence of big factory, high-capital, high-energy-input, high-technical-expertise, and so forth, in that the same semiconductor technology is now being applied to minireactor vessels, that are actually ones etched-out on small substrates just like computer-chips. They're even projecting now, within a few years, that genomic sequencing will be dominated by credit-card-sized mini-sequencer-reactors, that are low-energy and these are readily mass-produced and will end up being cheap. And so even that kind of technology is going to go toward more decentralization, lower capitalization, it's more ecological, it's more economical, it's more energy-efficient, but above all *it's more*

anarchistic, and it's more accessible to JOE BLOW on the street. Anybody who's got the gumption and the ideas and the creativity can just step in and say, "Hey, I can do this too, and furthermore I can do it *better* than DOW CHEMICAL, or better than SANDOZ, NOVARTIS, or whatever they call it next."

Jon: Going back to the topic of book-publishing, you have something new starting up with ANTONIO ESCOHOTADO in Spain. Maybe you can tell us a little bit about that?

Jonathan: Yeah, we've started a publishing company in Spain called PHANTASTICA, like LEWIN's book *Phantastica*. ANTONIO ESCOHOTADO, who's a professor and well-known writer in Spain, and myself, and FELIPE BORRALLO, who's a book-seller in Barcelona—he has a bookshop in Barcelona—but he's also the president of ARSEC, which is the leading pro-*Cannabis* lobby in all of Spain. And so we're launching into publishing because I wish to concentrate my activities on Europe. Because I think that there's much better short-term prospects for political change in Europe. There these kind of things *are* taken seriously whereas in the U.S., my more than less radical perspective on science, history, or whatever else, tends to be beyond the pale, or not a topic of rational discussion, and there's no place in the Academy for this, period. But it's not the case so much in Europe, and especially in Spain. And so you *do* get press coverage, and they *do* take it seriously, and they don't just automatically dismiss it as of the lunatic fringe. And so for someone to come out as I do in *Pharmacophilia* and say "The *real* drug-problem is that we need more and better drugs," in the U.S. they just dismiss you as a nut. And that's good in a way, because then they don't even bother to see you as a force to be dealt with. They just assume, "Well, nobody's going to pay any attention to this crackpot." But in Spain, actually they say, "Oh wow, yeah that kind of makes... we should publish that and we'll see what happens." And I think in Spain the time has come where we have to call the officials on the carpet, and take the debate to *them*, and make *them* justify their policy, stand up and debate it scientifically. "How can you justify this expense, this waste of public funds, criminalizing large elements of the population, exacerbating the AIDS epidemic, the hepatitis epidemic?" and make them explain *why* they're doing this. *They're* the ones that are screwing up, not us. We're just doing civil disobedience, our sacred democratic *duty* when a government is miscreant, because we can see really clearly that they have a very evil, unethical, unecological, uneconomic, racist, flawed and failing policy. And it's high time for someone to say, "The emperor's got no clothes, and let's arrest him for indecently exposing himself, under the existing laws." Yeah, so we've





started up PHANTASTICA. We've published *Pharmacophilia*, which has been translated by ESCOHOTADO into Castillian, and then we're going to be publishing a book of his, and we're going to follow that with a book by ALBERT HOFMANN—his scientific book on ergot-alkaloids from 1964, *The Ergot Alkaloids* is the title—which has only been in a single hardcover edition in German with about 1000 copies made. I may also do publishing in English in Europe, and it's possible that I may just do all of my publishing there, even for the U.S. market, because the printing is actually cheaper, and it may even compensate for the difference in shipping costs. But in any case I was thinking of publishing my ayahuasca book also in Castillian, and possibly in English, for sale to the Dutch market, the British market, the German and Australian markets.

Jon: Are you working on a second edition of that?

Jonathan: Yeah. It's actually done, I just have to do the graphics and redo the tables. But yeah, I've done the same thing I did with *Pharmacotheon*. I've kept the same size and price, but it's being updated and I've added about 50 or 60 new references to the bibliography, and brought it all up to the current state-of-the-art. Of course there's been a lot of work since 1994. Just, for example, in the DMT-plant table... and I only include ones that are published in the scientific literature, not ones that are *not* published or just conjectured based on ethnographic *data*. But just in the DMT-plants in the five years since the first edition came out, now there are eight more plants that have been published that contain DMT or 5-MeO-DMT. So yes, I've brought that up-to-date, and it's also being reprinted in German by WERNER PIEPER. *Pharmacotheon* is already in Castillian, from another publishing house, and that's also being reprinted. And so it's gratifying to me that these books also have a market outside of the U.S., and I think the European market is vast. I also think it would be good for *The Entheogen Review* to get more exposure in Europe, and look for more subscribers there. I think that the market is pretty much evenly divided between the U.S. and Europe—that there's at least as many people, and probably more, in all of Western Europe that are interested in this field, as there are in the U.S. So it basically doubles the market, kind of. I've always tried to bridge the gap—as you know I write a column for MAPS of reviews of non-English books that come out, just hoping to get some translation activity going. Slowly but surely it's happening. ANTONIO's book, which is called *A Brief History of Drugs*—not the big three volume one but the shorter one—is now coming out in English. KEN SYMINGTON translated that, and it's being published by INNER TRADITIONS—they have a good publishing operation.

Jon: Yeah, they're excellent.

Jonathan: And INNER TRADITIONS is one of the real forward-looking companies in the U.S., in that not only to they have a good list of books in our field, but they are also publishing in Castillian in the U.S. I've been saying for a long time, "Hey, the U.S. is the third largest Castillian-speaking country in the Americas." Only Argentina and México have a bigger Castillian-speaking population than we do. We have 35 million. And that's about as many Castillian-speakers as live in Spain. Their's is 38 million, but you've got 6 million Catalanes and a few million Basques, and they all nominally speak Castillian. But they're really not Castillian speakers. We have 35 million *primary* Castillian speakers.

◇ **TO BE CONTINUED...**

**PURE LAND
ETHNOBOTANICALS**

We offer over 100 concentrated extracts of significant ethnobotanical species, and fresh seeds and bulk dried plant material of over 350 species and varieties. We import the highest-quality non-consumable materials possible, bringing them to you at a fair price. Select research chemicals, isolates and essential oils also available.

**AN EXTENSIVE CATALOG
OF OUR OFFERINGS IS
\$3.00 FROM:**

**PLE
2310 S. Green Bay Rd., C-163 (Dept. ER)
Racine, WI 53406-4954
USA**



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME VIII, NUMBER 2



SUMMER SOLSTICE 1999



ISSN 1066-1913





TERENCE

Sunday, May 30: Two dozen people gathered—friends, acquaintances, and unknown fans alike—in a special spot. This was TERENCE MCKENNA'S old California home of many years, where mushrooms were grown, books were worked on, and children were born.

Just before 2:00 pm, the circle was formed—peace pipe passing, incense alight, soft rhythmic drumming, and three blows from a conch shell set the wheel in motion. Healing energy was sent out with love, concern, sadness, celebration, and which seemed quite appropriate, looked out between flowers and learned and inspirations provided

And amazingly, due in large part sands of people worldwide joined TERENCE close in their thoughts and

For those who haven't heard, diagnosed with a cancerous brain "gamma knife" procedure was about 90% of the tumor destroyed. "soft" radiation will be conducted.

standpoint—even with these efforts—the prognosis is not great. An e-mail from his brother DENNIS related that the doctor estimates TERENCE'S life expectancy to be about a year; survival up to two years is known, but rare. And, after about 9 months, "radiation dementia" will set in.

But there have been studies which seem to indicate that prayer has a positive effect on the healing process. Cancers do go into remission. Unexplained miracles can happen. And if there was ever a person whose life is steeped in the inexplicable, it is TERENCE MCKENNA.

On Sunday's drive home from Sebastopol, I turned on the radio, and I could only get one station to tune in. An Irish folk-song told the tale of a fisherman who—facing death—let his friends know that he'd see them again "on Fiddler's Green" (where, of course, all of the women are pretty and all of the drinks are free). And I couldn't help but think of TERENCE, the quick-witted Irishman who tells a hell of a fish story, casting nets into the sea of mind and getting a keeper every time. —JON HANNA

Card and letters (but not packages) can be sent to TERENCE MCKENNA c/o LEVITY, POB 1013, Cooper Station, New York, NY 10276-1013. Check <http://www.levity.com/eschaton> for periodic updates on TERENCE'S condition.



even a few sparks of irreverence—somehow. A photo of TERENCE caapi vine. And stories of lessons were shared by those gathered.

to the power of the Internet, though in at this exact same time, to keep hearts.

TERENCE MCKENNA was recently tumor. On Tuesday, June 1st, a successfully performed, with Additional treatments using Unfortunately, from a medical





citizens who *do* use psychoactive mushrooms feel that attracting “drug tourists” will, unfortunately, draw too much attention to the fairly liberal legal approach that their country takes, and—eventually—incite draconian reform. As always, the concept of “growing your own” (in small, personal-use amounts), seems to be a prudent approach no matter what country you live in. And while those in the Netherlands have the freedom to grow mushrooms, for the time being at least, people in the USA would be better off sticking to those tryptamine-containing plants and mescaline-containing cacti that remain legal to grow for ornamental purposes.

SANTO DAIME BUSTED

Police raided two branches of the LICHT VAN HET BOS (LIGHT OF THE FOREST) Brazilian church in Groningen and Alkmaar in March. They confiscated several hundred *Cannabis* plants, and 100 liters of ayahuasca. The raid was sparked by an anonymous tip reported to the police from neighbors. The plants and grow lamps were presumably destroyed, as is usually the case in the Netherlands when a “kwekerij” (growing operation) is discovered, and the ayahuasca is now in a government laboratory being analyzed for prohibited substances. According to the most recent enhancement of the penalties for *Cannabis* growing—which is now a felony rather than a misdemeanor—the church could get a heavy fine, and its leaders could be jailed for up to four years.

FRANCISCO FRANKLIN, the leader of the Netherlands’ Santo Daime church, lived for many years with his family in the church’s Brazilian headquarters. The small amount of funds generated by the church in the Netherlands goes to help support the work in Brazil. LICHT VAN HET BOS has been trying to interest official government addiction-treatment organizations in ayahuasca as a treatment, and has itself had success in helping break the addiction cycle of many individuals.

While a jail term is not expected, the 200 members of the church are indignant. LIDA BEENTJES, one of the members, says, “It’s never been a secret that we use Santa María [*Cannabis*] and Santo Daime [ayahuasca] for spiritual purposes. But we can’t just go buy the Santa María for our members in a coffee shop; we couldn’t afford to pay for it.”

For years, LICHT VAN HET BOS has tried in vain to get an exemption from the OPIUM LAW for spiritual use within its circle of members. A request to Premier KOK was only answered with the message, “We wish your church community all the best.”

BEENTJES says, “We drew our conclusions from that.

“In Brazil, the spiritual use of marijuana by our church has been recognized and permitted for years. Why should the Netherlands, with all its coffee shops, be so hard on us? During our services, we have healed many sick people. People who the medical world had written off as dead, saw the light again with us. It’s really incomprehensible why the government is taking action against that. There’s also supposed to be something like the freedom to practice one’s religion, isn’t there?”

The church is considering a lawsuit. Undoubtedly, this would be an important test case to see how far a legal appeal can go on the basis of *Cannabis* growing for spiritual use.

Adapted and translated by J. P. MORGAN from “Be Prepared” by MICHEL VAN HINSBERG in *EssensiE* magazine #22, and “Vrijheid van Godsdienst in Gevaar?” (Freedom of Religion in Danger?) by JAN SENNEMA in the April/May 1999 issue of *Highlife*.



Dutch Hashcoffeeshop Tour

Discover the marijuana cafes in 14 Dutch cities. 134-page booklet, full color, with directions to the shops and coupons.

Fascinating!

Send \$20 cash or check (U.S. banks only) to:
J.P. Morgan, Maduroweg 7,
2252 TS Voorschoten, Holland. Prompt delivery.

For more information, visit the website
<http://www.xs4all.nl/~jpmorgan/>

For wholesale orders only, contact Ja Ja Exports,
Koele Mei 26, 4816 JD Breda, The Netherlands
Tel. (+)31 76 587 5534





JONATHAN OTT SPEAKS... PART TWO

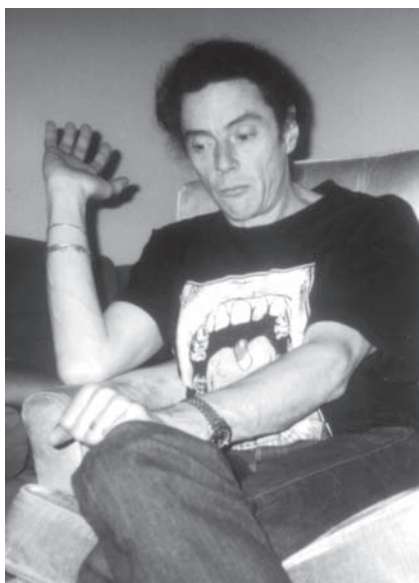
Interviewed by Will Beifuss and Jon Hanna at the 1998 BPC *Salvia divinorum* Conference

Jon: Living in México, what do you think that the interest in entheogens is there, given in a sort of comparative percentage?

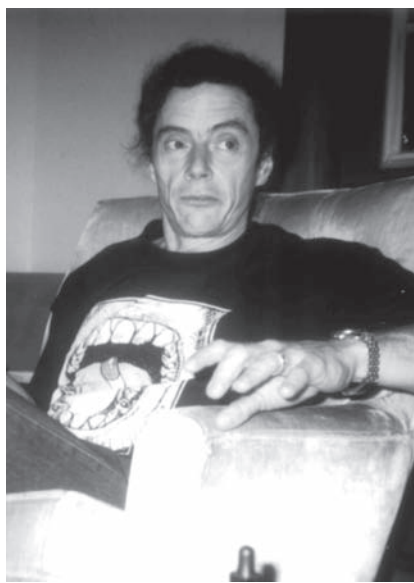
Jonathan: Of course we have, at best, only soft figures in any case. But I would say that it's less than it is in the U.S., in terms of the kind of interest that we know about—basement shaman. In the U.S. there's a great deal of sophistication in the so-called amateur sector. And that doesn't exist anywhere else, not even in Europe. In Europe, the only people that are at that level of sophistication are in the *business* as shamanic-plant dealers, and they're very few. But in the U.S. we're talking hundreds of thousands of people, maybe even millions, that are very sophisticated. They not only know about ayahuasca analogues, they've been making them for years, and have probably innovated themselves in this field and have a great deal of knowledge. If I lecture on this topic—and I don't lecture on this topic in Latin America in general, and certainly not in México, because I try to keep a low profile there—but if I lecture on this topic in Spain or in Amsterdam, and mention ayahuasca analogues, it kind of blows people's mind, like "Oh wow, now you can even do it

at home and make tea." But if I do that in the U.S. I know for a fact that there are going to be at least a dozen people there that have done it more than I have, and perhaps can teach *me* a thing or two if I can just connect with them afterwards and share information. And so the U.S. is a real leader there, and I would say in México it's a great deal less. But on the other hand, there's this schizophrenic thing; on the one hand there's racism against Indians and there's this whole socioeconomic one-upmanship, but on the other hand, all of México's glory lies in the pre-Colombian past, and it's been all downhill—and very steeply—politically and economically since then. And so people also have this, in a way, exaggerated, mythologized appreciation for the pre-Colombian culture, while at the same time they're discriminating against their dark-skinned Indian gardener.

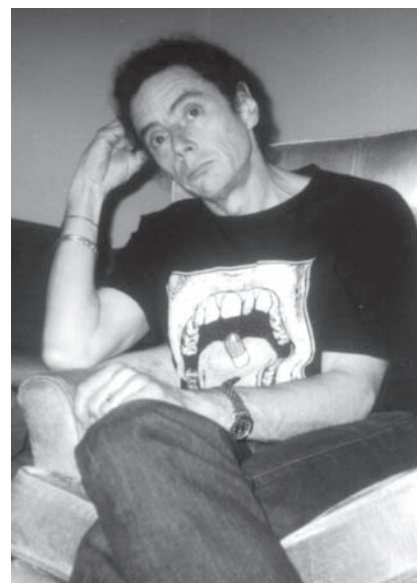
What is true about México that's not so true about the U.S. is you would be surprised at the "straight" people that have in fact tried mushrooms, or peyote, or something. Because there there's no stigma whatever attached to mushrooms, peyote... *Salvia divinorum* they don't really know about, but basically mushrooms and peyote are the big two. But mari-



"...the War on Drugs is lost and won. They lost, we won. They haven't conceded defeat yet, nor will they do that perhaps for ten years, maybe twenty years."



"What's the difference between the ethnomedicine of the Ladakhis, and the ethnomedicine of the Sacramento suburban residents? I mean, scientifically speaking, they're both valid subjects of study."



"...another scheme that I cooked up for frustrating the powers that be in the War on Drugs is making toxic honeys as a means of selling drugs surreptitiously."





juana and LSD are just completely different topics for them. And that's *gringo*, *jipi* (hippie), "evil drug," and the rest. And then peyote and mushrooms are, "Ah, our glorious indigenous tradition." So I will often ask, especially older people, when the topic comes up and they ask me what I do, I will just ask them, "Well, have you ever tried this?" And it's surprising. You know, doctors and lawyers will say, "Oh yeah, fifteen or twenty years ago, my wife got sick and so we went to Huautla to look for MARÍA SABINA." And this sort of thing. Because this is a living thing in México, and even city people have a place for it. Even doctors who are making their money as the competition. And so it's bigger than people would think, but marijuana is a great deal *less* used in México and all of Latin America than it is in the U.S. And LSD and so forth is almost non-existent. I don't know what the statistics are.

The U.S., in that government survey, I think they estimated something like two million users of visionary drugs like LSD, and it has been said that 20 million people from the U.S. have admitted to having tried acid, or mescaline/peyote, mushrooms, ayahuasca—one of these at least once in their lives. But they're talking about only maybe a tenth of that many of regular users. I would say the number's gotta be higher. That it's at least double that and could even be as high as 10 million, one in 25 that are more-or-less active, current users. But I'm sure that we have at least 5 million, 1 in 50, because there are about 250 or 260 millions in the U.S. I would say that we're looking at at least 2%, maybe 4% users. And I think in Europe the percentage is probably higher. That there are in fact probably more users actively in Europe, maybe as many as 10 to 20 million, if here we're talking 5–10 million, maybe 10–20 million in Europe. So potentially the market in Europe is actually bigger for these things, but it *isn't* in the sense that they're just used to buying pills in the disco, and there's not this "can do" go-down-in-the-basement attitude. They don't have a garden anyway, I mean they don't have any land, most of them live in apartments.

Jon: Regarding your comment about only including the analysis data from published references in the second edition of *Ayahuasca Analogues*. I've recently been made aware of rye grasses tested by JOHNNY APPLESEED that appear as though they may have a fairly high tryptamine content. Is there anything you know of in the literature that has reported this from rye grass?

Jonathan: No. I don't even know what genus that is. But once again I want to make this point really clear. In my tables, in

Pharmacotheon and *Ayahuasca Analogues*... well, for example, just with the mushrooms; GARTZ and ALLEN have published one table where they have 158 species of what they call scientifically-proven psilocybian mushrooms. But as I point out in a footnote to my table, I've only identified 100. Because I look for an actual *report* in the scientific literature. And then I list others that are in their table, but there is no chemical evidence for it; they're just saying, "Okay, this blues, it's a *Psilocybe*." And I agree with them, it belongs on a table like that, but it's just a question of what your ground-rules are for the table. And so mine has only 100, and then I list in the footnotes about another 60 or so *probable* psilocybian mushrooms. But to me that's an important distinction. And it may well turn out that some of these aren't psilocybin—maybe one of them is only baeocystin, or something like that. And indeed, that's an open book, that chemistry. Though probably you don't just have baeocystin and nor-baeocystin, but also the non-methylated tryptamine equivalents of both have been found in a couple of species, and we're probably dealing with at least six potentially-active compounds. And GARTZ has described this aeruginacine, which turns greenish, from *Inocybe aeruginascens*, and that's probably some non-phosphate ester of psilocin, some kind of other compound.

Jon: But none of these have been found in mushrooms that don't also contain psilocin?

Jonathan: Not so far, no. Without psilocybin and/or psilocin.

Jon: That's the mushroom that somebody reading this needs to find now, for us in California at least.

Jonathan: Exactly... APPLESEED and TROUT have done really good work. But I don't cite those in these kind of tables because they're not published in the open literature where you can access them with a literature search. You have to have the book. I'm more concerned with what is openly available, accessible to everyone, and is in a refereed journal. And they often couch their analysis, which are done with the constraints of not necessarily having access to the best standards and equipment and reagents. But I definitely cite their work. TROUT especially has done extremely valuable work, which is as detailed as anyone could wish as far as really backing it up. And he's as careful as can be about *not* going beyond the evidence. He's a very good example of what I was talking about before, of *not* jumping to conclusions, and really stating your grounds for equivocation also, when you're bringing up evidence. But this kind of work indicates that just go-





ing down into the basement with a little TLC rig, anybody can turn up new tryptamine plants and go to the races. And now its the private sector, the non-scientific, non-academics that are really leading the way in this field.

Jon: So tell us a little bit more about ideas for future products, other than the Pharmahuasca®.

Jonathan: Oh, from PHARMACOPHILIA... well, I basically see PHARMACOPHILIA as doing what I call “psychopharmacological engineering” in my book *Pharmacophilia*. And I think that this is going to be the biggest “new industry” that the world has ever seen, and that in fact the War on Drugs is lost and won. *They* lost, *we* won. They haven’t conceded defeat yet, nor will they do that perhaps for ten years, maybe twenty years. [The longer it takes, the more likely will it be that we see the losing Field Marshals in the dock in war-crimes tribunals, just like their Nazi prototypes; concerted demands for reparations, perhaps other vengeant virulence. It seemed like a stroke of evil, political genius to paint this scapegoating crusade as a ‘war,’ but we’ll see what happens when the victorious troops are at the door of their bunker. Will some miserable coward of a President shoot him- or herself, some despicable weakling poison his or her own children before doing the same? I have extensive correspondence with *pharmacopolitical* prisoners, or ‘prisoners of war in America’ (*sic*) as they call themselves, and these crusaders—the scum of the Earth, really—have ruined literally millions of lives, made millions of enemies... very *angry* enemies. I would hope that we could be charitable in victory, finally break with this awful stain on history, our relentless vindictiveness, but it’s

evitable because of economics, purely and simply. It’s money that rules our world. And even though this so-called ‘war,’ like any other, favors certain evil enterprises that have profited from it, and there’s this prison-industrial complex and so forth, there are even *bigger* enterprises that could stand to profit more from things *not* being this way. And eventually *they* will win out. And so what I see it as being is this gives us about a ten-year window-of-opportunity in which the situation is in limbo. The natural, logical players in this “new” industry—it’s really the oldest industry in the world—the tobacco companies, the booze companies, the pharmaceutical industry, presently have their hands tied. In the case of the tobacco companies, with this absurd idea that tobacco is not a drug, it’s not about nicotine, there’s no addiction involved, *etc.* So naturally they can’t come out with a better form, a more euphoric substitute for smoking tobacco. The pharmaceutical companies are stuck similarly with a therapeutic model. And okay, so they can crank out a nicotine-product, but it costs \$50.00 for 100 mgs of Nicotrol® that you shoot up your nose with a little pump-sprayer, or nicotine gum, or whatever, and so that’s also a failed model. Because we’re not talking about *therapy*—getting people *off* of these substances—we’re talking about giving them *a more healthful alternative*, which is nothing new, it’s exactly what HUXLEY proposed in the 1930s, when he said, “If I were a millionaire I should endow a band of research workers to look for the ideal intoxicant.” Well that’s basically the name of the game. And so I see it as being general psychopharmacological engineering. We have a ten-year window-of-opportunity, in which small, bold, creative private enterprises can step in and work within a context of stretching the limits of

...the War on Drugs is lost and won. *They* lost, *we* won. They haven’t conceded defeat yet, nor will they do that perhaps for ten years, maybe twenty years.

easy for *me* to say that—I’m not a ‘lifer’ in the *gulag*, at least not *yet*. In fact, in one of the cruel ironies of war, I am an unintended beneficiary of the war, which has handed me golden opportunities, as it might be, on a gleaming, crystalline-line-festooned silver platter!] It all depends on where and when. But there’s no doubt in my mind that Washington and Langley are the Berlin and Tokyo of this War. And maybe somebody will resurrect and raise the Titanic, and they can then sign the surrender on the deck of the Titanic instead of on the deck of the Missouri. But that this will happen is in-

the very bizarre legal situation we have right now, which nonetheless gives us enough latitude to get our foot in the door and start working on this. The real big prizes of course are not vision-drugs, but tobacco-substitutes, more euphoric forms of nicotine or its analogues, that are more healthful, stimulants in general—especially amphetamine/cocaine-type stimulants—and alcohol. If someone could come up with something that were a more-or-less serviceable substitute for alcohol, but didn’t require multi-gram doses at a time that the liver has to process... this would make MICROSOFT look like a Mom & Pop grocery store!

Jon: Or perhaps put the cure with the poison? Fortified alcohols containing milk-thistle extract and antioxidants...





Jonathan: Or just simply figure out the psychopharmacology of alcohol, which, amazingly enough, hasn't been done. We just have aging theories about general anesthetics and their solubility in membranes. But now we come to find out there are specific *receptor* effects, and slowly but surely the picture is becoming a little clearer. But basically we're at the same stage with alcohol as we are with bufotenine. We just don't know fuck-all about its ludicrous pharmacology, its pharmacohedonology. And so those are the big prizes here. And my goal is to lay the base, working within the bounds of the vision-drugs, because that's... something like *pharmahuasca* will generate enough income to *finance* some R & D more specifically into things that are going to be more expensive and difficult to do. And so then we just start working within the bounds; we will introduce a line of what I call "smart-snuffs," and probably the first one will be based on arecoline, which is the active stimulant-alkaloid in *betel*, which is one of the most widely used stimulants in the world, right up there with caffeine in terms of number of users, which number in the billions. But it also happens to be a prototype smart-drug that raises the choline levels in the brain, and acetylcholine is thought to be the primary transmitter in the major memory circuits in the brain and is very important in memory storage. And most of the so-called smart-drugs are cholinergics that somehow effect the acetylcholine system. And conversely anti-cholinergics like scopolamine and atropine have the reverse effect—they *inhibit* memory acquisition. So I would call them "smart-snuffs," and by the way nicotine is also a smart-drug, and also shows this kind of effect, as do stimulants in general—they're well-known to enhance learning. Not just alertness and keeping one awake to study all night or whatever, but they actually enhance recording this kind of information. What they have been found to do in more recent studies with PET scans and the like, is that they stimulate the brain *in a task-specific way*. It's *not* a general overall cerebral stimulation. The area of the brain that you use for a certain cognitive task is *specifically* stimulated by these drugs, and other areas are left quiescent. And so it is in fact something that's boosting the signal-to-noise ratio, so to speak, in certain circuits of the brain. Potentially a *very* useful thing.

Jon: On the topic of smart-drugs, in the [last] issue of *ER* K. TROUT mentioned a couple of bioassays with Piracetam and mescaline, and had noted a strong "potentiation." I'm curious if you have any ideas on the pharmacology of that?

What's the difference between the ethnomedicine of the *ladakhis*, and the ethnomedicine of the Sacramento suburban residents? I mean, scientifically speaking, they're both valid subjects of study. And in fact, now we have this very thriving, active home-experimentalist scene, of which *The Entheogen Review* is really one of the strongest elucidators, because that's where some few of these people come forward and talk about what they might have done. And this is a tremendously valuable source of ethnobotanical information, and likewise of specific pharmacological information.

Jonathan: Uh, huh... interesting. I'd have to think about that. Nothing springs to mind exactly. But yeah, this is just an open ballpark. And obviously these kinds of things are very valuable, because *who* among the drugabuseologists is ever going to connect the two? Or suddenly come up with some absurd animal-tests? *Anything* that will be useful in this field? And suddenly we have people willing to try any and anything in combination. And we need to be very careful with this. But in fact, I've long been advocating study of drug-scene ethnobotany—and this was laughed out of the hall at one time. When I first started in my career out of school, in 1975, the "hippie drug scene," or just the illicit-drug-scene *per se*, not necessarily *hippie*, was not considered to be a fruitful subject of study for ethnobotanists or for pharmacologists. But why not? I mean, *we're* people also. What's the difference between the ethnomedicine of the *ladakhis*, and the ethnomedicine of the Sacramento suburban residents? I mean, scientifically speaking, they're both valid subjects of study. And in fact, now we have this very thriving, active home-experimentalist scene, of which *The Entheogen Review* is really one of the strongest elucidators, because that's where some few of these people come forward and talk about what they might have done. And this is a tremendously valuable source of ethno-





botanical information, and likewise of specific pharmacological information. Because we have access to a whole smorgasbord of substances and a full pharmacopoeia of psychoactive drugs, and so where else is it going to occur to someone to take something like Piracetam and combine it with something like mescaline, which is very hard to get? No, I wasn't aware of that.

Anyway, to go back to the whole PHARMACOPHILIA thing, the next product will be smart-snuffs, and I'm working on an arecoline-based stimulant, and also a nicotine-based stimulant, and perhaps combinations of the two. Then there will later be visionary snuffs. And other types of *pharmahuasca*—like maybe an herbal *pharmahuasca* product. You could have a whole variety of them. You could have a basic *ayahuasca* and *Peganum harmala* extract for the MAOI side. You could have a... and in some countries... in the U.S. this would be legally problematical, but in Holland it's presently not problematical... you could make a *jurema*-extract pill... nor in Japan, where *pure* compounds are more of a problem. Those would also be products. But I see the real big prize for the near term as being *coca*/cocaine. Because stimulants are obviously big business. During what ANTONIO ESCOHOTADO calls "The Pharmacratic Peace," basically cocaine was controlled, the opiates were controlled, but the pharmaceutical succedanea or substitutes for these were more or less easily accessible, and this stopped in the 1960s. And he defined that as "The Pharmacratic Peace." During that time, it's estimated that in the last year of legal availability, more or less in the medical field, of amphetamines, the U.S. industry manufactured some 9 billion dose-units of amphetamines, and it was a major part of the pharmaceutical business. And so one of the geopolitical problems with legalization or the eventual derogation of these drug-laws is the fact that there are significant benefits for some people of the prohibition. And there are many countries that benefit from this, like Columbia, like México, like Bolivia and Perú. Bolivia and Perú are good examples. They're desperately-poor countries. México's a great deal richer than they are, and so is Brasil. And in Bolivia the illegal *coca*-based economy is at least as big as the whole legal economy of the country. So we're talking about half of their livelihood coming from this. And if these things were made legal... as we know, when amphetamines have widely been available, cocaine has been just very niche-market, a very small player in the stimulant field. And so the way that I see to answer this, owing to the great and deserved importance of natural products, ethnomedicine, and herbal extracts as opposed to purified compounds and the pharmaceutical industry... you just exploit the same thing. And

so I want to start a legal *coca* business in South America. Presently the legal market is basically restricted to Perú, Bolivia, and Northern Argentina, and only in Northern Argentina is there enough economic well-being to make money off this. In Perú and Bolivia it's legal, but nobody can afford to buy any good stuff, while cocaine is dirt cheap—about \$5.00/gram. And so you revive really good, legal *coca* products. I had thought of making two. One would be what they call a *diksap* in Holland, which means just thick syrup; sap or juice. Yeah, *sap* is really *juice*... thick juice. And so they just mix it with mineral water, and they always have it on hand with soft drinks, and beer or whatever, they always have beverage syrups. And so you make a similar product out of *coca*, but one that has all the alkaloids and all the flavoring and nutritional elements natural to the leaf—you don't discard anything of worth. Just basically eliminate the fiber and concentrate it down. Then people would be able to make their own *Vin Mariani* or their own *real Coca-Cola*®, just by adding this at home. Or taking it by itself, or adding it to other foods. And also this could be rendered as a fairly large lozenge—imitating an *acullico* or *coca* quid, but smaller, and having the equivalent amount that's in a *coca* quid in a lozenge. That could also be compounded with other things—flavorings like ginger, like cardamom. But also could be combined with immune-stimulants and other nutrients... vitamin C, and so forth. You make these products, you do the test-marketing and R & D on a modest scale making modest profits, in South America where this is legal. And in Bolivia the government will even give you incentives for investing in this kind of industry, because they desperately want to foment the legal market for *coca*. Because even in their legal economy it's 20% of their economy. And then they have an illegal economy that's at least as big as the legal one. So you're really talking about something like 60% of their overall economy is in this one product. And so I wish to do this, and my *modus operandi*... you have to be really culturally-sensitive, and I wish to be at best a minority partner with foreign nationals in any of these businesses, so I would have partners from Bolivia and Argentina in this. And as in my Dutch company I'm a 40% owner with two Dutch partners, and my Spanish company I'm a 33% owner with two Spanish partners. And so then you do the R & D, you make the effective product, and then you work on expanding the market. And the way I see it of introducing it into the European community first, and subsequently into the U.S., is that you start through companies that are engaged in addiction therapy like HEALING VISIONS with DEBORAH MASH, like TAKIWASI in Perú, and you set up an R & D program, you give them free samples, and go into collaborative research. And you propose it as a substitution-





therapy analogous to methadone with opiate use for *pasta*-base smokers, for crystal-sniffers, cocaine users, and so forth. And that's how you get your foot in the door in Europe. And then you work on expanding it from there.

Already in Amsterdam you can buy *coca* tea-bags; they're allowing that. And so the door's already slightly open. And again, Bolivia... at the Sevilla World's Fair, the Bolivian pavilion was a *coca* promotion mission, basically. They gave out free samples, and they were just trying to set up cooperative ventures and make these legal products. But the problem is that the ones that they had come up with were de-cocainized, because they're too overly-sensitive to this. *Coca* without cocaine is like coffee without caffeine, or chocolate without anandamide and theobromine. To me it's kind of a silly way to go about it. And furthermore, as many of these go, they don't even taste good or look good, so why bother? They're just kind of ruining something that's intrinsically very good. So you have to come up with something that really works. And it will work even better than a *coca* quid, and somewhat less-well than sniffing 150 mg line of pure coke or banging it or smoking free-base. I think it's a very feasible thing, and that over a five- or ten-year period that this also be worked into the equation. And then that would generate the kind of funds that we will need to go after alcohol, which is going to be a major R & D thing. But that's what I want to do, is make this into a big business, and set up a big R & D operation, and become the MICROSOFT of the psychocosmos.

Jon: Changing the subject back to the topic of plant-spirits. Somebody told me once, a quote from you, which essentially said, "Spirits are for pea-brains." (WILL laughs)

Jonathan: No, I never said that. I would never say that. I would use the word pea-brain, but not often in public... but not that way. (laughs)

Jon: Well, I don't know that it was in public...

Jonathan: No, that was a very loose paraphrase of something that I might have said, but I certainly never said *that*, that spirits are for pea-brains.

Jon: How would you define, personally, *your* belief in God?

Jonathan: I don't really have one. I mean, that's basically it. But the other side of the coin is I don't have any disbelief where that's concerned either. I just don't know and *I don't really care*.

Jon: So the agnostic position then.

Jonathan: I guess you could call it that. But I have never seen any evidence with my own eyes or senses of the existence of plant-spirits or deities. But I can't either say that they don't exist, based on my lack of having been able to perceive it that way. I don't.

Jon: And you've had no contact with... so many people report an entity contact, or some *thing* that in their vision looks a person...

Jonathan: Never, not even remotely. Nothing more than like SCHULTES has described, "squiggly lines," and patterns and the like. I've never seen *any* kind of a vision. Nor do I have especially vivid dreams very often. I'm more like HUXLEY—like the way HUXLEY described it, not such a strong visual imagination.

Jon: Coming from that perspective then... when you take these substances, is the word *entheogen* only being used in an ethnographic context, and for yourself, these substances *aren't* entheogens?

Jonathan: Well no... uh, I define... yeah, well it's... this might well just sound probably like I'm just rationalizing or something sophisticated, but no. I think that the universe is our creator. And to me the divine is the universe itself. And specifically it's manifestation as *energy*, as opposed to *matter* or as a more tangible, palpable thing. And so far as I can tell, neither science nor any religion can explain the origin of the universe. If you talk about it—and SASHA did a good job of satirizing this—the "big bang," and so forth. The universe was created in this big bang, and is so old. Okay, but if there's no universe and no temporal era, when did that happen, where did it happen, and where did it come from? So you're still postulating the universe, basically. And if they say, "Okay, this or that deity created it," or that life actually came in interstellar dust, you're still just pushing away and farther back. But where did that start? Where was this deity standing if there was no universe? Where did she come from? Out of what was this created? And so I just think that it's something that we *can't* know. It's *unknowable*. I haven't experienced it as plant-spirits, and so I can't vouch for that particular way of seeing it. But I would never say that it's for pinheads or pea-brains or whatever, or negate someone else's perception of it. I have to admit that that is possible. And it's certainly plausible. And so I try not to believe in anything, but the other side of that coin is *not to disbelieve in anything either*.





And I try to just enjoy and live with the uncertainty of not knowing. I just think there are things that we can not know. The whole business of religion—and science has gone into that same business, and now everybody and his brother is exploiting the breach that science has more or less vacated

Will: You've left a pretty good written legacy though, so maybe you've already satisfied that innate urge to kind of make one's mark and leave something beyond our impermanence behind.

Jonathan: Perhaps.

And another scheme that I cooked up for frustrating the powers that be in the War on Drugs is making toxic honeys as a means of selling drugs surreptitiously. *Naturally* toxic honeys, where the bees sequester the secondary compounds in the plants.

Jon: Anything new and interesting that you've been working on lately?

Jonathan: I did publish a paper in *Economic Botany* on psychoactive honeys and toxic honeys as a mechanism of drug-discovery in the preliterate world. And another scheme that I cooked up for frustrating the powers that be in the

by not doing such a good job of it—is offering certainty to people, when basically the universe gives us questions not answers. People don't want to live in uncertainty. RICHARD FEYNMAN said it really well. He said, "I can live with doubt and uncertainty and not knowing. I think it is much more interesting to live not knowing than to have answers which might be wrong...I don't have to know an answer. I don't feel frightened by not knowing things, by being lost in a mysterious universe without a purpose, which is the way it really is as far as I can tell."

War on Drugs is making toxic honeys as a means of selling drugs surreptitiously. *Naturally* toxic honeys, where the bees sequester the secondary compounds in the plants. We already know of a few different categories of psychoactive honeys that occur naturally, and we could make a few more. So that would be sort of a cool fun business for somebody. It would also simply involve connecting the drug-plant growers with people that rent out hives for orchard owners. You wouldn't even need to do your own apiculture. You could just make the right connections in the right place, and buy the special honey. But that's one that I'm less likely to have time to do, so hopefully somebody else will do it.

Will: Yeah, I think that is one of the biggest failings of people, is that they are *very* uncomfortable with the level of uncertainty in this world, and they will do anything to minimize that, and box themselves in.

Will: What's the most promising crop for that?

Jonathan: Yeah, they want continuity. And the universe gives us constant change, and there's nothing solid, and nothing really continuous about it. People want to think their genes are going to be perpetuated, their character is going to "life after death" or whatever they call it. And personally that just *doesn't interest me in the slightest*. There are a million-and-one objects of inquiry that are of interest to me right now, and whether my identity, consciousness, or some semblance of it is going to continue after my heart stops beating and my brain waves start propagating... I'll find that out, or I won't, one day or another without doing anything. And so it's just a matter of being patient and waiting. And now I have a lot more things that I *can* know. Why is it so interesting? I don't care, I *really* don't care.

Jonathan: Well, morning glories, for example; the Mayan morning-glory honey. Possibly tobacco. Certainly the Solanaceae give toxic honeys, and the Ericaceae.

Will: You've gotta have a really big mono-crop of that though, don't ya?

Jonathan: But such things exist. And the stingless-bee honeys... well, you know you can buy clover honey, or alfalfa honey... and yeah. Such things exist on big herb farms. The stingless-bees from the Mayan morning-glory honey are discriminate—they graze one floral source at a time, so you just need to control where the honey's going from that particular flower. Mine all died off. I have to start up again. Actually I wasn't living in México when I started that up, and then the iguanas ate all the morning glories, and my friend spaced it out, and you know, nothing happened.





Will: Everything went to hell while you were gone, yeah... surprise.

Jonathan: Right. The iguanas ate the morning glories. Well, I don't have any iguanas where I live. *Nothing* eats the morning glories.

Jon: Hey JONATHAN, you had mentioned in *Pharmacophilia* that some kind of a stomach medication—proglumide—could be used with opiates. Have you tried that?

Jonathan: Oh yeah. The dosage is about a quarter of a gram. Proglumide used to be used as an ulcer medication, but now they have more profitable ones.

Jon: I've also heard that you can use Tagamet® to do the same thing. Do you know if that's true?

Jonathan: Is that a CCK inhibitor?

Jon: I don't know.

Jonathan: I don't think so. No, I think that inhibits the secretion of hydrochloric acid in your stomach. No that wouldn't work. CCK is a gut hormone—cholecystokinin—that is really involved apparently in ulcers. And so they had CCK inhibitors at one time that were ulcer medications. Proglumide is one of those. But CCK in the brain is the endogenous opiate antagonist. It's like naltrexone and naloxone. It's what dampens the endorphin circuits—the endopioid circuits. And so it was found that inhibiting this CCK is like enhancing the effects of opiates. And not only does it make the opiates more effective, but it also can reverse opiate tolerance or prevent it from being developed in the first place.

Will: Really!? To the point dosage does not have to go up at all?

Jonathan: Exactly.

Jon: Do you need to *lower* your dosage?

Jonathan: You can, yes.

Jon: But would it be dangerous *not* to?

Jonathan: Well, you'd get an enhanced effect, definitely. I wouldn't think it would be dangerous. But if you have tolerance, you can actually work your dose down by using this.

Will: Is it sold as a powder? When you say a quarter gram...

Jonathan: Well, I just bought 50 grams of it from SIGMA. It's not on the Usan pharmaceutical market anymore, because they have more profitable things. It's cheap, it's non-toxic, it's been approved in many countries. There's a good track-record for its use in human beings. It's not some experimental thing.

Jon: You can get it in other countries though, right?

Jonathan: Well, it's not available in Spain or México. Every country I go to I check to see if they have it. I don't know how to find that out. But I know the trade names for it—in the *Merck Index* you can look that up. And SIGMA sells it—it's very cheap, 50 grams is about \$90.00. And so that would be something... I hadn't really thought about this but that just reminds me, that's something that we should make for PHARMACOPHILIA. Make dose-forms of that.

Jon: Yeah.

Will: Absolutely. Does it in any way effect the quality of the analgesic effect?

Jonathan: I took it first by itself, and didn't really notice any effect. I didn't know what the dose was at first, and so I started working up. Then I got this book called *Orphan Drugs* that just happened to have it in there, but they don't say what countries still sell it. But they list it as an orphan drug.

Jon: Does it say who manufactures it though? I mean, couldn't you write to the manufacturer and find out where?

...not only does it make the opiates more effective, but it also can reverse opiate tolerance or prevent it from being developed in the first place.

Jonathan: Yeah. It's possible. I can find out. And I will. But it may be that the patents have expired also, and that's another reason why it's not being marketed. And the dose is kind of high. And now they're going for more specific things like inhibiting hydrochloric acid secretion or whatever, and maybe CCK inhibition isn't a valuable treatment anymore for ulcer. But there are other CCK inhibitors that are known. But this is the cheapest, most readily available one.





In fact you can stop the development of tolerance to drugs—it's not something that inevitably goes with drug-administration. This can be done with Valium®—this would be another target of research for PHARMACOPHILIA eventually, when there's enough money to support this kind of thing—anti-tolerance therapy. Because stupidly, like everything else, the government in the United States and the drugabuseologists, automatically go in the wrong direction. They try to make drugs *weaker*, not *stronger*. They try to *enhance* tolerance, not *inhibit* tolerance. And so what's happening with the current situation is they're making what they call the “cocaine vaccine.” And this is the Holy Grail of NIDA, to come out with a “cocaine vaccine.” And what this is, is monoclonal murine antibodies. This is really Machiavellian and bizarre. They make what are called *hybridomas*. You fuse a myeloma cell, which is an immune-system tumor cell, with a specific antibody-producing cell that you've already selected. To do this you make a *hapten*, which is a synthetic antigen. Cocaine is too small to activate the immune system—you need a much bigger molecule to activate the immune system. So they bind not cocaine, but an analogue of it that's like the transition stage between cocaine and its metabolite, which is ecgonine. So they made a transition-state molecule bound to a protein that would activate the immune system, then they injected this into mice so that they would make antibodies to this protein. Then they selected out the cells that made that specific antibody recognizing the cocaine-analogue portion of the hapten, fused them with a myeloma cell to make an immortal cell-line that you can grow in culture and will secrete these antibodies. Then they inject the antibodies... I don't think this has yet been tried with human beings... but eventually into the hapless parolee, job-seeker, immigrant or whomever, and then it enhances their innate tolerance to cocaine. And so what happens is you have antibodies circulating that chop-up the cocaine in your bloodstream. And so in order to get the effect from cocaine, you have to take five times more, or something like that. And you have to have the antibodies injected every month or so, because it's not a vaccine. It doesn't stimulate any native immunity. It's like taking a γ -globulin shot. And so it's just an antibody shot. And of course they call it the “cocaine vaccine,” and when I describe this in a footnote in *Pharmacophilia*, I quote THOMAS SZASZ as saying in *Ceremonial Chemistry* in the mid-seventies, “A drug compulsorily administered to addicts is no longer *like* a vaccine; it *is* a vaccine.” And now they're calling this a vaccine. They're not saying it's *like* a vaccine, it *is*, it's the “cocaine vaccine.” So people can march down their teenaged daughter and force her to take this shot, so that she won't become a cocaine addict! But in fact, it's going to make her *more* likely to have

problems with cocaine, because she'll take more and more and more, with more side-effects, and so forth. You can still get the effect, as long as you take enough to overwhelm the antibodies. And of course it won't effect speed. So you could also take speed instead of coke.

Will: Right, oh man...

Jonathan: Yeah, it's a nightmare. And pharmacogenetically, the *higher* your innate tolerance is to something, the *more* that correlates with possibilities of having “problems” with that drug, because by your very nature you have to take bigger and bigger doses to overcome that innate lack of sensitivity. It's kind of counter-intuitive, but the less sensitive one is to a given type of substance, the more likely one is to have a problem relationship with that. Because by nature, in order to get the effect, you have to take bigger doses than a person who would be more sensitive. Instead of working to overcome tolerance, which is possible... Or they say, “Oh, no, we can't give opiates to this cancer patient who's screaming in agony, because he might become addicted.” Which is a lie anyway. Because people that are taking opiates for extreme pain *do not* generally become addicted to them—that's just a medical lie.

Will: Oh, is that right?

Jonathan: Yeah, because if anything, they tend to associate that... Well, let me qualify that. I would say people that like opiates are, at the most, 20% of the general population. Studies that have been done with naive subjects, where you inject them with heroin, the great majority of them have real dysphoric effects and never wish to repeat the experience. The ones that have the taste for opiates, say the one-in-ten or one-in-twenty, if they've for some reason never tried them before, and only in the context of a car accident or something, tried it for the first time, then yes. Those people could possibly become habituated. But the great majority of people *don't* have that taste, they get more dysphoria than euphoria, and those people tend to associate the opiates with the other discomfort, loss of dignity, *etc.*, of being in the hospital, so if anything they're conditioned *against* it, not *for* it. And so that's a lie. But they use this, and instead of exploring these technologies, which have been known for some decades, to prevent the development of tolerance, they're now working on ways to enhance tolerance. And there's also a so-called “heroin vaccine” that they're working on as well. So yeah. They've been saying that black is white and white is black for so long that now they start to believe it themselves. So they





just immediately march into the A-bomb zone, or step off the bridge, in everything they do. They're always just going the wrong way, doing the wrong thing.

Will: One last question on the proglumide, does it also extend the duration of the effects of opiates?

Jonathan: I'm not really sure about that, but I've tried it with morphine and codeine both, and I'm satisfied that... well I recently kicked, just to experiment... now I'm trying to find out how addictive are opiates because I've used them every day pretty much for about 15 years. For me it's the major smart-drug and it's the greatest boon that I've ever had, it's never been a problem for me. And I've never had any kind of problem, but I tend to use them every day, and it's been a problem sometimes for me with travel, especially to the U.S. although here you can buy opium poppies and just make tea from them, and it's cheaper than buying espresso really.

Will: Do you use it in its raw form?

Jonathan: Yeah, opium-poppy tea. Or codeine or morphine, pharmaceutical pills. In Spain, the pharmaceutical pills are really readily available and cheap.

Will: Just codeine though, right?

Jonathan: Yeah, but I like codeine. And you can make morphine or heroin from it if you wish to. But you can get 50 mg codeine pills over the counter in Spain with no aspirin.

Will: Yeah, I've tried those, my friends brought them back, and there is just not the euphoria that there is with oxycodone or hydrocodone. I think they are *far* inferior.

Jonathan: Well, I don't notice any difference between Hycodan®, Percodan®, and codeine. I prefer codeine, actually.

Will: Really?

Jonathan: But you see people vary pharmacogenetically with respect to the enzyme which is called, it's a cytochrome P450 enzyme, I think it's called CYP2D6, and it's actually the enzyme that catalyzes the transformation in your body of codeine to morphine because we make morphine, codeine and thebaine. We have the same biochemical pathways as the opium poppy. And so, *morphine* is an endopioid also, for us, and so those people that don't have endogenous morphine,

nor can they demethylate codeine to morphine because codeine is a prodrug as is heroin, and morphine is the actual analgesic agent. So about 10% of Caucasian North Americans don't have that enzyme and get no analgesia at all from codeine or from hydrocodone, because that's transformed to hydromorphone by the same mechanism. And it affects the metabolism of about 20 different drugs, it's called the debrisoquine anomaly, because that's one of the more common medicines that it affects. And so, that's one of my examples in *Pharmacophilia* pharmacogenetics, because in North America—10% of the people—it's a very significant one. And so, I think people vary with respect to how efficiently we can convert codeine into morphine. I convert it fairly efficiently and so codeine is fine for me. Chemically you can convert them, you can demethylate codeine into morphine with boron tribromide, which is a simple reaction, and it goes in quantitative yield.

Will: Do you know if other populations in other countries have different percentages of people without that enzyme?

Jonathan: Yeah, I'm sure but I don't know the statistics or if it's even been tested, but I'm sure that must be the case.

Will: And so for those people they would not get any analgesia?

Jonathan: None.

Will: What do you do for someone like that when they're in... pain, heh-heh... are there other drugs?

Jonathan: Morphine.

Will: Oh I see, just give it to them as morphine.

Jonathan: Right. But there again, see, black is white and white is black; they have this massive growth of opium poppies for the legal opiate industry. By the way, I was talking about the PARTNERSHIP FOR A DRUG-FREE AMERICA... the United States uses 52% of the world's legal opiate supply with only 4% of the population, 70% of the black-market cocaine and 34% of the 200 and some odd million kilogram output of the world pharmaceutical industry. 34% of the whole pharmaceutical output of the world is used inside the U.S. Drug-free America! If it gets any freer, we will all be dying of overdoses! And so, yeah, black is white and white is black. They take the morphine out of this and convert it to codeine, which is less active and isn't even processed effectively into morphine by a





great many people—so that it won't be abused. But they have already abused the shit out of it by doing that in the first place. (laughter)

Will: So what is the easiest way to get proglumide?

Jonathan: Buy it from SIGMA through somebody that has a chemical company. But yeah, I had never thought about that until just now, but I'll definitely develop that as another PHARMACOPHILIA product. And start a line of... I call it anti-mithridatism because Mithridates was the one who came up with the idea that if you take poisons in small doses every day you will become immune to those poisons. And so it's sort of like anti-mithridatism to work against that kind of tolerance mechanism. And it would work probably with all these drugs, there must be an endogenous Valium®-type inhibitor. Valium®, by the way, is also a natural product, it's been found in plants and animals, it's been found in fungi also.

Jon: Found in any kind of quantities to isolate from plants?

Jonathan: It doesn't seem to be of pharmacological significance in plants. But I think that Valium®, or desmethyl-Valium®, is our endogenous sedative, because we have this GABA_A receptor, which is also called the benzodiazepine receptor, and only two endogenous ligands have been isolated for that, and they're both *anxiogenic*, they both cause anxiety rather than relieve it, and Valium® hits that receptor and relieves anxiety. One of them is a β-carboline, one of these endogenous ligands of the benzodiazepine receptor is a β-carboline. And that's why I'm pretty sure that β-carbolines main activity is at this GABA_A receptor in the brain. And so the reason they have additive effects with alcohol is alcohol is also effective at that receptor. And so I think that's their real pharmacological importance. And so the GABA_A receptor is an important target of drug-development, and also the nicotine-receptors. The MAOI effect of β-carbolines in the brain is probably of little or no significance in ayahuasca pharmacology, since cerebral MAO is inside the nerve-terminals, not in the synapses, where, however, β-carbolines might compete with DMT for access to receptor sites.

You probably know about this epibatidine, which comes from *Epipedobates tricolor*. It's one of these poison-dart frogs from Central America, they're little tiny things and people cruelly keep them as pets in aquaria, and there are hobby-shop books about them. But anyway, they mainly contain batrachotoxins, which are some of the most toxic compounds known.

And there's one species from Costa Rica that has such high levels of batrachotoxins that two scientists died from just handling an animal; they got enough of it on the palms of their hands that it killed them. It's very toxic stuff, but only two of the species are known to be used for poison-darts. What the Peruvian Indians do is they carefully spread-eagle these little creatures, they stretch them out in a little frame of wood—and they are very careful not to harm them and they always release them unhurt—and then they scrape their skins with a soft stick and collect the secretion from their skins and dry that out. Then when they wish to go hunting—they put this on their darts and so forth, because it's a fulminating poison—but when they wish to go hunting they burn their arms with a brand from the fire, they put a little of this in their palms, they dissolve it in some saliva which they rub into the burn on their arms, and then they also burn the noses of their hunting dogs and do the same thing, rubbing it onto the dogs' noses. And then both the dogs and the people have heavy toxicity and vomiting and they're incapacitated for about 8 or 10 hours, and they're in a kind of toxic stupor. But when that passes all their senses are enhanced for hunting and the dogs can smell better and they can see and hear better and so forth, and then they go out hunting after weathering the storm. So it turns out that the compound isolated from these frogs, epibatidine, is a nicotinic-receptor agonist. And nicotine is also an analgesic with morphine-like effects.

Jon: This is the “toad morphine” that you're talking about?

Jonathan: Right. But it's a frog, not a toad, though morphine itself occurs in toad-skins. And nicotine is also an analgesic, but that effect is overwhelmed by much more dramatic other effects that it has. And so they have now come up with—and ABBOTT LABS is developing this—something that is about a hundred times more active at this nicotinic receptor than epibatidine as an analgesic [the drug is called ABT-594], and of course now they're touting it as a non-addicting analgesic and the same old bullshit. But, I mean, like any other analgesic, if it really works, it will be “addicting,” because it's the same thing. If it works people will like it. As it happens, it *was* bullshit—ABBOTT has cancelled development of the drug less than a year after a *Science* article touting its wondrous non-addicting (*sic*) analgesia.

Will: So you would feel comfortable marketing a product like proglumide?

Jonathan: I don't know about the patent situation, it will probably have to be licensed from the manufacturer. But





maybe the patent has run out, maybe it's a generic thing that can just be sold, but yeah, definitely. It was approved in many different countries, it's toxicity is well-known and minimal. Yeah I just never thought about that. So there will be a market for drug-boosters and also tolerance-minimizers, which will be another kind of drug-booster. There are just a million-and-one possibilities, and everybody else is barking up the wrong tree and just working completely at cross-purposes to what makes sense and so meanwhile I see we have a ten year window-of-opportunity to become the MICROSOFT of the psychocosmos. And then when it's no longer possible to compete with the big-time drug pushers, then you just license

your patents to them and then you retire on a boat up the Amazon. Well... the only thing that would make me wish to retire is destroying this Evil Empire, I don't think that's exactly going to happen but... so I don't think I'll *ever* retire because the Evil Empire will just go on to other things once they can think of some other angle, which should take from five minutes to five days.

Jon: Glad to hear that you'll keep fighting the good fight as long as possible. Good luck with your publishing and pharmaceutical ventures, and thanks for taking the time out to speak with us for *The Entheogen Review*. ✧

Mystic Eye 1997 used with permission of ALEX GREY. For posters & books: 725 Union St. Brooklyn, NY 11215, <http://www.alexgrey.com>



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of individuals who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at <http://www.maps.org/memsub.html>.

MAPS memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free a copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, <http://www.maps.org>

(Please note that MAPS has moved; the address listed above is our new location.)



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

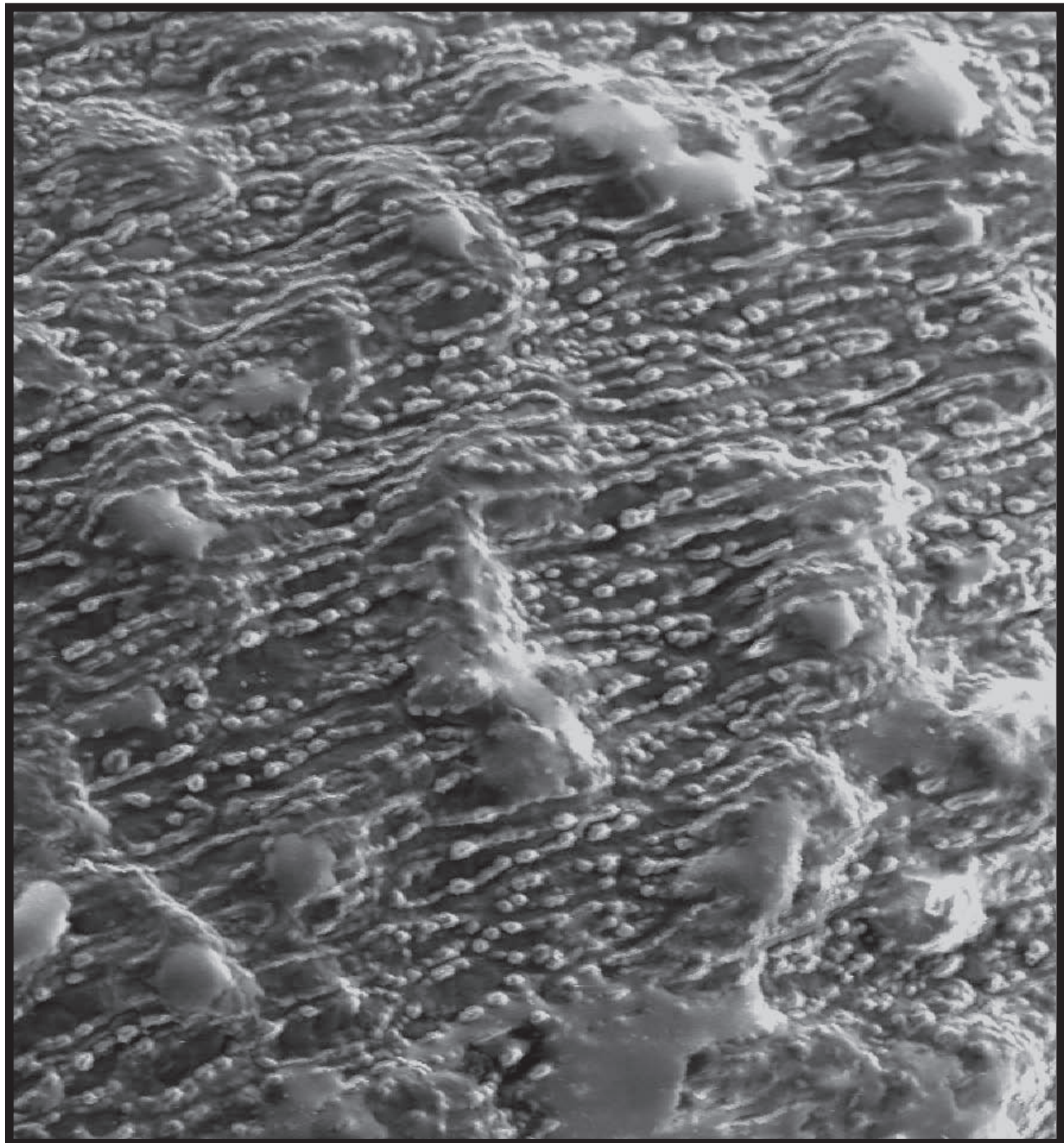
VOLUME VIII, NUMBER 3



AUTUMNAL EQUINOX 1999



ISSN 1066-1913

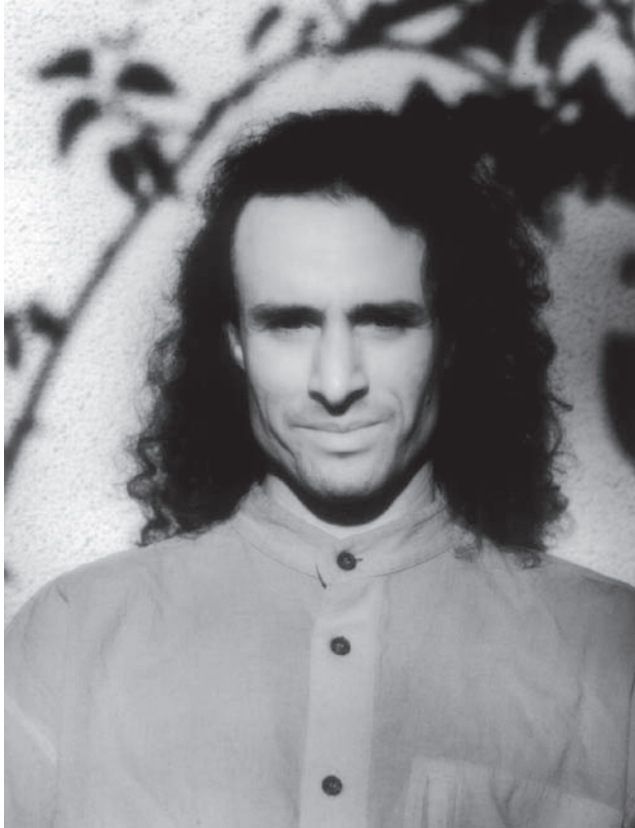




DANIEL SIEBERT SPEAKS...

Interviewed by WILL BEIFUSS

Photo by WILLIAM MACKENZIE-SMITH



Will: When did you first become interested in *Salvia divinorum*?

Daniel: It might be more fitting to ask, “When did *Salvia divinorum* first become interested in me?” I first came across a description of *Salvia divinorum* in 1973 in a little booklet entitled *Legal Highs*, which described the effects of *Salvia divinorum* as being similar to psilocybin, but shorter-acting. This caught my attention immediately, since I was a young, “hip” teenager at the time, with a lot of curiosity about psychedelics, and the comparison to psilocybin was seductive. I probably would have tried it immediately if I could have gotten my hands on it, but back then *Salvia divinorum* was quite rare and very hard to obtain. THE CHURCH OF THE TREE OF LIFE owned a large plant and was offering rooted cuttings as a premium for donating \$100.00 or more to their CHURCH, but that was more money than I could possibly afford at the time. Nevertheless, I was interested enough that I wrote to

the CHURCH for more information, but that was as far as it went. It was not until the early ‘80s that I came across the plant again. I was browsing through THE REDWOOD CITY SEED COMPANY’s catalog and noticed that they were offering *Salvia divinorum* plants. I think they were charging around \$25.00 at the time, and I ordered one. Unfortunately the plant died within a few days after I received it. About a year later, I attended a TERENCE MCKENNA lecture near Los Angeles. I noticed a man in the audience who was carrying a potted *Salvia divinorum* plant. I went over and introduced myself. He was surprised that I recognized his obscure little plant and he explained that he was having good success growing it. The plant he was carrying was a spare plant that he brought so that he could share it with others. He broke off a branch and gave it to me. By the time I got home the cutting was completely limp and looked hopeless, but I managed to revive it by putting it in a glass of water and misting it frequently. Eventually the plant rooted and I potted it up and put it in the small, eight-foot-tall greenhouse I owned at the time.

While the plant was growing I did some research. After asking around a bit, I found several people who had tried *Salvia divinorum*. They all seemed rather unimpressed by the effects (or lack of them) and seemed to feel that it was basically not worth the trouble. Many people were actually of the opinion that *Salvia divinorum* was inactive and attributed the reports of its alleged activity to the placebo effect. However, one person I spoke with was KAT HARRISON. Although her own experiences with the plant had been underwhelming, she mentioned that her friend, the anthropologist BRET BLOSSER, had taken *Salvia divinorum* under the guidance of a Mazatec shaman and had a powerful visionary experience. Apparently he had been instructed to eat 13 pairs of leaves that had first been rolled into a cigar-shaped cylinder.

Within about a year the plant I had obtained was hitting the ceiling of my crowded little greenhouse and was suffering a serious infestation of scale insects. I decided to move the plant outside, hoping that I could deal with the scale problem more easily once the plant was outdoors. Almost immediately when I moved the pot, the plant leaned over and the main stem snapped off, right at the base of the plant—just a few





inches above the soil. Trying to rescue the situation, I saved some cuttings from the fallen plant and I collected all the leaves that were free of insects. I wrapped the leaves in moist paper towels, then put them in a plastic bag in the refrigerator, hoping that they would stay fresh until I could find an opportunity to try them. At that time it was commonly believed that *Salvia divinorum* was only active when the leaves were consumed fresh. The dried leaves were thought to be completely inactive.

Finally, about a week later, I arranged to try the leaves with two friends. We had decided to try the leaves together outdoors on the patio at dusk, ingesting them in the same manner as Blosser. We each counted out our 26 leaves, rolled them into a nice cigar-shaped bundle and began to take bites. The more I ate the worse it tasted. It became increasingly difficult to swallow because of the strong bitterness, but somehow we all managed to finish our leaves. In about ten or fifteen minutes I seemed to notice a slight change in my vision. I could vaguely perceive a colored halo surrounding objects. I said, "I think I feel something." Then I stood up and walked a short distance. Moving felt a little odd. I was suddenly more aware of space and perspective. I was now certain that things were looking different. I remember saying, "I definitely feel something now."

One of my friends looked a little disappointed and said, "I don't feel anything." Then almost before he finished saying the word, "anything," he fell out of his chair. He was laughing hysterically. I don't think I have ever seen anyone laugh so hard, his body was convulsing with laughter. He seemed to be trying to say something, but it was incomprehensible because he couldn't stop laughing. His laughter was contagious and we all started laughing uncontrollably. After several minutes, he was finally able to speak. He asked, "Are you in it?" At the time, I was not sure what he meant by this question; later he explained that he was in an underground cavern. He was asking us if we were there too.

By this time, all three of us were experiencing the profound effects of the herb. There was something very natural and nurturing about it. I felt a deep sense of assurance and comfort, a feeling that everything was at peace and as it should be. I saw the cozy little homes of fairy-like nature spirits nestled in the hills all around me. I saw long-eyelashed elf-like entities that were strangely cartoonish in character. Interestingly, although we did not talk about it during the experience, all three of us later described seeing these long-eyelashed entities. After about an hour, the effects gradually

began to subside, leaving us feeling relaxed, comfortable, and amazed. It was a truly wonderful experience. Ever since then, I have been passionately interested in this plant.

Will: *Salvia divinorum* has a reputation for producing very bizarre effects. Do you feel this plant can be used for spiritual/personal growth outside of its traditional use by Mazatec shaman?

Daniel: Absolutely. I think this is the main reason people are drawn to *Salvia divinorum*. It is like a trans-dimensional doorway that allows one to step outside of consensual reality, providing a unique opportunity to explore the nature of consciousness and the fundamental mysteries of existence. It can take one through death and birth. It can transport one to another place and time. It can show you the creation and end of the entire universe. Experiences like these leave a lasting impression and are tremendously enriching. I believe that *Salvia divinorum* will also prove extremely valuable as a tool in psychotherapy, because it allows access to the deep inner reaches of the psyche. I have heard from many people whose lives have been positively transformed as a result the insights gained from their experiences with this herb.

There is an interesting double-blind experiment currently underway in Canada that is studying the effectiveness of *Salvia divinorum* as an aid to meditation. The study is headed by IAN SOUTAR and is being funded by MAPS. IAN has been involved with a group of Quakers who practice silent meditation. They have found that low, non-visionary doses of *Salvia divinorum* taken sublingually have the effect of freeing the mind of distracting thoughts and promoting a clearer, more focused state of mind that is ideal for their meditation practice. This study is interesting to me because it is exploring a whole new approach to working with *Salvia divinorum*.

Will: Tell me about the book you are currently writing.

Daniel: Yes, of course. I am very excited about the project. The book has grown much larger than I had originally conceived, and consequently is taking me much longer to complete than I had originally planned, but I feel that it will prove well worth the wait. The book is quite comprehensive and covers virtually all aspects of the subject: history, botany, horticulture, ethnobotany, chemistry, biochemistry, the phenomenology of its effects, preparation and safety, methods of use, the importance of ritual, *etc.* I am toying with the idea of publishing two or three sections of the book separately and prior to completing the entire work. One of these would





be a book on the botany and horticulture of *Salvia divinorum* and another would be on the phenomenology of its effects.

Will: In researching the book, have you traveled to México?

Daniel: Yes, I spent some time in the Sierra Mazateca in the spring of 1999 conducting interviews, taking photographs, exploring *Salvia divinorum*'s native habitat, and participating in traditional ceremonies with two well-respected shamans. The trip was quite magical, and fruitful. It greatly deepened my respect for this herb and my appreciation for the indigenous healers who work with it. I learned a great deal about *Salvia divinorum* from the Mazatec perspective and I will be sharing some of what I learned in my forthcoming books. It is an extraordinary region and I anticipate returning regularly to conduct further research and to visit my new friends there.

Will: Do the shamans you met in México know of *Salvia divinorum*'s growing popularity worldwide? Did you mention this to them? If so, what do they think of this?

Daniel: The *curanderos* I spoke to seemed unaware that *ska María Pastora* was growing in popularity abroad. Most of the foreigners that come to their region are interested in the

and said that it was extremely disrespectful to use the plant in this way. She said that this was equivalent to burning your own children. Obviously she feels quite strongly about this. She made it very clear that when dealing with sacred plants, honor and respect are of paramount importance, and that *las hojas* should not be taken without observing the appropriate ritual diet and using them in a proper ceremonial context under the guidance of an experienced and reputable shaman such as herself.

I should mention here that there are now non-Mazatec entrepreneurs who are going into the region and purchasing *Salvia divinorum* leaves from less scrupulous Mazatecs for export. These export operations are removing hundreds of kilos of dried leaves from the region annually. Obviously the Mazatecs who are selling to these buyers are beginning to realize how popular their sacred herb is becoming abroad.

Will: What other research do you plan on conducting in México?

Daniel: Primarily, I am interested in spending more time with some of the Mazatec shamans who use *Salvia divinorum* so that I can develop a greater understanding of their use of this plant, and their particular perspective with regard to it. I

think that it is very important that people who are experimenting with this herb have some knowledge about its traditional use. These shamans know a great deal about how to work with this plant in a meaningful way. They understand what can be accomplished with it and how to use it to achieve specific goals. As is true in many indigenous cultures around the world, shamanic sacred traditions are quickly disappearing. Few young Mazatecs are interested in learning these traditions. Much of this knowledge will be

lost in the next 20–30 years as the current generation of elderly shamans die out. Very little information has been recorded regarding the Mazatec traditions surrounding *Salvia divinorum*. If this knowledge is to be preserved, the time to do it is now, before it disappears.

I am interested in determining whether or not some of the Mazatec's immediately contiguous neighbors, the Cuicatecs and Chinantecs, also utilize *Salvia divinorum*. I would also very much like to determine the identity of a plant called "Yerba de la Virgen," which according to a 1952 paper by

I had an interesting conversation with a Doña JULIETA. I explained to her that most people experimenting with *Salvia divinorum* these days smoke the leaves. She was quite opposed to this practice and said that it was extremely disrespectful to use the plant in this way. She said that this was equivalent to burning your own children.

hongitos and, to a lesser extent, the morning glories. They do occasionally get people who are interested in *Salvia divinorum*, but they are very few and far between. They seemed genuinely surprised that I was so interested in learning about *Salvia divinorum*. Although it is becoming increasingly well-known in the world, it is still quite obscure compared to magic mushrooms. I think it will take awhile before the Mazatecs start seeing much *Salvia divinorum* tourism. I had an interesting conversation with a Doña JULIETA. I explained to her that most people experimenting with *Salvia divinorum* these days smoke the leaves. She was quite opposed to this prac-





WEITLANER was used by the Otomí people in the somewhat distant region of Tulancingo, Hidalgo in the same manner as *Salvia divinorum*. It would be fascinating if this turned out to in fact be *Salvia divinorum*; but even if it is not, it would be quite interesting to discover its identity.

I am also planning to look into the genetic diversity of *Salvia divinorum*. This plant very rarely produces seed, and even on the infrequent occasions when seed has been obtained, their viability has been quite low. Because of this, the plant is virtually always propagated asexually from cuttings. Truly wild, genetically diverse, seed-producing populations of *Salvia divinorum* have never been observed by botanists. At first glance, many populations of *Salvia divinorum* appear wild, but one must realize that the Mazatecs deliberately choose to plant it in out-of-the-way locations. They believe that it should not be grown where it will be seen by passers-by, lest it lose its power. In a humid environment, such as the wooded ravines in the Mazatec Sierras, stem sections quickly root when they make contact with moist soil. Once planted in such a location, the plant spreads asexually on its own within the immediate environment, propagating itself from branches that break off or fall over. After many years the plants becomes completely naturalized in that location, appearing quite wild. It is certainly possible that truly wild populations of *Salvia divinorum* exist somewhere. However, as I said, such populations have never been observed by botanists, and the Mazatecs I spoke with assured me that it does not grow wild, but is always introduced to a location through human effort. Therefore, it appears that this plant is a cultigen with very limited genetic diversity. It may be that there are relatively few genetically different clones of *Salvia divinorum* growing in the entire region, and it is entirely possible that this species is predominately monoclonal. I would like to collect more live specimens from a wide variety of locations throughout the region so that we can see if they appear to be genetically identical or not. This could be done using isozyme analysis or DNA fingerprinting techniques.

Will: You recently conducted an experiment to test the putative psychoactivity of another *Salvia*—*Salvia splendens*. How was the experiment set up and what were the results?

Daniel: The first published description of what we now refer to as salvinorin A appeared in a 1982 paper by the Mexican

phytochemist, ALFREDO ORTEGA. At that time it was simply called *salvinorin*. In his paper, ORTEGA points out that salvinorin is structurally similar to compounds that had previously been isolated from the common ornamental bedding

I received e-mail from someone who claimed that he and a friend of his had tried *Salvia splendens* and found it to be active in very low doses. He sounded quite excited about his discovery and started posting messages on the Internet about it. He claimed that the leaves produced a sort of relaxing, anxiolytic, emotional-blunting effect.

plant, *Salvia splendens*. This caught my eye early on in the days of my work with *Salvia divinorum*, and I was curious to see if *Salvia splendens* might produce any interesting effects similar to that of *Salvia divinorum*. So I purchased several *Salvia splendens* plants from a local nursery and tried smoking the dried leaves. After smoking a huge amount, I did not notice any effects other than a slight headache. I then made an extract of the leaves using the same procedure that I had been using to extract salvinorin A from *Salvia divinorum*. I experimented with this extract several times, using ever-increasing amounts, but was still unable to detect any effects. At this point I was convinced that *Salvia splendens* was inactive. Then a year or two later, I received e-mail from someone who claimed that he and a friend of his had tried *Salvia splendens* and found it to be active in very low doses. He sounded quite excited about his discovery and started posting messages on the Internet about it. He claimed that the leaves produced a sort of relaxing, anxiolytic, emotional-blunting effect. Obviously, these effects are not at all like *Salvia divinorum*. The effects he associated with *Salvia splendens* are rather like those of Valium®; it was not said to be a visionary herb by any stretch of the imagination. While I realize that such effects have their place, I personally do not find them very interesting. Nevertheless, this report intrigued me enough that I decided to try *Salvia splendens* again. Interestingly enough, when I did, I experienced exactly the kind of effects that he had described. However, for some reason, I was unable to experience these effects again on subsequent attempts, even though I tried using larger amounts of leaf. As this information was being posted in various places on the Internet, quite a few other people started experiment-





ing with it. People's reports were mixed. Many people were reporting that they were experiencing sedative or anxiolytic effect, but others didn't seem to feel anything.

Because the reports were so inconsistent, I began to wonder if the "placebo effect" might be responsible for many of the effects people were experiencing, including my own. To investigate this, I decided to conduct an informal double-blind experiment using volunteers from the *SALVIA DIVINORUM* E-MAILING LIST. This is an e-mail discussion forum I founded a couple of years ago, which is dedicated to *Salvia divinorum* and other psychoactive Labiatae. I located a source for a large amount of *Salvia splendens* leaf. In order to determine if this material would be suitable for use in the experiment, I sent samples of the doses I intended to use for the study to three people who had already tried *Salvia splendens* several times and claimed to be able to distinguish its effects. Unanimously they concluded that this material was indeed active and thus should be quite suitable for the experiment. I then selected a placebo herb. I chose *Viola odorata* leaf, because it was the most similar herb in appearance and texture that I could come up with that did not have effects that were likely to be confused with those that were being associated with *Salvia splendens*. I then sent out coded packets containing pre-measured doses of *Salvia splendens* and the placebo herb to 61 volunteers. They were instructed to ingest the samples and then to report any effects experienced on a questionnaire that had been provided to them. People were allowed to choose between smoking the herb samples or ingesting them sublingually. Some people chose to do both. So I collected two sets of *data* based on method of ingestion.

The purpose of the experiment was to determine if people would be able to distinguish *Salvia splendens* from the inactive placebo herb. If *Salvia splendens* does produce a significant effect, this should show up in the *data* obtained from the questionnaires. Unfortunately, only 31 of the volunteers completed the experiment and returned the questionnaires, so the amount of information I had available to work with was relatively small. Nevertheless, I think that the results are meaningful. The results of the experiment showed that most people reported no effects from either herb. Of those that did report "*Salvia splendens*-type effects" (about 35%), the numbers were essentially equal for *Salvia splendens* and the placebo. This suggests that *Salvia splendens* is no more effective than the placebo in producing "*Salvia splendens*-type effects." This is definitely the case for the specific materials and doses used in this particular study.

After sharing the results of this study publicly, I received quite a few surprisingly emotional reactions from people who insisted that *Salvia splendens* was indeed quite active and that my study must be flawed. I got the feeling that people felt I was attacking their integrity by suggesting that they were victims of the placebo effect. It is clear that this herb produces effects in many people when they *know* that they are taking it. The fact that many people are convinced of its effects is compelling. The problem is that the activity seems to disappear when people *don't know* what it is they are taking. The information available suggests that the effects people have been reporting are probably due to psychosomatic factors rather than a true pharmacological action of the herb; however, I don't mean to suggest that this small study in any way closes the book on the pharmacology of *Salvia splendens*. Further research may very well identify some sort of activity that was not observed in this particular experiment.

Will: Do you think *Salvia divinorum* will avoid being scheduled?

Daniel: I'd certainly like to think so. The nature of its effects are just too profoundly bizarre and ontologically challenging for it to ever become very popular. It is clearly not habit-forming, nor does it produce any form of dependence. If anything, it has the reverse effect. The majority of people who try *Salvia divinorum*, do so out of curiosity, but after one or two full-blown experiences decide that there are better things

WILDFLOWERS OF HEAVEN

Exotic Plants and Seeds

P.O. Box 1989-ER

Ranchos De Taos, NM 87557

Established 1993

Catalog \$2.00

<http://www.wildflowersofheaven.com>

NOW AVAILABLE!!

***Stipa robusta* seeds**

collected in Lincoln County, NM





to do for fun. It will never become widely used or cause the kind of social problems that have resulted in other plants becoming illegal. But then again, the scheduling of drug plants is sometimes unpredictable and illogical. For example, it doesn't make sense that obscure and relatively benign plants like *Tabernanthe iboga* and *Catha edulis* are illegal, while other far more available, powerful, and clearly dangerous plants like the *Daturas* and other hallucinogenic nightshades remain quite legal.

It is very important that people who experiment with *Salvia divinorum* are properly educated about its effects so that they can use it intelligently, safely, and hopefully in a way that is personally valuable and meaningful.

People who provide this herb to others must accept the responsibility of educating prospective users. I am concerned about the fact that there are unscrupulous entrepreneurs who see this plant as nothing more than a way to make a fast buck and seem to care nothing about what happens to the people who use it. If these people begin exploitatively mass-marketing it as some sort of "great new high" to uneducated, unprepared consumers, problems could arise that would bring the plant some serious negative attention. *Salvia divinorum* is a precious and sacred plant. It would be very sad to see it criminalized.

Will: At the 1997 MIND STATES conference, TERENCE McKENNA had this to say about *Salvia divinorum*: "I don't believe the establishment is interested in demonizing and criminalizing a new, easily grown, widely available psychoactive plant. I don't think the establishment needs a new *Cannabis*." Do you agree with this statement?

Daniel: Well, I think it is rather difficult to anticipate the interests of the establishment, but TERENCE is correct in the sense that it would be impossible to enforce a law that made *Salvia divinorum* illegal. It would be a tremendous waste of resources and would not accomplish anything positive. Unlike *Cannabis*, *Salvia divinorum* is both shade-loving and very inconspicuous looking. By planting it amongst other plants or beneath trees it can be grown almost invisibly. There are several ornamental *Salvia* species that look almost identical to *Salvia divinorum*, so identifying an illegal *Salvia* plant would be a major problem. It is a rapidly growing, easily propagated plant that can be harvested at any stage in its life cycle. It is very easy to grow indoors, since there is no need for expensive high-wattage lighting. If *Salvia divinorum* were made illegal, most people would just move their plants

indoors. Unlike *Cannabis*, there would be no tell-tale odor or high electric bills to worry about.

Will: What is your preferred method of ingesting *Salvia divinorum*? Do you have a ritualized context that you take it in?

Daniel: Actually, I have several preferred methods of ingestion. I am fascinated by the extremely intense and often bizarre, but brief experiences that can be achieved by smoking, and I also enjoy the longer lasting, slowly unfolding type of experiences produced when the leaves are chewed using the quid method or when using a sublingually absorbed extract. When smoked, the full dose is delivered rapidly into the bloodstream. This method produces effects that begin very rapidly, producing almost no "alert." Peak effects are experienced in less than a minute. The peak state lasts for some 5–10 minutes, then subsides over another 20–30 minutes. When *Salvia divinorum* is ingested orally, salvinorin A is absorbed gradually into the blood stream. The effects build over 15–30 minutes, peak for 1–2 hours, then gradually diminish over an additional hour or two. Both kinds of experiences can be tremendously rewarding. Oral ingestion provides a more gradual entry into the experience, which makes it easier to get one's bearings and to adjust to the changes of consciousness that are occurring. The greater duration of the effects provides more opportunity to explore and learn from the experience. However, sometimes the shorter duration of effects achieved by smoking is more desirable, because it requires less of a time commitment, and since the effects are so brief, one can risk diving in further, with the assurance that one will quickly return to the surface.

For smoking purposes, I definitely prefer to use a highly concentrated form of salvinorin A, rather than plain leaves. I see no virtue in inhaling the massive quantities of smoke that are necessary to reach a high level of effects when smoking the leaves in their natural state. In the past I worked with pure salvinorin A; however, I no longer use it in this form, because a single dose is so minute that the mechanics of handling it are problematic. What I usually use for smoking these days is a salvinorin A-fortified leaf-preparation that contains 1 mg salvinorin A that has been deposited on 25 mg *Salvia divinorum* leaf. This can be smoked easily in an ordinary pipe, and because it is so highly concentrated, one only needs to inhale a tiny wisp of smoke. When using the quid method, I prefer to use fresh leaves rather than dried ones. There is something very satisfying about consuming the leaves fresh off the plant, while they are still crisp, juicy, and full of vital-





ity. I also enjoy using a sublingual extract. This produces the same type of experience as the quid method, but eliminates the cumbersome bulk and bitterness of the leaves.

I do incorporate various elements of ritual in my *Salvia divinorum* sessions. Rituals utilize external actions that function through symbolism and metaphor to influence inner experience. I use ritual to prepare the inner environment. Essentially, to help create the sort of mental "set" that is conducive for a positive and productive experience. I won't go into every type of ritual I use, but I will describe the one I use most often: defining sacred space. The way that I like to do

this is to burn white sage or copal and then to use the fragrant smoke to describe a circle that encloses the area where the session will take place. This is a simple, but extraordinarily powerful act. It creates a container for the session and promotes a sense of inner preparedness and respect for what one is about to do. It formally acknowledges the beginning of the session and signals the time for increased commitment and focus.

WILL: Thanks for taking the time to share some of your thoughts and experiences with us here at *The Entheogen Review*. ✧

Mystic Eye 1997 used with permission of ALEX GREY. For posters & books: 725 Union St. Brooklyn, NY 11215, <http://www.alexgrey.com>



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of people who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at <http://www.maps.org/memsub.html>.

MAPS memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, <http://www.maps.org>

(Please note that MAPS has moved; the address listed above is our new location.)





TERENCE MCKENNA SPEAKS...

Interviewed by JON HANNA and SYLVIA THYSSEN at the 1999 ALLCHEMICAL ARTS CONFERENCE

Photo by JON HANNA



Sylvia: Certainly we wanted to ask you first off about the experience you've been through lately with your brain tumor; how that's affected you, and how you feel about it.

Terence: Well, it's been an experience. It's not yet defined, so that makes it a little difficult to judge. I mean, is it the bad summer of '99, or is it the end of everything? And it won't be clear for a while. It was *bad* enough as "the bad summer of '99." The good news is that I discovered I don't really think that I'm afraid of death, which I assumed I would be. I am a little concerned about dying, and would like to get a little more clear just what's involved in that. It's a *huge* inconvenience, I have to say...

Jon: Do you feel as though your experiences with entheogens have prepared you, or paved the way for an attitude that lacks the fear when facing death?

Terence: I assume that must be it. I assume it must be spending so much time in those psychedelic places. The way I think of it, is that the analogy is to physics. I mean biological death is the black hole for organisms. All it means is, you know, when you go into that black hole, no information can be sent back. There is no way of judging what actually happens. Every culture on earth has *assumed* some kind of survival after death in some form. I don't particularly assume that. On the other hand, given that people exist in this world, em-

bodied, anything could be possible. And these deeper psychedelic cultures—you know the Mayan, Tibetan, and so forth—seem to come up with the *data* that we should assume this kind of survival after death. But to imagine it in any way is pretty difficult. Maybe life is some kind of distillation through higher dimensions. But it certainly is... we are certainly three-dimensional, and it's very hard to imagine us as two-dimensional beings, with a space/time that's three-dimensional...

But, I would assume that *most* psychedelic people, being told they had six to nine months to live, would behave pretty much as I have behaved. I mean, what else? What are you going to do? You can't rant and rail. There are different things to be done on *this* side. What should you do? Should you do everything that you always wanted to do and didn't do? So that means I should be flying to Florida to see a shuttle launch, on my way to see the great pyramids, on my way to Ireland, on my way to somewhere else? Or do you want to become a cure chaser, flying to the arms of JOHN OF GOD in São Paulo, who does psychic surgery on 14,000 people a day? Or do you just want to go home and do "why meism?" And one thing I have learned, or I'm learning—I think I'm learning it—is that your life is not a story. So when something like this happens to you, it's kind of futile to go back through your life and ask, "What did I do wrong? Was it playing with the asbestos dust in the construction yard? Was it the carbon tetrachloride used to kill the butterflies? Was it daily *Cannabis* for 28 years?" (laughs)

Jon: Your last point is something that one person on the 'net brought up to me, when discussing your situation. He asked, "Geeze, you don't think that it was the psychedelic drugs that TERENCE used, do you?" And it just doesn't *really* seem like it would be to me. There doesn't seem to be any indication that would point to that. Otherwise there would be a whole lot more of us with brain tumors.

Terence: And when I got with these cancer doctors I said, "Look, if you want to guilt-trip me, that's fine. What about the drugs?" And they all said, "No! Oh my God, what an ideal Inconceivable!" And I also asked, "Well, what about a life-long history of severe migraine headaches?" Again, "Noth-





ing whatsoever to do with it.” I don’t believe this about the migraines. I think anybody who had migraines as bad as I did for as long as I did... it *had* to have something to do with it. But then, you know, people who don’t like drugs, or intellectuals, or troublemakers, can look at my situation and say, “Well, look at what happened to this guy? This is a perfect example of God’s retribution striking somebody down.” If you want to believe it, believe it.

It *is* ironic... I mean *brain cancer* of all things. Because I used to think about, what was my fear about how I related to my career? What was the worst thing that could happen? And I always thought that the worst thing that could happen would be to go nuts. And then people would say, “Whoa, you know this guy MCKENNA, the mushroom guy. You know what happened to him? He’s been in a back ward for several years now.” My situation now is worse; this is considerable orders of magnitude worse!

But then there’s the possibility that I’ll live. Which would then be viewed by a number of different people different ways. It has some political implication—very small political implication...

You know, you don’t hear the word “cancer,” but that you hear the word “miracle.” It’s like “wife beating” and “alcohol,” it’s like “circuses” and “lions.” It just all goes together. And being told the moment of your own death, or the rough moment of three to six months, is pretty interesting. I mean very few people have that opportunity here, whatever it is. To mentally pack your bags, and say, “Well, hmm...” And also to contemplate non-entity. I always assumed that my death would come in some horrible ten minutes on a freeway somewhere, and it would be complete chaos, and horrible agony, and then the final darkness, and it would be brief. Quick. No time to call lawyers, no time to reread HEIDEGGER, or anything like that. Apparently, maybe not. Anyway, if I go through this and then I *don’t* die, it is like a permanent high. It is like, “Wow, does this shit turn on the lights.” It just turns on the lights. And these cancer doctors are unrelenting. They just look you straight in the eye, and they say, “No one escapes.” That’s what the guy said to me, he said, “No one escapes.”

Jon: It makes me think of something that CHRISTIAN RÄTSCH said about the diagnosis of HIV/AIDS being a sort of voodoo death curse. When someone is said to have AIDS, *that’s it*. And it’s almost like the performance of a psychological magic that kills any chance for the person to postpone their

death, or to get well. I think that a sick person has to accept the *possibility* that it is going to happen, but they don’t have to accept the *inevitability* that it is going to happen. So the way that you describe the message given by the doctors is...

Terence: Well, I suppose that they tell them in medical school, “Don’t raise false hope. Cover your ass. And if a disease is incurable, tell them that it’s incurable.” And it’s such an imprecise thing, *disease*. All spun around diet and attitude. But it has been very, very interesting. And what you become for other people. You become an object of fascination. There’s some kind of power in dying, or walking around with a death sentence. And I’m sure going to get to find *what* kind of power it is.

Jon: Do you feel as though there are written works that you need to complete? I know that you had been working on a book with another author...

Terence: Yeah. Well, I have books ready to go. But, you know I’m very realistic. And I suppose these things will get published in time. But, there’s a lot of younger people coming up, and I’m glad for it. I mean people like yourself. And, the LYCAEUM people. And all you guys at MAPS. I think, if no more of TERENCE MCKENNA were published or recorded, there’s *plenty* of TERENCE MCKENNA out there. It would be good for my children to get a little more of this into the market. But do I feel cut off in mid spiel? No, I don’t feel cut off in mid spiel. It’s good to rotate the spokesman, or spokespeople, every once in a while. And I think that this whole thing is changing. I’m not sure that it is an entirely happy story. But Europe will shame the United States into better drug laws. And, there are just too many loopholes. *Salvia divinorum* is a certain kind of loophole. Ayahuasca is a different sort of loophole. GHB is a kind of loophole. There are just so many.

Jon: And it’s a constantly shifting landscape, because as soon as something is scheduled, the people interested in these drugs move one step ahead by responding to the new laws. Unless they make everything illegal, a point that we may be coming to...

Terence: Yeah, right.

Sylvia: They haven’t made *art* illegal. Which makes me want to shift this conversation a little bit. Tell us one delightful thing for yourself that has resulted from the ALLCHEMICAL ARTS CONFERENCE.





Terence: Well, I'm very keen for these ACTIVE WORLDS, these virtual walk-around pieces of art. [Check out <http://www.activeworlds.com> for more information on this technology, and surf the links at <http://www.digitalspace.com> for more about the virtual ALLCHEMICAL ARTS CONFERENCE gallery.] I always said that virtual reality could be a technology for sharing the inside of our heads, and that's what we have not had. If we could show the power of these hallucinatory states as they actually *are*, the argument would be over. And so in a way it's interesting. It's a challenge to us, to use the animation tools and the scripting tools, to be as good as we say we can be. And so it's no more of a hassle with the establishment. It actually lays the obligation back on the artist. And if artists would rise to that challenge, I think *incredible* art would begin. Transcendent art *worthy* of the name could be created.

Jon: With my own visions, the only kind of medium that they *could* be completely conveyed with would be the computer. The only parallel that there is, is computer animation, which sometimes is already so much like these visions, and could be even more so. So it really is an amazing tool.

Terence: That ACTIVE WORLD, "Pollen," that we were looking at. There should be an effort out of our community to get together a core group of designers, animators, texture-map-

I always said that virtual reality could be a technology for sharing the inside of our heads, and that's what we have not had. If we could show the power of these hallucinatory states as they actually are, the argument would be over.

ping people, and just *build*. And build a psychedelic world where *that's* the charter, "This world is psychedelic. This world is for psychedelic people." And it's probably just a matter of suggesting it in the conference room here today to get it going, at this point.

The thing about drugs that will, I think, finally bring them to the surface and defeat the establishment, is that they're such a splendid way to make money. The corporations will never let that slip. The pharmaceutical industry is so huge, and so powerful, and eyeing the psychoactive market with such interest, because the stuff that's been done with the serotonergic re-uptake inhibitors is edging into that area. You know, suddenly *shyness* is a treatable psychiatric disorder.

Jon: Sure. An additional area of note is nootropics; there's a growing interest in improving cognitive functioning through chemistry. And then the other one that seems to be a very promising sign for those sharing our area of interest is Viagra®, what with BOB DOLE on television promoting what keeps him up. Here's something that is *entirely* related to pleasure. A drug that is allowing people to have pleasure. Although it is treating a specific dysfunction, a "legitimate" pleasure drug is something that's almost unheard of in our society, other than alcohol.

Terence: You're right. That's changed the dialog. That's really a watershed product. In fact, other companies are furiously trying to produce their own "Viagra."

Jon: And faster-acting forms.

Terence: Right. And there will be orgasm enhancers. And there will be memory enhancers. All of this will come, but incrementally. And governments will probably just have to stand back before big capitalism, and let it happen.

Jon: Getting back to the topic of death, and also psychedelic states of mind. One of the things that a lot of people report in psychedelic states are "past life regression" experiences.

And one thing that I was thinking related to these states of mind—and something that you've commented on—is that they seem like they are specific spaces. And not something that one would think of creating in one's mind by their own volition. Especially the states that one enters with DMT. When I'm in that state, it is hard to accept that my mind is fabricating what I am seeing. It is almost like I am really

visiting *some other place*. Like the DMT has opened a portal to this other place, another dimension. Being embodied in the physical realm here—where we feel so connected to material, concrete reality—it is hard for us to comprehend that these mental spaces may have their own reality, divorced from the viewer. But perhaps these other realms that we are visiting are also physical in some manner for those beings "living" in that "dimension."

Terence: Well, they're informational. I think information theory has a future. In other words, what's real is what can pass a certain set of criteria for real. And if it can pass those criteria, it *is* real. And the rest is just philosophical quibbling. You know in that poem by YEATS, speaking of death, he says:





*Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.*

In other words, a machine—a little bird. A thing of gold and gold enameling. And before I got sick, I assumed that sometime in the next 30 years I would download myself into some kind of form of immortality. I mean I think that's what the whole hullabaloo is about—some kind of immortality. It may be that tasteful people won't want it. But how many tasteful people do you know? Everybody else will be trampling the furniture to get to it. And the human experience is infinitely redefinable through human interaction with technology. And this has been going on slowly, glacially slowly for millennium. But now it's just in your face. It's explicate.



This illness is such a weird thing to take on board. I never was a morbid person, and I always had a kind of a... well, I haven't spent much time being sick in my life. And then this has such a paradoxical aspect to it, because... well, I have dizzy spells, but I don't feel like I'm *dying* for CHRIST'S sake. That's crazy. I feel largely pretty healthy, and because I'm paying more attention to my health than ever before, I probably am healthier.

Jon: Have you cut back dramatically on any type of drug use?

Terence: At first I cut back on *Cannabis*, because it seemed to trigger the seizures. But then I easily got that corrected. Now I'm smoking as much dope as I ever did. I haven't been taking ayahuasca, because the vomiting reflex is too scary in terms of the brain seizure reflex. They're really closely related. So I've been taking psilocybin. We happen to have some actual pure psilocybin, not mushrooms. And it's great. So I guess the answer is no. I want to probe into it, I want to understand it. I mean obviously, death is a very big deal.

Jon: My father recently died suddenly related to complications from blood thinner given to him for a heart attack. It caused his brain to bleed-out, and he was diagnosed as brain dead. This occurred over a two-day period. He was still there,

but his brain was gone. So as a comparison, in one way the situation that you're in is wonderful, in that it allows a grace period for you to accomplish some of the things that you want to get done. Do you feel as though it has had a strong effect

And before I got sick, I assumed that sometime in the next 30 years I would download myself into some kind of form of immortality. I mean I think that's what the whole hullabaloo is about—some kind of immortality. It may be that tasteful people won't want it. But how many tasteful people do you know?

on your personal interactions with others?

Terence: Oh yeah, that is mostly what it's about. Is seeing... if you can forgive, you can forget. And there's a lot of forgiving and forgetting to do. Yeah, that's the grace of it, is that you can actually arrange, not the whole structure of it, but just how you want it to be. Crazy...

Well, it's been a pleasure talking with you both.

Sylvia: For us too. Thanks for taking the time to speak with us for *The Entheogen Review*. ✧

Most of the following information related to TERENCE'S condition and treatment was compiled and condensed from e-mails written by his brother DENNIS, and posted at <http://www.levity.com/eschaton>. Check this site for further updates.

As of August 22, 1999, TERENCE had completed his radiation treatments and returned to his home on the Big Island of Hawai'i.

As of October 8, TERENCE decided to proceed with p53 gene therapy protocol—an experimental protocol in Phase I clinical trials at the UCSF MEDICAL CENTER.

The protocol involves using a genetically-engineered adenovirus to deliver a gene, p53, to the tumor, which codes for a tumor suppressor protein. P53 is mutated or damaged in cancerous cells, which is one reason they are cancerous in the first place. The virus is used to replace the defective gene with an active, wild-type





gene; if the cells take it up and the gene is functional, it should program the cells to stop growing, and to die. It's a great idea, and the closest thing to a magic bullet that high-tech medicine has come up with so far. It's also highly experimental and unproven; TERENCE is the fourth or fifth person in the world to ever receive this therapy. The other patients were all treated recently so there is no data on whether it has worked for them or not. It has worked rather spectacularly in animal models.

TERENCE was given a biopsy, which determined that the tumor was still alive and active. Then, a catheter was implanted into the tumor bed, and the virus cocktail was administered over about 10 minutes. He remained in the hospital for three days, with the catheter implanted. He was able to get up and move around, and did not seem to be set back much from this first procedure (he was conscious and under very light anesthesia during this phase). On Monday he received a craniotomy. They removed the bulk of the tumor, and administered additional adenovirus/p53 to the tissue that remained following surgery. The surgery was a success by all measures. All visible traces of the tumor have been removed. It will take some more time to assess whether the gene therapy has been effective, but even if it has not, TERENCE has benefitted from the surgery. And the gene therapy does not preclude him from receiving additional treatments down the line. As far as anyone can tell, he is the same old TERENCE; sense of humor intact,

bemused perspective fully functional, and no obvious impairments of speech, cognition or movement.

So, for now, it seems that an important phase of TERENCE's treatment has been completed. With a bit of luck, the gene therapy will prove effective and may actually amount to a cure, although that is a word we do not use lightly around here. What is important, for now, is that these procedures have bought more time—possibly much more time—while not diminishing quality of life.

TERENCE can use financial support to help cover special costs related to his treatment, such as housing near the hospital, plane tickets between Honolulu and the Big Island, and to California, rental cars, vitamin supplements, organic food, a fax machine, a laptop computer, and alternative treatments. Your gift sent directly to TERENCE McKENNA, POB 677, Honauanau, HI 96726 will be greatly appreciated.

No words can adequately express the appreciation we all feel for the love and support we have received from family and friends; we could not have done it without you! And, please, keep sending it. We are not out of the woods yet, and although we have turned a corner, or perhaps started a new chapter in TERENCE's fight for life, we still need your love and support. For our part, we send our love and humble thanks to one and all.



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of people who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at <http://www.maps.org/memsub.html>.

Memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, <http://www.maps.org>



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

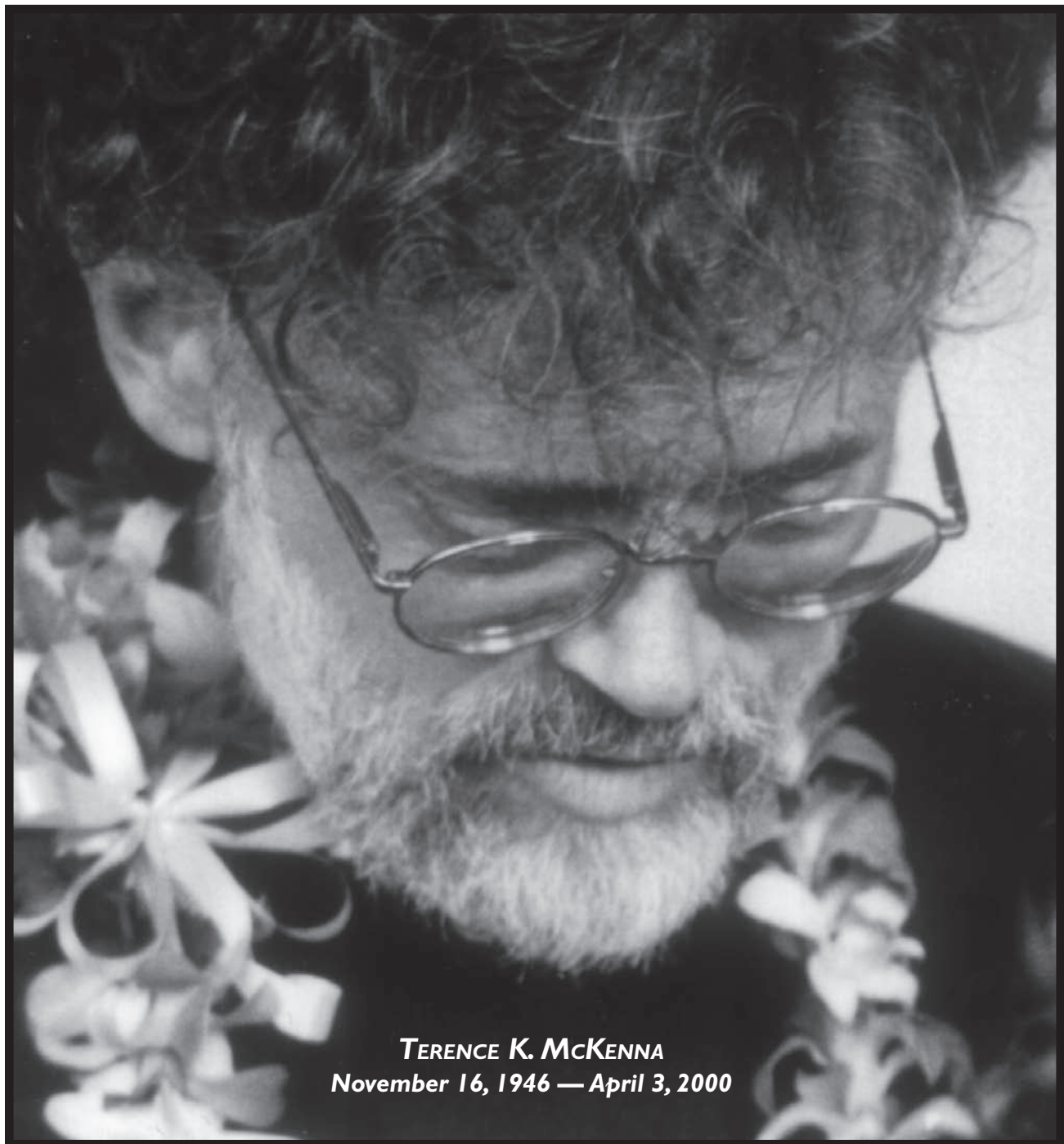
VOLUME VIII, NUMBER 1



SPRING/SUMMER 2000



ISSN 1066-1913



TERENCE K. MCKENNA
November 16, 1946 — April 3, 2000



Photo by CRAIG

SAYING GOOD-BYE...

As most readers of *The Entheogen Review* are probably already aware, TERENCE MCKENNA passed away on April 3, 2000, surrounded by friends in San Rafael. In the late '80s and throughout the '90s, more than anyone else, it was TERENCE who renewed popular interest in psychedelics. I believe that JIM DEKORNE's inspiration to begin *ER* was primarily jump-started by TERENCE's writings and talks. A product of the 1960s counter-culture, DEKORNE has credited TERENCE for his renewed interest in entheogens. And I know that my own interest in applied psychonautics was also invigorated from reading and listening to TERENCE. I expect many people owe a large debt of their interest in this area to TERENCE. With his vast historical knowledge and razor-sharp wit, TERENCE made taking drugs seem to be the *intelligent* thing to do.

TERENCE may have shed this mortal coil, but he lives on in all of those who his words have touched. If wishes were horses, we'd all be saddled up and trotting back to the stables, to sit down by the camp fire and listen to him present us with yet another unbelievably fantastic, cleverly-woven riff...

TERENCE, we'll miss you. — DAVID AARDVARK





WORKING FOR THE MAN

by DAVID AARDVARK

I recently got a job working in an office as a full-time employee for the Federal government. This was quite a change for me, as I hadn't worked a "straight" job for over ten years. The position was considered a "temporary" assignment, in that everyone who worked at this office could only be employed for a few months, and then they all got "fired" and then "rehired" again. (The Feds do this in order to circumvent their own laws that would require them to provide benefits to the employees—pretty fucking ironic, really.)

This work opportunity allowed me to survey the drug-use habits of what seemed to be a fairly diverse cross-section of Americans. The Bureau that I worked for clearly made a concerted effort to hire in a "politically correct" manner; the big boss at my office was an older woman, my boss was a 24-year-old Hispanic man, and there was a reasonable smattering of various Asian groups, African Americans, Russians, Mexicans, and Pacific Islanders. Of course "whitey" was also present (being a 30-something white male myself). We had gays and lesbians, and even one trans-gender man-woman, who seemed to be in the beginning stages of his/her hormone therapy. The age of office employees ranged from 18 to 70+.

It is quite clear that the two drugs used most often at the office were caffeine and nicotine. Most folks were fairly grouchy in the morning until after they had a few cups of coffee. (Although I was not a regular coffee drinker prior to working at the office, I quickly joined in, and along with everyone else supplemented my caffeine doses throughout the day with numerous cans of Pepsi®.) I didn't, however, take up smoking—despite the fact that I could see how it dramatically reduced the actual amount of time that people spent working. 5–10 minute smoking breaks were taken by most smokers approximately every 20 minutes, and any one smoker seemed to be able to quite easily convince any other to "go out for a quick smoke."

The third office "drug" was television. Aside from the TV in the break room (where some employees scheduled their breaks around shows like *General Hospital* and *Cops*), prime-time programming and televised sports events were frequent topics of discussion. In-and-of-itself, TV is a strange sort of hypnotic-style drug, that generally keeps its users sedentary

and sedate—although if you break the spell for a moment, you may become the target of cranky sideways remarks from the person who is currently dosing. The most obvious side-effect of this drug while the user *isn't* tuned in, is the social aspect of discussing the communal hallucinations. (One day, while I was licking a large stack of envelopes, I had three different people chastise me over the course of an hour, demanding to know why I wasn't using a sponge? "Didn't you see that episode of *Seinfeld*, where GEORGE COSTANZA's fiancée dies from licking the envelopes for their wedding invitations?" they each asked. The fact that the story was fictional seemed to have been lost on them.)

While one might expect nothing less than all that I have mentioned so far, it does get more "sordid." Perhaps because I have long hair and wore shorts, T-shirts, and sandals to work, I seemed to be the target for everyone who wanted to discuss drugs. One 20-year-old female spoke repeatedly of her drinking parties, smoking *Cannabis*, and using MDMA, methamphetamine, and cocaine. (She was previously a student at SAN DIEGO STATE UNIVERSITY, so maybe this isn't too surprising.) Her boyfriend was a pot dealer. She explained to me one day that "roofies," GHB, and ketamine all had the same effects (although the only one that she had tried was GHB). She told another coworker that MDMA made you "feel like you were drunk," and she was very adamant that crack cocaine had a mysterious *something* in it that was "bad" for you. When I explained to her that most crack was probably just baking soda and cocaine, she didn't believe me. She was convinced that there was some other poisonous and addictive additive. Nevertheless, she had smoked regular cocaine before, as well as methamphetamine.

The level of knowledge about drugs held by these drug users was disturbingly low. The young lady mentioned above had clearly gleaned all of her "facts" of rohypnol, GHB, and ketamine from the mass media's "date rape" scare campaigns. Another woman told me that cigarette companies put caffeine in their tobacco. A young man, whose parents—from Fiji—still partook in kava kava rituals, explained to me that the active ingredient in this plant (*Piper methysticum*) was THC, "same as in marijuana." Another woman, clearly a "head" in the '60s, told me of her trials and tribulations with "bad acid, cut with speed and strychnine" and she waxed





rhapsodic about the good old days when “OWSLEY’s finest Orange Sunshine” was around. (According to her, OWSLEY was one of the inventors of LSD.) She once told a story of dropping acid while at a GRATEFUL DEAD concert with her mom.

One woman who worked at the office, a bigger fan than most of the ol’ coffee pot, was constantly talking a mile-a-minute and licking her lips. I figured from the get-go, that she was on methamphetamine. It didn’t bother me at all (aside from the lack of quiet), as she seemed to be generally competent at her job. When another employee expressed a concern to our boss that she was likely on crank, and our boss called her on this, she denied it vehemently and acted outraged. I later learned from a good friend of hers at work that she *did* quite frequently use meth, and in fact I heard her snorting-up in the bathroom one evening, when we had both stayed to work late (the bathroom walls in our office were disturbingly thin). This same woman, stumbling over her words one day, told me about how it was a lot of fun to “take LSD and then bar-hop, to watch the stupid drunks.”

The higher-ups at the office were very worried about Equal Employment Opportunity lawsuits instigated from firing people. This was exemplified by the fact that a woman who *had* been fired from a different office for using drugs in a bathroom stall right next to the boss (is this a trend?), had gotten rehired by our office because she wasn’t terminated properly, due to fear of an EEO complaint. It seemed pretty clear to most people that this woman was still riding the horse, since she was frequently nodding off at work. One day I found her sprawled out on top of her desk in a manner that didn’t bespeak “napping.” Worried that she might have overdosed, a coworker shouted her name at her, and thankfully she snapped to. Another worker mentioned to me once that he wouldn’t be able to make a few phone calls for me after 5:00 pm, because “It would be better if I had someone sober make the calls.” He ended up later being terminated for drinking on the job. However, he was rehired in a couple of days, as—despite his drinking problems—he was considered to be one of the better workers.

After a few weeks, it became clear to me that about half of the workers in my department regularly smoked *Cannabis*; some of them—including my boss—on occasion during their lunch breaks. Hell, some workers even grew *Cannabis*! I did have occasion “off-the-clock” a few times to smoke a bowl with my boss and a couple of other coworkers. One of my clerks even brought me a bud one day; clearly a bribe, since he had recently screwed up. But aside from the rare dope-

smoking incident, I tried to keep my own interest in drugs removed from any office discussion. That was until the following happened:

There was one man at work, about 40, who I enjoyed speaking with whenever we got a chance. Eventually, we became friends. We knew a few of the same people (not drug enthusiasts), and despite his totally straight appearance—short hair, proper office attire—he had a good knowledge of art and music, and was well-informed on various political topics. (We both opposed the recent fluoridation of our city’s water.) One day when we were discussing the stress that our office work sometimes caused, he mentioned to me that he had started smoking when he got home, to relax. “*Cannabis*, you know...” (I *did* realize that he didn’t mean cigarettes.) He then mentioned a recent psilocybian mushroom experience to me. And he eventually said something about *Datura* and *Amanita muscaria* mushrooms containing the same toxins. Matter-of-factly, I remarked that, “They don’t really, what with *Datura* containing tropane alkaloids, and *A. muscaria* containing the prodrug ibotenic acid, which is metabolized into the psychoactive muscimol.” He then told me about two fascinating trips that he had taken with large doses of Dramamine®. (Although he did not recommend the experience, the stories were great and really should be written up.) After regaling me with these tales, he shared descriptions his DMT trips, and then excitedly conveyed the information that a friend of his had met the chemist ALEXANDER SHULGIN! “Yeah, I’ve met SASHA too,” I casually remarked. I could no longer keep the cat in the bag, as it were, and I told him all about *The Entheogen Review* (he had never heard of it) and various other projects that I was working on. One day I brought some *kratom* into the office for us to try, while working at our daily mind-numbing chores. (At 1 gram each, the effects were mild, but I suspect concern about other workers noticing the sandy green crap covering our teeth may have caused us to swallow the leaf powder prior to chewing it sufficiently.)

It’s a small world. I never imagined when I started working for the Feds that my workplace would be so totally steeped in drug use, much less that I would meet a fellow aficionado of entheogens. And despite the overwhelming presence of drug use amongst those who worked at the office, this use (aside from the smoking breaks) didn’t appear to hamper in any significant way the ability for most of these people to get their jobs done adequately. Two months ago I quit working for The Man, so that I could get back to work on what I love doing—researching and writing about drugs. Yet in a strange way, my day job also seems to have also filled that bill. ✧





TERENCE MCKENNA SPEAKS... (PART I)

Transcribed from his talk "Splat" at the ALLCHEMICAL ARTS CONFERENCE in September, 1999

The following talk was given as the introduction to the ALLCHEMICAL ARTS conference, a week-long seminar that took place in Kona, Hawai'i and which was organized by TERENCE MCKENNA, KEN SYMINGTON, and MANUEL TORRES. The focus of this event was the intersection of psychedelics and the arts. The transcription of TERENCE's talk has been edited slightly, and—unfortunately—there were some places where despite our best efforts at transcription, the tape we were working with was inaudible. As with many "performances" that TERENCE gave over the years, much of the talk is presented in the Socratic manner—a series of questions from the audience and responses from TERENCE. (It should be pointed out that the questions posed come from many different people, not a single individual.) Our transcript will be presented in three installments this year, of which this is the first. As one of the last public appearances that TERENCE made, we felt that it was important to share this with those who weren't fortunate enough to have been able to attend the ALLCHEMICAL ARTS conference. — DAVID AARDVARK

I haven't actually spoken to a group of people since mid-May, so it's a... first of all, an up-front thing for me to be back into this, and I want to say how easy it's made by being in the presence of at least a hundred friends. So, there are some things that we need to talk about here beside the rising tide. When MANOLO and KEN and I conceived of this theme for a conference in Palenque back in January, it was simply that we felt that the dialog between the psychedelic community and the rest of society had reached a fullness in the areas of chemistry, anthropology, social policy... [it] had reached a fullness where something new could be brought in—something with a little more, maybe political force, behind it.

And what struck all of us, because I suppose of our backgrounds and the history that we brought to it, was that the art community has been very reticent to claim psychedelics as a legitimate source of creativity, even though anyone who studies bohemianism for ten minutes gets the idea that it's about ether, and hashish, and excess, and has been for a couple of hundred of years. So why this complex attitude towards the source of all of this creativity? And the complex attitude goes back clear to the middle of the 19th century. And I felt, we felt, in the context of a new century, and a more enlightened social dialog—I mean what civilization *is*... (loud screeching of car tires), er... *might be*... (laughter)... it was worth trying to understand this idea of the influence of altered states of consciousness on the arts and then the way the politics of that played out, and then where it was at now, in the hands of some major players.

And I thought this morning that the introductions were incredibly modest, and unself-assuming. Just to mention MARK PESCE's accomplishments in establishing VRML as a standard

language for describing virtual reality on the Internet. That's a huge culture-defining thing. BRUCE DAMER's work defining how the self shall be seen in cyberspace through the AVATAR system, is another one of these things where, when its all figured out in some future history, people will see that these decisions, seemingly rationally made in the heat of the moment, actually carried enormous, enormous implications.

Well, so having identified it as an important theme the cultural dialog, there was a deeper level, and I've been thinking about it over the past few months while I've been through all kinds of things. The relationship of art to psyche, in the sense of the title of this conference—ALLCHEMICAL ARTS—bearing the implication that somehow the image itself is transformed and carries implications that are translanguistic and postlinguistic, cannot be told of...

Uh, this is a little slippery... it's hard for me to wrap my mind around it at the moment. But it's the implication that the *word* points beyond itself into gentrification. And somehow one of the things that always fascinates me in the psychedelic experiences, especially tryptamines—psilocybin and that sort of thing—is this transition point where thought *thought*... thought *thought*, becomes thought *beheld*. It goes over some kind of quantize transition point and it is able to pull enough energy into its sphere of implication that it undergoes some kind of an inversion or an unfolding or something and then is beheld as something previously unimaginable. And I take this to be, in some sense, the purest expression of the psychedelic experience. That psyche is conflating language, *inflating* language, filling it out, causing it to take on dimensions that, as acoustical phenomenon, it can't have.





And so, I am tracing this concept back, I see—and it's no news to anyone here I suppose—that *this* is the basis of natural magic. This is why the tie-in to shamanism. This is why somehow the embodiment of the word. This is why, in fact, what magic *is*, is a theory of the world that says that it's made of language. And to some degree, the psychedelic tribes of the late 20th century, hang to this fate. We're not alone, and we're maybe not the most fervent adherents of this form of relativism, but we do tend to believe in the power of the image, and maybe even in the primacy of the image.

Well, so then... because it's magical. Because it's magical. This downloading of language into objectified intentionality replaces, you know the electrons that blindly run...And replaces it instead with a magical, literarily-controlled phase-space of some sort, where, you know, wishes come true, curses work, fates unfold, and everything has a quality if drama, denying entropic mechanistic existence. So what an impact then, this has, on the mechanistic post-industrial mind that is accustomed to operating under industrial algorithms of work, and reward, and routine, and this sort of thing.

But, these images haunt Western history, for a long time, before we get to the industrial revolution. I mean the yuppies of Pompei were decorating their atriums with flying *volaille*. And all of these whimsical and grotesque expressions of the unconscious that make their way into folklore are in fact forms of linguistic intentionality. But put through this process of psychedelization. And of course it leads to all kinds of questions like: Are you saying that the Greeks used psychedelics? Are you saying that the Romans used psychedelics? Well, yeah, on one level. But then that's a scholarly question. I mean what's sure, is that *intoxication* has been nibbling at the fractal edges of the social mind in all times and places since dot. And, you know, in some cases they were rather harsh—*Amanita*, perhaps. Or crude alcohols, or something like that. But the human, well... just human *cleanliness* has coaxed out of this many different kinds doorways. Many different kinds of possibilities.

I mentioned the Pompeian stuff, and all that. To me, and this may be a false aesthetic—I'm not claiming I've got some wisdom in this area, but as somebody once said, "But I know what I like," and I think that the grotesque, or the bizarre, or the *outré*, which even in modern art historical period gets into surrealism, and cataphysics, and dada, and all that. But that always spun my bell. And so people like HIERONYMUS BOSCH, who resides in a very peculiar late Medieval context. I mean, HIERONYMUS BOSCH for all we know could be an expres-

sion of a kind of orthodoxy—strange as it appears to our eyes. Or, it could be the expression of a monestrous heterodoxy. It can be read as a—and by *it* I mean *The Garden of Earthly Delights*—it can be read as a statement about altered states of consciousness for sure. I mean if you just move your eye to the upper left corner of the central panel the first thing that your eye encounters is mushrooms in the sky next to a *Datura* seed pod in the presence of naked people standing on their heads doing bizarre acrobatic feats. Well, you don't have to be—it seems to me—a rocket scientist to read this as some kind of statement of heterodoxy and intoxication, and this sort of thing.

And once those themes were enunciated, even though they were enslaved to Medieval piety—as in so like with PIETER BRUEGEL the Elder, where you have this horrific surreal imagery, but in the service of depicting the seven deadly sins, and redemption there from, and so forth and so on, but with a joy in the weirdness of it that scarcely can be hid. And uh well, it just continues, you know. The fruit portraiture of [GIUSEPPE] ARCHIMBOLDO, the whole tendency of Mannerism to go Rococo and turn into crawling hallucinations. Things which only masquerade as imagery, but which are in fact, you know, heavy freight out of the out of the unconscious. And, as I said, by the time that you get to the middle 19th century, you have rampant youth parading through the streets of Paris unfurling banners demanding free hashish and chloroform to the masses. Which is a reasonable social program. (laughter) In reverse order.

So, and then, it all begins to come together. In other words, it's not merely implicit at the end of the 19th century, it's *explicit*. Because pharmacology is beginning to get attraction and people like LEWIS LEWIN are synthesizing and characterizing mescaline. This was done in 1888—beginning to give pure compounds to white Europeans in German settings. In other words to isolate the ethnographic and the folkloric from the pharmacological. And HAVELOCK ELLIS, his wonderful descriptions of mescaline intoxication, I know were an inspiration to *me* as a child, to hunt this stuff down. And you know part of the culmination of the whole idea of the white man's burden was this idea that white Europeans should go out into the netherlands of the Earth and catalog every drug, every fish poison, every spice, every immune-stimulating thing. And this was all done. And in that database were all these hallucinogens. Intoxicants—*dramatic* intoxicants. I mean the Western notion of intoxicants is, you know, makes you socially affable and everybody feels good and sits around. On a scale of what intoxication can be, this is pretty mild stuff,





compared to say, alpha-salvinorin or DMT or something like that. Well, when it was *really* begun to be grasped, not only how dramatic these drug-states can be, but also how dramatically pathological 20th century civilization was, there was the hope of an influence of intent. In other words that these things could be used to model pathology—psychedelic states of discombobulation, or *psychological* states of discombobulation. This idea I think has sort of given way to the realization that “crazy” is not a cleanly enough defined term to do much with it, with that kind of comparing. And that cultural values are obviously *extremely* relative. And cultural values among comparative cultures using different drugs don’t parse at all.

So, in thinking about all of this, and in trying to see if there was like a general thread, or something that you could hang onto rather than just all of these relativistic statements, it seemed to me the underlying faith—and you can argue this and you don’t have agree with me, it could be bullshit—is a kind of naturalistic Platonism. That the *download* is from nature. The order of things is from nature. In the broadest sense, which includes mathematics.

I was comparing in my mind the end of this century, this time we are living in right now, to a hundred years ago. One

of the things that was going on a hundred years ago was that in the better homes of Europe, every three months a supplement was arriving. The complete publication of the botanical and geological and drawings of ERNST HAECKEL, who was this German naturalist who seemed to have a lot of mescaline running in his veins, because when you see his art you can tell, there were *never* oysters like this. (laughter). There were *never* jellyfish *quite* like this... it just sort of spills over. But HAECKEL’s fantastic Nature was informing the late Romantic, late 19th century imagination in an extraordinarily powerful way. It was the graphic interface of that time. And, you know, much of the talk about design in the 20th century—for all of its alienation—was about form following function, and economy of design, and yak, yak, yak, you know all of this.

Well so now, at the end of the 20th century, because of the rise of the artificial... artificiality of the information-controlling sciences, there is an effort to reach out for some kind of over-arching metaphor, and Platonic Naturalism is the only over-arching metaphor the Western mind has been able to come up with in the last 26 hundred years. So it can always be retreaded and brought back around. And what it’s saying, I think, then, is that the...psychedelic architecture of human languages and the human prowess of imagining things,

Mystic Eye 1997 used with permission of ALEX GREY. See <http://www.alexgrey.com>.



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of people who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at <http://www.maps.org/memsub.html>.

Memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free a copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, <http://www.maps.org>





is somehow *also* the architecture of Nature herself...and so then it's an appeal to the... well, it presents itself as Realism, but it's an appeal to pure Romanticism, because it's a *faith*. I mean, we don't *know* what the order of Nature is. We don't even know if the human mind can wrap itself around the order of Nature. Where is it writ that previously carnivorous monkeys should be able to understand the laws that call forth morphogenesis or hang the stars like lights in the heavens, or any of the rest of it? It isn't.

But, in the presence of all this artificiality, this call to reshamanize, to an archaic kind of revival of cultural boundaries and cultural design mores, and so forth, is nearly irresistible. Because going in any other direction is a little hard to imagine. I don't know what it would be. You can dream-up all kinds of realms of artificiality, but eventually they're literary constructs, contextualized within the larger fact of civilization.

Is that all perfectly clear? (laughter) Does anybody want to ask a questions to drag this in some direction?

You say it's archaic. Really the shamanic interpretations are still extant, and still operating, are not archaic.

Well, what you're saying is that it's a myth that we've moved beyond the archaic. It's just an illusion of our technical pride, or something like that.

Well, this is an interesting question you know. We're at the end of the age of print, which McLuhan said was, you know, the most alienating age from the object of engagement that human beings have ever gone through. *If* we're at the end of the age of print, then we'll probably discover a different kind of world waiting. And you may well be right. That this idea that we have transcended the printed vehicle, that we can use concepts like archaic and shamanic, but not actually imbibe them, is probably not true. A movement—a *movement* is maybe a little strong—but a group, a *community* like ours, has shown itself to have different kinds of characteristics. Like it's remarkably enduring, and remarkably insular. You know, it's hard to move the things that we're interested in, into the presence of various ethnic groups, or various eco-

Telluride Mushroom Festival

Telluride, Colorado — August 24–27, 2000

- SASHA SHULGIN, “Psychedelic Mushrooms”
- Dr. ANDREW WEIL, “Eating Well for Optimal Health”
- PAUL STAMETS, “Identification of Psilocybin Mushrooms”
- GARY LINCOFF, “Mushroom Identification”
- Dr. EMANUEL SALZMAN, “Mushroom Poisoning”
- S. THAITHATGOON, “Buddhism and Mushroom Cultivation”

Join us at this unique gathering in the spectacular mountains of southwestern Colorado. Mushroom forays, lectures, a parade, a mushroom taste and feast, music, poetry, dancing, and more.

Fee: \$290 with meals or \$250 without meals
Write: **FUNGOPHILE**, Box 480503 (Dept. ER), Denver, CO 80248
Web: www.telluridemm.com/mushroom.html **Tel/Fax:** (303) 296-9359





conomic groups, and yet we don't die out. We continue to flourish at a certain low level, and to pose a constant conundrum to the values of the culture. The culture is just simply very, very nervous about alteration of consciousness, because the culture is in the business of manufacturing and maintaining a certain set of cultural values. That's what cultures *do*. And they don't ask you to go off and hunt and gather for upsetting concepts that are going to make it difficult to hold the mojo together around the campfire.

And yet that's the news that we keep bringing in. Because the religions—well religions are *not*, but you know the *control systems* that are comfortably wrapped around our shoulders have been there for centuries, and a kind of "it" has been established. I mean it grows more uncomfortable as there's historical acceleration. I don't know.

I wrote a book called *The Archaic Revival*, most of you guys know that. Where the archaic revival in some ways has been the most successful is in the unlikely domain of pop culture and entertainment. In other words, the music can be psychedelically-based and archaic, and everybody can make money off it just the same and be perfectly happy. But for instance, on this island we have a sovereignty that wants political autonomy. Well, there are different ways to think about that. But one of the ways that the ancient politicians thought about it, was all land held in Kona will be proposed back as part of the program of sovereignty. This discussion flings itself to pieces in a hurry. Because a lot of people have a lot of vested interest in land as property. Power of earning. If a culture can live with the psychedelic experience, then it probably has to be mediated through artists, and I guess that's what this meeting is about. Various self-organizing syndicate-type organizations can generate the *materials*, but to actually create a conduit of cultural values into education, political reform, cultural criticism of all sorts, there has to be a community of artists that is not shy about saying what they're doing.

And I think that this is happening to a great degree. But of course people have all kinds of issues about it, because they haven't thought it through. One obvious issue is, "If I require drugs to produce a work of art, am I an *artist*? Or is this work of art my best work?" I think all this is melarky; I mean you know, acrylics, keyboards, code, *everything* is the material of the art. And what is important is what's left when all these ways of technically supporting chronological upthrust, and so forth and so on, are washed away. I mean, I won't recite to you the very important works of Western art supposedly cre-

ated under the influence of drugs, ranging from COOLRIDGE'S *Kubla Khan*, to JACKSON POLLOCK'S *Blue Poles #8*, which has a lot of Scotch whiskey mixed into it.

Yeah?

TERENCE, *before we talked about artists as being the sort of "early warning systems" for culture. Does that mean that psychedelic artists are then sort of the "early warning systems" for the psychedelic community? Are they trying to transfer a message, which then wham—that needs to be disseminated across the psychedelic community?*

Well, I'm not sure what the message is yet, but I think so. Yeah. I mean, there's some kind of antenna. There are a lot of complicated questions here, like for instance, "psychedelic" means "mind-manifesting." Well then, to what degree are the artificial intelligences lurking in the wings "mind manifesting?" And to what degree are they to be dealt with, anticipated, negotiated with, through psychedelics? Do they need to come to us? Do we need to come to them? Is this a *real* possibility? Or are we just scaring ourselves? Is it as preposterous as *Frankenstein* was in 1819 when it was first written? I am not in a position to judge all of this stuff, but I do... I have the faith—out of general systems theory and dynamics, and all that—that as you couple complex systems together so that they have more and more degrees of unregulated and unobserved freedom, they can begin to get weird stuff coming out of that. And we are in such a position now. I mean, all *kinds* of transitions are underway. And nobody's entirely theoretically on top of where we are going or where these systems want to go. You know, software is being written Darwinistically, A.I.'s creep around at the edge of Internet—or we're asked to believe that they *might*—and art, in the form of GREG EGAN and NEIL STEVENSON, and people like that, just turned searchlights on into the weirdest places you can possibly imagine. But it's where you're headed, and not long. We're not talking second foundation here, we're talking fifteen years out.

Yeah?

TERENCE, *you mentioned the phrase "mind manifesting." I'm curious as to how you see the mind? Do you see it as the same as the brain?*

Do I see differences between mind and brain; or are they two sides of the same thing? Well, I've given some thought to this recently. (laughter) Uh... I don't know. I tend to be sort of a





light-hearted reductionist. There are obviously what are called emergent properties, that—out of complex systems you get things that are greater than the sum of their parts. But they always rest on the parts, it seems to me. So what you have is a parametrial structure out of nature, that is, that moves from crude matter to pure thought, across some set of fractal gradients, that are not at this point defined with our science; we don't understand enough about this. Probably the great test of the 21st century for philosophy is whether it can make good on some of these assumptions about consciousness. In other words, can there be consciousness in code? Can you download consciousness into a machine and have it be anything? Because the answers are important, in that they will say different things about the nature of the being. Say, in fact, different things about human nature.

You know, I mean, I don't have any trouble imagining us as a very, very precision, high-end, genetic machine of some sort. But on the other hand it wouldn't knock me off my chair to learn, that *no*, biology, physics, chemistry, and the rest of it, won't even come to delivering you into the presence of thinking. This is why people who do A.I.—that research has to be pushed. To find the limit of the machine. Because if it *has* no limit, then all this psychedelic work that we've been doing, and that was done during the 20th century, will all come to fruition. I mean in a way, maybe we—or I—have too short a time span. And the fact that “heads” like WOZNIAK, and people like that put together the early machines, indicates that consciousness expansion *always* meant machines and drugs and human potential extremes. And that bringing that all together you have the post-modern human, or the trans-human. But I think *pharmacology* was never recognized until recently, for what it is. I mean, all this excitement about nanotechnology; but pharmacology has been moving methyl groups, ethyl groups around for a hundred years, with enormous impact on the most interesting systems in the real world, which were human brains and human behavior. Does that get there? I mean, I don't know. I'm very interested to see, I hope, by the end I'll get to see. It drives me crazy to think that I'll miss a thing. (laughter).

Yeah?

Did I understand you to say that HAVELOCK ELLIS wrote about psychedelic experience?

No, I said he wrote about the experience of mescaline. He specifically wrote about it in *The Dance of Life*, I believe. About

mescaline. WILLIAM JAMES wrote *The Varieties of Psychedelic Experience*. [Note: WILLIAM JAMES actually wrote the 1902 book *The Varieties of Religious Experience*. This was clearly the inspiration for the title of the 1966 book *The Varieties of Psychedelic Experience*, by ROBERT MASTERS and JEAN HOUSTON—the book whose title *TERENCE* confused.]

Yeah?

You were talking about how, as I understand it, a thought then as words—if I understand you—flips over to becoming something that somehow becomes manifest, or something like that. What I'm asking is really is, are you saying that the primary way that creativity operates is through language? Or... I seem to experience when I have created things that go through language, through sound, through imagery; and they're separate formations...

Well, I think that the kind of genetic heritage that you have, and the kind of language processing that you apply when young, has a big impact on this. I talk a lot about this because... different things happen to me when I take psychedelics, but among the most interesting, it seems to me, are these transformations of language, which are very hard, obviously, to talk about. I mean, it's one thing to say, “Well, there are drugs that cause you to have visions,” and so if you have never had that experience you can just imagine, well there are drugs that cause you to have visions—okay, you can take that on board. But in fact it's a little more complicated than that. There are drugs which transform the quality of thought *into* vision. And why? And how does that happen? And what does it mean about thinking, and what does it mean about ordinary verbal discourse, that it operates in such a low dimensional slice. Is that a culturally-bound thing? In other words, are French people understanding each other on some profound level of connectivity, forever denied English speakers in dealing with each other? Or is that an illusion; are all languages perdictional, and lead you a certain distance, and then...?

And then there are other aspects to it. Why is language so alive? Why, in the psychedelic states, at least to me—and I assume to some other people, ‘though maybe not everybody—words present themselves as almost embodiments of living things? Clowns, acrobats... what is the ontological status of these kinds of illusions?, is a way of putting it without prejudicing the term “illusion.” Or, what does it mean, that when we try to understand ourselves and the world, everything in it comes back animated? Everything *wants* to make language. Everything wants to communicate. Well, is that





an archaic cultural value breaking through? Or is it something that is not a cultural value—is it something deeper? An actual genetic place in the human meat that is occluded by 50 thousand years of law and civilization, and the rest of it. And does it happen in vocation? I mean, these things seem to point back toward the magic world childhood, or some Edenic, perfect world that we've lost touch with. But what is the logic of that, coming through a jungle vine of tamed and enormous [SOUNDED LIKE: dickcodian wristerian avertiaeye track] (laughter), going through and so forth and so on?

Yeah?

To bring this smashing back to Earth at the present time, can you speak to the cultural pathology that we have to live in, that makes it a crime to want to alter your consciousness, or to take a psychic stimulant, and the pathology in our culture that wants to call it a drug and demonize that concept, rather than to not recognize that to simply change the ratio of gasses in the atmosphere that you breath, you're going to change your consciousness. How did we come to live in a world that differentiates this, and wants to keep us from exploring these other spaces? And perhaps to do

something to the artistic temperament that wants to push the envelope from getting in no matter what those psychedelic cops say?

Well it's a Hellish marriage between the power of imagery and the power of money. And essentially, I think, you know, what the psychedelic experience *is*, is a domain of unclaimed imagery that is being fought over. It's sort of like a gas field where no claims have been staked. It's a free-for-all. Because the images are *hugely* powerful. And all powerful images can be used to sell running shoes, and pasta, and automobiles, and these sort of things. And the artist who previously was beholden to the patronage of the gentry, *now* serves a much fiercer and demanding master, that uses market tracking, and all this sort of thing, to make sure that they're actually getting their money's worth. And so *all* images are charged with magic, and all *new* images are especially charged. And so in a way it saddens me to realize how much of the art school output goes immediately into business and advertisement, and huge enslavement to the idea of not the glory of the image, or the power of the image, but the *buying* power of the image.

ETHNOBOTANICALS.COM

PURE LAND offers a truly wide selection, low prices, and fast service—a unique resource for hundreds of types of rare seeds, interesting dried plant materials, and concentrated herbal extracts. Current offerings include:

Ayahuasca dried vine sections, *Argyrea nervosa* seeds, *Artemisia absinthium* liquid concentrate, *Acorus calamus* fresh organic Indian rhizomes, betel nut 5X powdered extract and pure Arecoline hydrobromide, *Calea zacatechichi* (the dream herb), *Diplopterys cabrerana* from Peru, *Ipomoea violacea* (4 varieties), kava kava Vanuatu extract powder, *Mimosa hostilis* root-bark, *mapacho* bundles (*Nicotiana rustica* tobacco leaves rolled into log shapes), *Papaver somniferum* seeds (8 select varieties), *Salvia divinorum* leaves from Oaxaca (high salvinorin content), sassafras oil, *Voacanga africana*, and hundreds more.

Send for our large FREE catalog or visit our web site for the latest offerings and prices.
Please note our NEW mailing address:

PURE LAND / ER
2701 University Avenue PMB 463
Madison, WI 53705-3700, USA

We ship worldwide and welcome wholesale orders—all of the items listed above are available currently in bulk quantities at great prices.

<http://www.ethnobotanicals.com>





When reflecting upon a community which supports shamanism to the extent of saving the world, is redefining art as something which is internally generated and held within the community, as opposed to hung on a wall and being subject to what you're talking about...

The commodification of art...

Is that part of the process in that? And what's the relationship to dropping ego then, and kind of this preadonnaess that artists have, just sometimes because of their diverse natures, and maybe developed as a coping mechanism in this era?

Well, I think that artists should be paid, and *well* paid. I mean, it's the most dangerous work there is. Have one of these puppies turn on you and you could lose an arm and a leg in a second, so...

But I guess what I mean, is like how, in a more archaic situation, where the art was like, worn, and then... or created in, you know, something, a different context, is that...

You mean outside of a money economy?

Yeah...

I don't know, good luck. That reflects some visionary envisionment that, uh... I don't know how that would work. I mean, maybe the *virtual* dimension holds out the possibility. I mean, imagine if all things of beauty were made of light? Then their commensurate worth would be approximately whatever anybody valued them at. And that might create a kind of... a different kind of market in ideas, where they weren't held so closely.

One of the things that's going on with psychedelics and technology, is the need to make these tools more accessible to people—both the psychedelics, and then the means of communicating this stuff. I mean, animation should be easy, and communications of visual concepts should be easy, CAD-CAMing should be easy. All of these things. Because, what it *is*, is it's some kind of a rewiring of the language enterprise, among human beings. I mean, we run on verbal speech, plus writing for a while. But now there are all these other subroutines that can support the effort to communicate at different kinds of levels. And there's a lot of drug designing that needs to be done too. This is all being handled in a very half-assed, untogether way, in the sense that, imagine the kind of world that could be created if the *goal* were to create tools that sup-

ported and maintained the Platonic ideals of the Good, the True, and the Beautiful. Bringing these things into the world and *maintaining* them. But, if wishes were horses, beggars would ride.

Yeah?

Do you think that the entities are artists?

The entities? You mean the DMT...

Are they just hanging out, and doing their thing?

Well, no... somebody else said, "the general opinion is they're little doctors." This is what is said, and books have been written around that. I *guess* they're little doctors. But shamanism is a kind of doctoring through art, because it's *image* doctoring. I don't know. As I move along I grow less and less sure of anything, except that it's all *very* peculiar. (laughter) It's not easily parsed. It's not designed to yield. In fact it may never yield. The business of being, I'm just so *struck* by. I mean, how can it be that you just heap together a bunch of chemicals and get philosophical conversation out of it? Given what is happening in this room, what is augmenting it? In other words we have human beings, we have hopes, we have fears, we have failed geniuses, rising stars, this that and the other thing. Given all this... [TAPE BREAK]

Why this circumstance? And why its particular way of being deployed in space and time? I mean really, what psychedelic living is, I think, is just hands-on philosophy. Hands-on philosophy, where the great philosophical problems are not... I mean, *yes*, you've contemplated them. But then every once-in-a-while you grab them by the jugular and bear them, kicking and thrashing, to the mat, for a slightly more intimate examination. To be *embodied* is such a mystery. And what it points toward, if it has any meaning. If it has no meaning then it certainly is a grandiose gesture towards meaninglessness. And, it's *mind*—always wrapping back, looking at itself, seeing its traces against history, against the animal body, against human art, literature, and all the rest of it.

Yeah?

We've heard a recurrent theme that's dealing with the abundance of opportunity, of awareness, and that the place where art comes into the psychedelic realm, or the psychedelic realm comes into art (whichever way you want to look at it), is that there's a permission for abundance. There gets to be a place where it doesn't





have to be rational, or pointed in any way. It's like the opportunity to just enjoy that this is manifesting. That somewhere down the line, perhaps in hindsight, in retrospect, that a... deeper meaning will occur. And that it doesn't have to happen right now.

Well, that gets the “right now” off the hook, you're right. So, you're suggesting that at *some* point it will make sense?

Yeah, that if we're looking at the realm of art, or spirit, or Truth—that it's being in the flow, it's enjoying the movement, without necessarily being at the destination of where it...

This sounds like some form of Taoism, or something like that. Yeah, pretty quickly you figure out how to slice it. There's only several ways, and then all these slices lie on their plates in different geometries, and you try to figure out which one you like. *Meaning* is a real issue. Must there be meaning? Must you *know* the meaning? Must you know the meaning *now*? And then, how do you know if you've got it in front of you? And meaning under modern approaches, is always conferred. Well, that's a different kind of meaning...

That's a fact.

Well, that's the conferred meaning. I mean some people are just happy that it's going along, other people want to know how it works. And then the thing itself drives itself to higher levels, it doesn't stay still. Like one of the fascinating things to me, is how recently, evolution, as an order-producing force on this planet; I don't know whether it's come of age, or I've come of age, but I understand it much better, I understand how in matter, in process, there's an appetite for complexity. And something about how my mind is wired and my cultural values are wired, makes me able to appreciate this complexity. So there's a dance between nature, evolution, and the appreciating human mind, that seems to indicate that this is what the Universe wants to be—it wants to be more and more complicated, it wants more and more forms of self-expression, it wants more and more diverse forms of connectivity, and then upon these forms of connectivity, it acts... it winnows, it pushes forward the things with potential and quenches the things without potential, or with less potential. And it generally is a fractal process, moving incrementally forward, at a fairly steady rate. But like all fractal processes, every once in a while, you come around the corner, and you're confronted with some vast, unguessed, unsuspected vista, which shows you a greater part of the pattern than you ever supposed. And this can be you know, the birth of a child, the death of a child, or probably your life can

present you with all kinds of these situations.

Inaudible audience comment/question.

Well, a pure simplicity in the complexity. As one dimension fills up, it spills over into the next one. So, you know, when dimension “N” is filled—it's as complex as it can be—you're ready to take step one into dimension “N+1,” which is the *simplest* of all possible dimensions above where you are. But it does seem as though process is ratcheting itself into these higher and higher forms of self-expression. And through time—it can't happen instantly. So somehow *time* is the media in which process lives. And *we* are processes, you know—begin as zygotes, and end our lives somewhat differently, and in that time metabolize thousands of tons of food, transport ourselves all over the world, educate ourselves, and form relationships, have children, and so forth and so on. Manifestation through metabolism. In a way you could say metabolism *is* time, and then this begins to get very close to lead us back to the impact of the psychedelics. Because really what they impact is metabolism. I mean, if you take a pill and you say “nothing happened,” you mean that it did not effect your metabolism. You did not discern it. If you take a pill, and it leaves a human-shaped hole in the ceiling (laughter), you say, “well, we got off,” or something like that. So in a way, metabolism is the fabric of time, and your evolutionary heritage has worked to *smooth* that perception in front of you, to give you basically a sense that time is now. That's your psychological sense. But in fact your body knows that time is rushing ahead of you, time is slipping behind you, you're digesting your last meal, you're anticipating your next meal, and so forth and so on. It's about biology, ultimately, the psychedelic experience. And then it's about how mind is primary to the human experience, the human biology And to the degree that we've left nature behind, maybe we *haven't* left nature behind—not at all. In other words, maybe Manhattan is no less nature than a honeycomb is nature, and we all march to these internal architectonic rhythms, that make us behave as we behave, sequester, plot, scheme, store, reproduce, and so forth and so on, like that.

Yeah?

I'm not quite sure how to phrase this, but you talked about evolution having an appetite for complexity. And I wonder how you'd contrast that to... it looks like we're in a phase where we're losing bio-diversity, we're losing cultural diversity, we might even be losing intellectual diversity because people... uh... all have access to the same, uh...





Database...

Exactly.

Well, we certainly are losing biological diversity. The question of cultural diversity is complicated. I think if I were betting, I'd bet cultural diversity is expanding as it generalizes. In other words, it's breaking apart. We have specialties, special interest groups, affinity groups, special vocabularies, technical, sexual, political, artistic, and so forth and so on. This is an issue, I mean if we're losing species but gaining human language, is that a net gain? Or how are we to judge these things? Or is all complexity of equal worth? Or is some complexity trivial and debilitating, and other forms of complexity somehow to be treasured? And, the other thing is that the complexification moves around. I mean the human world grows ever-more complex, at the expensive of the natural world. Well, is that a defensible trade-off, or is that just self-serving rhetoric? I don't know. I think it's pretty clear that, *whatever* you think about this, the die is cast. We're moving more and more into a world defined by human codes, human needs, human manufacturing processes, marketing needs... We don't want to reduce nature to a virtual channel somewhere on the Internet—nor could we, obviously—but the degree to which the artificial and the natural mix in any civilization's vision of itself is probably critical to how ill or healthy it is. The 19th century had a very complicated relationship to nature. Like, they didn't deal with it much, but when they did it was with an attitude of incredible sentimentality and reverence and this and that and the other thing. And it set us up probably for the really horrendous pathologies of the 20th century.

Yeah?

Do you have any idea where the War on Drugs could really win, and push it out of the closet, and if there's a hopeful sign?

You want to *win* the War on Drugs? (laughter)

Yes, our side. We want our side to win.

T: Well, I read JONATHAN [OTT's] letter in [*The Entheogen Review*] where he said that we'd already won. Problem is, if you've already won, it's so unsatisfying. You don't get to have a victory party. I don't know, I think the real challenge is probably to *our* community. If we could design drugs so good that the idea that they should be illegal is preposterous, then the whole thing would be moot at that point. The problem is

that drugs strangely always seem to carry, at least in somebody's eyes, some unacceptable social cost. I don't know, I've lived in an atmosphere where I was being told that *Cannabis* was going to be legal in three years for the past 40 years, and probably many of you have as well. I think it's a complicated question because of money. That money complicates it enormously. As long as you can get \$400.00 for an ounce of weed, the idea of making it legal—the first people you have to convince are the citizens of Humboldt county (laughter), who have children at the SORBONNE, and HARVARD, and... well, it's not exactly welcome news up there.

And then the situation with ayahuasca is a little different. I mean ayahuasca has real potential for psychiatric and shamanical/religious community-building and healing. And in many parts of the world, this is how it's used. But, you know, *many* things go on in Brazil that are not going to be brought on-line here in the United States.

And then another line of thinking is, can their be electronic drugs, that [beg] the question of making drugs illegal? I mean nobody is talking about regulating the special effects industry to keep us from being driven mad, leaping from tall buildings. So, I don't know. Most of the cultural dialog is a flim-flam, I'm convinced.

Yeah?

I remember a scene at one of these conferences where one of the Drug Czars asked if somebody in the back-office would run out to STARBUCK'S and get him a double-shot espresso, preferably not in front of the press.

Yeah, well *this* island is build on drugs. This is an island built on coffee, sugar, and *pakalolo*. But coffee and sugar were spun into this from the very beginning. I mean basically Western civilization from 1750 to 1900 was just a mad sugar binge, you know. The fates of whole nations were cast into the flames in order to make sugar. And whole peoples—you know, slavery was brought back into service; sugared the desire for sugar. So it's very complicated. And the psychedelics are the substances which throw it into the highest relief, because they're the most dramatic for each one of us, and cause us to sort of see what it's worth to us. While the subtler things may pass us by. How would the world look if there were more mature attitudes, and time were allowed to pass? Well, I don't know. It depends on different things; the way science develops, the way cognitive psychology develops, the way people understand natural language, the way people understand





what we call the unconscious—which is a concept now that’s been around for about a hundred years, but that is in fairly unstable condition. You know, the unconscious of FREUD, all about suppressed libidinal obsession, and so forth and so on, I wouldn’t think is in very good shape at all. The consciousness of JUNG, is now probably a somewhat cultivated concept. In other words, very real for those who believe in it, but not something being generally sold in the intellectual marketplace as unexamined goods. It plays very strongly for the archaic revival idea, because it basically says, you know, there is no mind, but the primitive mind; or that the primitive mind is the breadth and the width and the depth of it, and over that is a thin surface of behavioral conventions laid on by late industrialism. But, I don’t know, I don’t know. The power of the Jungian ideal as it relates to psychedelics is the power of the image.

Something that I wanted to say about this when I was riffing on alchemy earlier—the thing that unites alchemy and psychedelics, or one of them, is the belief that things beheld are not simply, whatever this means, “psychological” or “in the mind.” In other words, the faith of alchemy is that you can take a symbol, and by pumping energy into it—call it concentration, meditation, whatever— but by pumping energy into it, you can lift it to some level of ontological status that is different from ordinary reality. In other words it becomes a *living* symbol. And of course for the alchemists in the ordinary recension of that metaphor, it was gold—because gold was the universally recognized determinant of worth. But of course anybody working with all that, realized that “gold” meant the universal medicine, it meant CHRIST’S love, it meant immortality; it meant all of these things. It was *amrta*, it was the elixir of immortality.



The puzzle of European civilization for a lot of people is how these kinds of ideas could have grown up in the apparent absence of an explicit psychedelic sacrament of some sort. And, you know, people have looked *hard* at mushrooms, at *Datura*, at henbane, at possibly hashish being brought in from the Middle East. Not much of this stands up. So that’s interesting, because it seems to argue that even in the absence of reliable psychedelic, you get this intense insistence that the mind can cultivate objects out of sheer imagining, and give them a kind of life. And, strangely enough, it was that series of speculations that led into modern science. Because they actually *did* take physical materials—sulfur, mercury, cinnabar, gold, lead, and these things, and boil them, and combine them, and rarify them. And look for changes in them. But with complete naivete—with no sense at all of

the laws of physical chemistry, but rather with the sense of the “drama of the redemption of the green lion,” or the “calling forth of the corpse of the king,” or something... these fairytales of matter. And you know, its amazing that this understanding of matter survived long enough to be re-encountered by people taking psychedelics, who then looked at that and said, oh yes, I *see* what’s being talked about. Not JUNG. He had a *horror* of altered states of consciousness. FREUD to some degree as well, unless it was cocaine. To each his own.

Yeah?

It seems like listening, or how often it appears, when you speak of psychedelics and that state of manifestation, of how we are talking almost as if we were describing a child, a very young child... Is it possible that we as artists, or as shamans, or as those who are seeking other ways, through drugs or whatever, of maybe going back to that place where... a place where everyone who has come here today may have a disposition... maybe you can remember something. Where we can go back, and take another look at it?

You mean something in early childhood?

Well, not necessarily something in early childhood, but that it is identical, it’s as a child, before your mind is filled with all the rest of the crap. Going back and saying oh yeah—because I know from all of my experiences that I go—oh yeah, I remember that from being very—when I was very young, a child. So returning to psychedelics we can go back, once again, without prejudice, and experience once again the glimpse of that view of the universe beyond complexity.

Well, this is one of those McLUHANESQUE questions, yeah. Was it *reading*? Did learning to *read* somehow linearize and make it difficult to connect to these places, or does it *not* have to do with reading? But I agree, there seems to be places of primal innocence in the mind, and psychedelics recover this stuff for you like the first moment of creation. But it doesn’t... well, yeah... it does that. It does that.

How are we doing? Maybe we should take like a ten minute break, so you can visit, have wanderings—would that be good? Yeah, let’s do that, and then we’ll come back, and those of you who have had enough can make a decent escape. Thank you.

(applause)

◇ **TO BE CONTINUED...**





THE PLANT AS AUTONOMOUS POWER

by ERNST JÜNGER, translated by STEPHEN SLATER

The following excerpt is a chapter from ERNST JÜNGER's book Annäherungen. Drogen und Rausch¹ (Approaches: Drugs and Ecstatic Intoxication), first published in German in 1970. It is a wide-ranging, loosely organized account of the author's experiences with ether, alcohol, cocaine, hashish, opium, mescaline, LSD, and psilocybin, along with more speculative reflections on the nature of ecstatic intoxication. Although the book as a whole has not yet appeared in English, the immediately preceding chapter, entitled "Drogen und Rausch," was translated as "Drugs and Ecstasy" in Myths and Symbols: Studies in Honor of Mircea Eliade, edited by JOSEPH M. KATAGAWA & CHARLES H. LONG, pp. 327–342 (Chicago: UNIVERSITY OF CHICAGO PRESS 1969).

JÜNGER is best known for In Stahlgewittern (In Storms of Steel), first published in 1920, which is a narrative of his experiences as a front soldier in World War I. A prolific essayist and diarist, he was a prominent figure in Germany's right-wing opposition to the Weimar Republic. Although a foe of parliamentary democracy, he was never a Nazi. During World War II he served as an officer of the German army in occupied France. His allegorical novel Auf den Marmorclippen (On the Marble Cliffs), published in 1939, was read by many as an attack on the Nazi regime.

For the most part, JÜNGER doesn't demonstrate or even seek to convince—he observes, muses, reflects. Therein lies one of the obstacles for the reader: his style, despite its outward form, is fundamentally aphoristic rather than essayistic. In the chapter translated here, I have not attempted to amend the original, except in one case of an obvious misprint. Otherwise, in two instances, I have indicated with the notation "[sic]" passages that are problematic for other reasons.

1. Sämtliche Werke, Vol. 11, pp. 42–45 (Stuttgart: KLETT-COTTA 1978)

When juices of vegetable and animal origin intermingle, new molecules come into being, chains and rings of the most varied sorts are formed. Only recently have we been able to look into this fine structure a bit—were we not able to, then little or nothing would really be altered. This insight, as some suppose and many suspect, probably distracts from more important things.

That some molecules nourish the body and others pass through it naturally is as little disputed as the fact that still others trigger mental effects. The American Indian distinction between everyday and divine nourishment is based on this perception, as is, in the higher cultures [sic], that between natural and sacred substances in general.

The question as to whether these effects are merely triggered or whether they "ensue" leads beyond the problems of the psychologists and the chemists. If we recognize the plant as an autonomous power which enters in order to put forth roots and flowers in us, then we distance ourselves by several degrees from the skewed perspective which imagines that spirit [*Geist*] is the monopoly of human beings and doesn't exist outside of them. A new world-picture has to follow the planetary leveling; that is the task which the next century

will take up. The nihilistic and materialistic theories are called upon to prepare the way for it; thus, their persuasive power, so incomprehensible to their opponents. Of course, even in a storm which uproots forests and tears the roofs off of houses, we don't see the pull of windless distance—the same is true of time.

We are moving here at the edge of quarrels about the Lord's Supper, which occupied minds for thousands of years, occasionally intensifying. It is a matter of bread and wine, of differences between presence and approach. When something really happens, the rough and the fine differentiations collapse. After all, they don't penetrate into the "interior of nature." We can give the widest possible scope to both "that is" and "that means." Basically, they meet in one point. Even on the evening of its establishment, the Supper "meant" something beyond its actuality, although as a high stage of approach.

Today, we are plagued by other worries. Above all, this: that on this path gods no longer steal in.





Around 1806,¹ cocaine was successfully prepared in WÖHLER'S famous GÖTTIGEN INSTITUTE, one of Pandora's boxes for the world. The whole nineteenth century is interspersed with this precipitation and concentration of active principles from organic substances. It began with the extraction of morphine from the juice of the poppy by the twenty-year-old SERTÜRNER, who thereby developed [entwickelte], or rather, unwrapped [auswickelte] the first alkaloid.

As is everywhere the case with the approach to the world of the Titans, concentration and radiation increase here as well. In this world, forces and substances appear which, to be sure, are obtained from nature, but are too strong, too vehement for natural powers of comprehension, so that human beings have to rely on increasing distance and greater caution, if they don't want to destroy themselves. These forces and substances are visible modifications of the entrance into a new world of spirit.

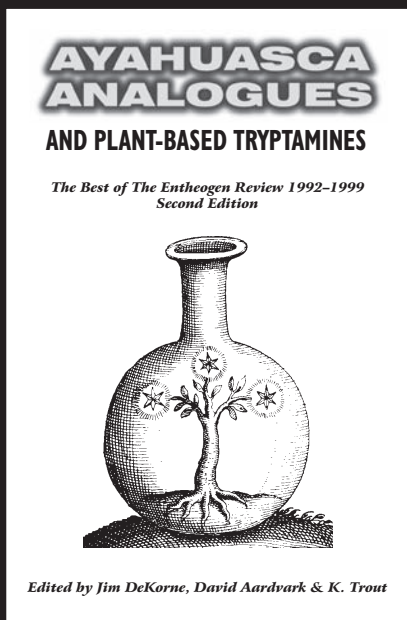
Fermentation, distillation, precipitation and finally production of radioactive matter from organic substance [sic]. With that, the twentieth century begins—1903, discovery of radium and polonium; 1911, NOBEL Prize to the CURIES for the purification of radium from immense amounts of *Joachimsthal* pitchblende. In 1945, the Americans handed over this *Joachimsthal* to the Russians, who extracted large amounts of fissionable material there.

Every transition is at the same time a break, every profit also a loss. When that is felt in the depths, even if not comprehended, the pain is especially great—above all, when there is still suffering due to the retreat of the gods from the Titans. Opinions on it differ like day and night. PIERRE CURIE was among the first victims of motorized transportation († 1906). LÉON BLOY gloated over the news about “the crushing of the infamous brain.”



Just as GOETHE views color as one of the adventures of light, we could view ecstatic intoxication [*Rausch*] as a triumphal march of the plant through the psyche. The immense family of nightshades thus nourishes us not only physically, but also in dreams. For a study of them, systematics would have to be combined with the vision of a FECHNER. Their name, “Solanaceae,” is presumably derived from “solamen,” consolation.

Just as the plant turns toward us not only physically but also spiritually, it did this much earlier erotically, toward the animals. To see that, we of course have to recognize them as on an equal footing with us, even as the stronger partner. Among the most noteworthy phenomena, the true wonders of our planet, is the mystery of the bees, which is at the same time a mystery of flowers. The love-duet between two creatures so



NOW AVAILABLE!

“*Ayahuasca Analogues and Plant-based Tryptamines* is really great. Many questions I have had are being answered. It's such a little treasure. I have grown *production* botanicals a little myself, and not only is the shared research forum a total blessing and incredible time saver, but is relevant to chemical, biochemical, and botanical experiments I have run also.”
— NICK SANDS, underground chemist and drug war prisoner.

Ayahuasca Analogues and Plant-based Tryptamines combines every entry from past issues of *ER* related to ayahuasca, ayahuasca analogues, and plant-based tryptamines. New editorial remarks provide fresh commentary and bring the text up-to-date. Chapters include: Ayahuasca and Its Analogues; Mushroom Ayahuasca; Phenethylamines and MAOI; Miscellaneous and MAOI; The *Passiflora* Genus; The *Phalaris* Genus; *Arundo donax*; *Desmanthus illinoensis*; *Mucuna pruriens*; *Phragmites australis*; *Psychotria viridis*; *Mimosa tenuiflora* (= *M. hostilis*); The *Acacia* Genus, DMT & 5-MeO-DMT; Pipes & Vaporizers; Book Reviews; Degree of Intensity Scale; a complete Bibliography, and a Botanical Index (238 pages).

\$23.00 (USA), \$26.00 (foreign), postpaid from:

The Entheogen Review, POB 19820, Sacramento, CA 95819, USA.





immensely far removed from one another in their form and development must have once been attested, as if by a stroke of magic, through innumerable acts of caring. The blossoms are reshaped into sex organs which adapt themselves in a wondrous fashion to completely foreign creatures—flies, hawk moths and butterflies, also sunbirds and hummingbirds. At one time, they were pollinated by the wind.

That was one of the short-circuits in the ancestral line. A Great Transition. In such images, the veil of the iris becomes transparent. Cosmogonic Eros breaks through the separations of the educated world. The thought that such a thing might be possible would never occur to us, were it not palpably confirmed in myriad ways on a walk through a spring meadow, at every flower-filled slope. Nonetheless, it was not until our era that a human being solved the mystery. Again, a rector: CHRISTIAN KONRAD SPRENGEL—*The Revealed Mystery of Nature* (1793).² What we call mysteries are, of course, only manifestations; we come closer to them in the bell-like buzzing under the blossoming linden tree. Knowledge is correspondence.



This plant, although itself hardly mobile, casts a spell over what moves. NOVALIS saw it in his hymns. Without the plant, there would be no life anywhere. All creatures that eat and breathe depend on it. One can only guess how far its spiritual power extends. The parable refers to it above all, and not without reason.

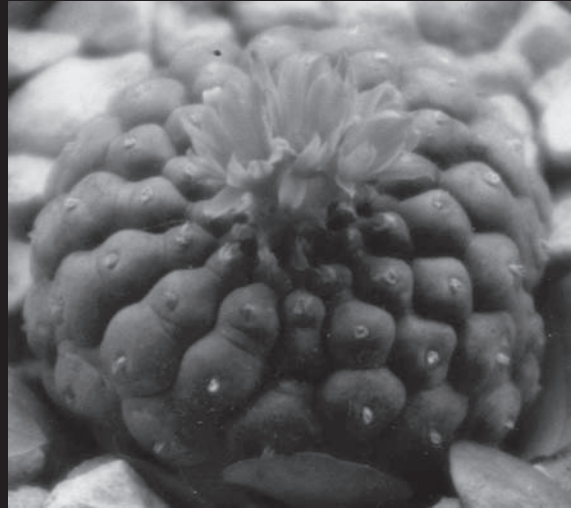
What is wakened, for instance, by tea, tobacco, opium, often just by the mere scent of flowers—this range of delights, from indeterminate dreams to anaesthesia—is more than a palette of conditions. There must be something else, something new which ensues.

Just as the plant forms sex organs in order to mate with the bees, it also weds human beings—and the contact gives us access to worlds we would never enter without it. The mystery of all addictions is concealed here, as well—and whoever would cure them has to give a spiritual equivalent. ✧

1. The original has “1860” here, which is clearly a misprint.
2. *Das entdeckte Geheimnis der Natur*.

SACRED CACTI

second edition



Includes entries for the mescaline-containing cacti by species; a simple list including percentages reported; a digested version of the literature published; a comprehensive physical data overview for mescaline including toxicology, assays and reagents; a review of mescaline pharmacology; independent research by Appleseed & Trout suggesting the presence of not only DMT but also 5-MeO-DMT in the Aizoaceae; a brief review of other succulents with reported drug use or published chemistry; a detailed cultivation guide; various preparation and purification routes used by professionals and amateurs; and full references for more details.

422 pages, perfect-bound, with illustrations. \$39.95 + S/H.

— ALSO AVAILABLE —

CACTUS CHEMISTRY BY SPECIES

74 pages, perfect-bound, with diagrams. \$19.95 + S/H.

— NEWLY AVAILABLE —

NARCOTIC & HALLUCINOGENIC CACTI OF THE NEW WORLD

by M.S. Smith. 90 pages, perfect-bound. \$17.95 + S/H.

“Buy them while you still can!”

S/H per book is \$5.00 via Priority Mail or \$3.00 via Bookrate.

SEND FOR OUR COMPLETE CATALOG — \$1.00

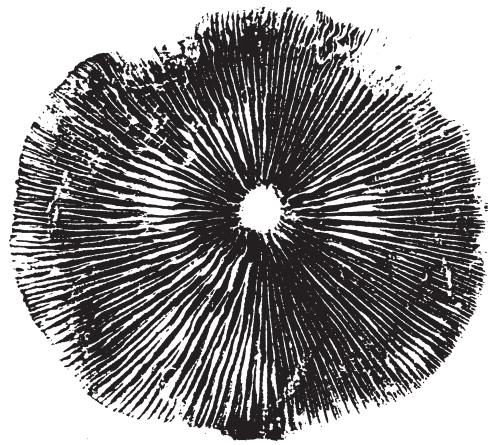
Order from TROUT'S NOTES

POB 161061 (Dept. ER), Austin, TX 78716

Also available through MIND BOOKS.

(E-mail books@promind.com for their price & shipping info.)





THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

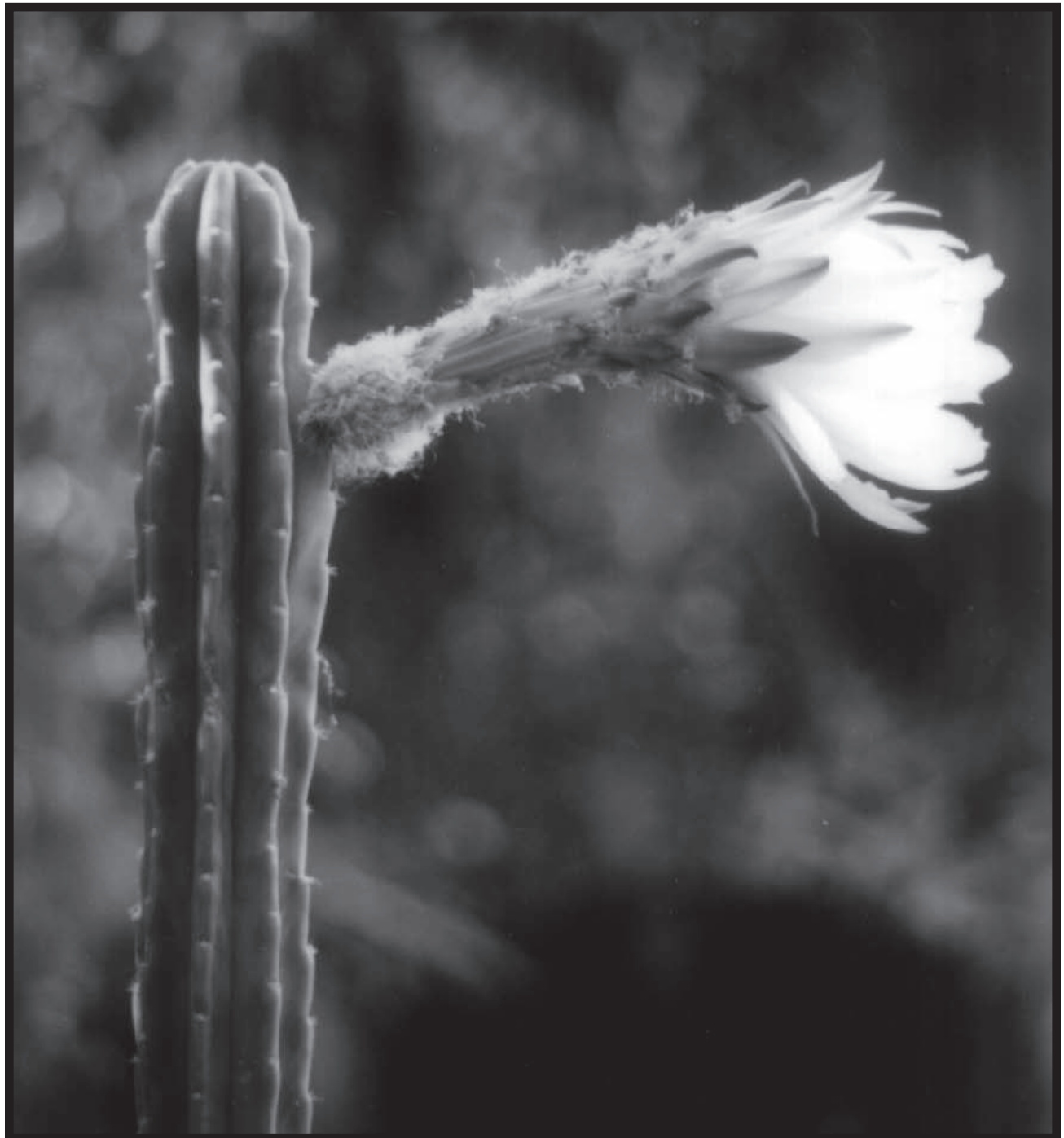
VOLUME IX, NUMBER 2



AUTUMNAL EQUINOX 2000



ISSN 1066-1913





BURNING ONE DOWN

by DAVID AARDVARK

I was surprised this year when I pulled into BURNING MAN, under the cover of darkness late on Wednesday night, and the ticket-taker who greeted me asked, “Do you have any guns, fireworks, or drugs?” While of course the answer to such a question is always “no,” I did wonder what they might have done to someone who replied “yes?” I was then informed that the BUREAU OF LAND MANAGEMENT (BLM) had been issuing \$250.00 citations to people who had been caught smoking *Cannabis* in public areas.

“Well, this is a first, isn’t it?” I asked, a bit surprised.

“Yeah, last year I heard about some dealers being busted in undercover sting operations, but this is the first year that I have heard of individual consumers getting citations,” the greeter replied.

And that was that. Perhaps not as tension-filled as smuggling drugs onto an airplane, but then I suppose that they too are mainly concerned about the guns and explosives at airports.

The wind/dust-storms were quite bad that night. I found a fairly isolated location (something which is getting harder to do every year; this year there were almost 30,000 people in attendance from what I hear), and parked my vehicle. I then made the *very long* trek across the city and open playa. I eventually made out a tiny glowing-orange sign that simply said “EROWID,” where I knew that I would find friendly faces and respite from the dust. When I arrived, I mentioned the dire warning I received at the gate coming in, and got a few more details. Yes, there were a few people who had been busted; it seems like it happened mainly on the Monday that kicked off the event; yes, there were apparently drug-sniffing dogs; and the BLM was also rumored to be actively entering people’s campsites and snooping around.

Now of course, those people “in the know” would never actually try to purchase or sell drugs at BURNING MAN. They bring only what they or a few friends might want, consume everything while there, and the only powder they leave with is the dust on their car. (There have been reports each year of a few people who, pulled over for minor traffic violations on the way out of town, ended up having their vehicles



Faces of the Man sculpture by DAN DAS MANN

searched and been arrested for scheduled drugs; and Nevada’s “zero tolerance” drug laws are pretty harsh compared to California.) Nevertheless, I was a bit surprised to see the frequency with which people asked about where they could score some MDMA. One couple silently cruised into camp and handed me a written note that asked simply, “We need two Ecstasy tabs.” When I shook my head “no,” they cruised out again; their quiet search continuing.

Hanging out some of the time at the EROWID camp was an education in pop drug culture; both in the literal sense and the social sense. EARTH and FIRE had brought huge amounts of their web site printed-out in handy alphabetical single-topic folios, as well as a decent library of books. And then there were the new faces to meet. One guy came in wanting to know where he might be able to obtain kilogram barrels of safrole; he seemed friendly enough, said he was a large-scale *Cannabis* grower, and shared a few interesting tales. (It was later astutely pointed out that the most dangerous “undercover” agents aren’t cops at all, but actual “heads” who





have been busted and are looking to reduce their sentence by catching a bigger fish.) Another couple stopped by asking if anyone had an “ecstasy testing kit.” One of these kits magically turned up, and they were pleased to see that the pill shaving they tested appeared to contain *some* sort of methylene-dioxy compound in it. (I was quite surprised to witness first-hand the sophistication of today’s drug users; at least those who aren’t lucky enough to cultivate a known source of quality product. While I was aware of the benefits of these testing kits in a theoretical sense, it was heartening to view this sort of “harm reduction” approach in action.)

Another thing that I found intriguing was the large number of people reporting on and asking about polydrug use; LSD and 5-MeO-DIPT? MDMA and AMT? 2C-T-7 and GHB? There are clearly many more people using non-scheduled tryptamine and phenethylamine “analogue” material than I would have thought, and a lot of these people want to know what combinations work well together. I was also surprised to hear that 5-MeO-DMT is making the rounds in the rave culture. People are actually snorting it and heading out onto

the dance floor. Word is that, generally speaking, snorting it results in less “freak outs” than smoking it, producing a better time for most. And while I had heard initially that 10 mg was a “dose” snorted, one report “from the field” mentioned that 10–17 mg was the preferred amount (but she then confided that her friends are generally hard-heads). The fact that 5-MeO-DMT is being used snorted in this manner by ravers leads me to think that one source of information for the “club drug” culture may actually be the pricey conferences geared towards entheogen aficionados. It was only recently first mentioned—that I was aware of—by JONATHAN OTT at the AYAHUASCA CONFERENCE that 5-MeO-DMT is active and pleasant both sublingually and snorted at 10 mg (or at 5 mg, if one concurrently takes 3.5–4 mg of harmine). Since OTT’s new book on snuffs isn’t even *out* yet, it is perhaps an understatement to say “word travels fast” these days. But maybe the Internet is to blame...

My own forays on Saturday into MBDB, Vicodin, 2C-B, nitrous oxide, and ketamine, were quite pleasant to say the least. Unfortunately, my companions and I were so blissed-





out in our tent that we didn't realize that "the Man" was burning until he was almost as toasted as we were, and the distance that we had to traverse was so far that he had fallen long before we reached him.

Of course, BURNING MAN isn't all about drugs, despite the focus of this article. There is art, and fire, and nakedness, dramatic weather changes, and so much more. The festival is mainly about *community*; an inspiring example of culture in the USA that isn't fueled by Big Macs™, MTV, and corporate sponsorship.

On our way out of the city Sunday evening, we passed a guy holding a cardboard sign that said, "I got a \$250.00 ticket for smoking pot!" We gave him a \$4.00 donation and heard his tale. It was Monday night, he had walked up to a small circle of people surrounding a campfire. He didn't know anyone there, and when a joint that was being passed around came into his hands, the cops appeared out of nowhere and grabbed him. His new friends(?) argued that the joint wasn't even his, but this didn't stop the BLM from issuing a ticket.

The whole thing sounded *so* set up that I almost didn't believe the guy, until he produced his citation. He said that he had heard of a total of seven people who had gotten similar tickets. We wished him well, and I have no doubt that he collected the entire \$250.00 from numerous sympathetic tokers who were more fortunate than he. The facts that the only citations we heard about were issued on the first day of the event, and that there were so few tickets actually written, leads me to think that this was primarily a scare tactic designed to keep people from flagrantly flaunting their drug use. It seemed to work to a degree; at least there were a lot of people *talking* about the tickets, and the new "oppressive" environment.

When I returned home from BURNING MAN, I caught the Tuesday night 10:00 pm news on FOX. The entire focus of their broadcast was drug use, and how the event was an orgiastic free-for-all, where the law enforcement they interviewed admitted that they could do nothing but smile with their thumbs up their asses. They stated that there were five different law enforcement agencies on hand at the event, and the DEA refused to comment about drug use. FOX claimed that 5 people were arrested on drug charges during the course of the week, and that 80 people a day were treated for some manner of drug "overdose." (Not really *too* bad—if true—when one considers the city's population.) ✧

Kava Kauai

The Source in Hawaii

*Highest Quality
Kava Root
Unique Kava Products*

Banisteriopsis caapi

Psychotria viridis

Salvia divinorum



©1996
VAREZ/CI

Write or call for a
FREE CATALOG
POB 1202 (Dept. ER), Kapaa, HI 96746
1-800-626-0883
www.KavaKauai.com





TERENCE MCKENNA SPEAKS... (PART II)

Transcribed from his talk "Splat" at the ALLCHEMICAL ARTS CONFERENCE in September, 1999

The following talk was given as the introduction to the ALLCHEMICAL ARTS conference, a week-long seminar that took place in Kona, Hawai'i and which was organized by TERENCE MCKENNA, KEN SYMINGTON, and MANUEL TORRES. The focus of this event was the intersection of psychedelics and the arts. The transcription of TERENCE's talk has been edited slightly, and—unfortunately—there were some places where despite our best efforts at transcription, the tape we were working with was inaudible. As with many "performances" that TERENCE gave over the years, much of the talk is presented in the Socratic manner—a series of questions from the audience and responses from TERENCE. (It should be pointed out that the questions posed come from many different people, not a single individual.) Our transcript will be presented in three installments this year, of which this is the second. As one of the last public appearances that TERENCE made, we felt that it was important to share this with those who weren't fortunate enough to have been able to attend the ALLCHEMICAL ARTS conference. — DAVID AARDVARK

Okay, we can start again if you'd like. I don't know; I'm not sure we'll run to the stroke of 5:00. I sort of, I love how low key this is, it may be too low key for you. But, I've never had it so low key. So, ask me anything at this point.

We have another question about the state of ecstasy; how it can be accelerated or transcended, through psychedelics or medication. But in the state of ecstasy, isn't our mind actually understanding or comprehending the simplicity, rather than the complexity? Isn't that actually a state wherein you really perceive the universe as being, I guess, not a question or an answer, but merely true?

Probably. I mean, you mean as an unintegrated, unlanguageable, state of well-being that is stronger than any criticism or question about it?

I think it can be more than that, in that the answers... if there are questions, there are the answers to every question at the same time. It's a spiritual dimension maybe, or it seems to be a physical dimension—perceived reality, it's one that exists in harmony with all concepts and all known universal languages, without uncertainty that comes when we try to analyze it, in order to create concepts, which we then say this is good, this is bad...

Yeah, I mean I think of ecstasy as basically just where you get to the place where you realize that it's all right. Whatever it is, it's all right. All rightness of it transcends all argument against that. And if you can hang onto that one... uh...

It's all right...

It's all right. (laughter) That's where you want to be. Yeah?

In talking about the archaic revival, and going back to a communal structure... now, mushrooms, I heard you say that—and in my own experiences—where it shows you the unique, you know, it differentiates you from, you know, the person next to you. And the question I have is, and I do understand that if you live in more of a conventional—a much stronger community, but that you're around a certain type of people, and therefore... you know, I've been trying to piece this together, the individual verses the community, and the mushroom shows you the individual, and how are we going to make this into a community, and march into the archaic...

Well, it's an interesting question. I mean some people would argue that the great accomplishment of Western civilization was the idea of the individual ego, and that somehow the forward march from this has been happening since then, or something, and to some degree it has. On the other hand, accommodating the ego has then created the great social disruptions and conundrums for Western civilization, democratic rights, and so forth and so on, how is all of this to be handled? And then the uniqueness of the biological individual is not in question, but how many behavioral strategies can be called forth out of the unique individual in any given situation, isn't entirely clear. I don't know, I think this issue of collectivism vs ego is not yet resolved. I mean you can not... can you make a world where every man and woman is king and queen over their own private Idaho, and none are in conflict with any other? Is that desirable, or is that a foolish and sort of trivial idea? Do social values inevitably arise out of collectivism? The history of the 20th century is not very sanguine on that subject, since all movement, all mass movements on the right and the left have totaled up pretty horrific historical costs. I value eccentricity. I mean





I've always... that's my aesthetic. I said earlier that my aesthetic was towards the weird. I didn't say it was weird *and* eccentric. Because somehow the unique seems the rarest of all things. I mean it obviously *is* the rarest of all things, because it violates towards all tendency toward... Yeah?

TERENCE, uh, the human beings interpret reality very much according to the way they have been programmed. And if we need to de-program or re-program humans on the planet, are we going to do it through television, are we going to do it through computers, or are we going to do it through psychedelics, and what are the pros and cons of that necessary change? Because if you want implement a new paradigm, you're gonna have to reprogram an awful lot of people.

Well, to reprogram a whole lot of people you have to know what you're trying to reprogram them to believe. So like media, for example, I don't think that it can ever be wrested from its lower-order agenda of picking your pocket. And then if you try to do it with drugs, the drugs themselves speak too loudly. You have to trust the message from the plants, for example. And so then what you're left with is education, and there... this is a political football, we all know this. So I think, you know, a lot of this stuff, you simply have to have a kind of blind faith in the order of the system—because if it depended on the good will of human beings, then we're in real trouble. But these systems do seem to have built-in coherency. They do want to achieve certain kinds of break-out states and equilibrium, and I think at the moment we're going through a kind of funny place in the historical continuum, because of the end of the century, because of the end of the millennium, because of the bankruptcy of the ideologies that rule the 20th century, there is a sense—and this is why I called my talk “Splat!”—there's a sense that we're just hitting the wall here. But I don't think it's true. I think it's temporary. I think there was probably a similar kind of cultural exhaustion at the end of 19th century. I mean they had seen faith in socialism go on the rocks, they had seen all of these labor union movements bust up, it didn't seem to be working. And similarly now. But just a year or two past the turn of the century, I think there was a much brighter prospect. And in a way, the calendar itself has been used as a dialogue-limiting entrapment. People think, “Well, you can't talk like that because we have to worry about Y2K,” or “You can't talk like that because we have to worry about the last thousand years of Christian civilization.” All that will fade. And, if what's happening—and it seems to *me* it's what's happening—is human hands are taking the destiny of this planet to themselves, then we have to have much more powerful theories of man-

agement resources, environmental management, food distribution, education, health care maintenance... Otherwise, we're just... we can not... what's the point of creating a planet full of unhealthy, miserable, heart-scrabbled people? There *is* no percentage in that. And if we're not going to do that—if we're *not* going to put the human imprint on the planet and say this is the planet of the apes, or say no, it's the planet of the sail fish, or something, I don't see any sign of that. I don't see how you can run a global economy—or with the momentum of the history that we have—how you can move forward on that. And there are a whole bunch of technologies waiting to break out as well. If... I don't know why it seems to me *so* similar, this time, to exactly a hundred years ago. You know, a hundred years ago *film* hadn't really begun. There had been some films shown in France, the LUMIÈRE brothers, and so forth and so on. The automobile had barely arrived. The Paris airshow was a few years in the future. MAX PLANCK was discovering some problems with the black body radiation. In other words, quantum physics hadn't announced itself. ALBERT EINSTEIN was chasing women around these Viennese cafés, and not minding his Ps and Qs. A whole *world* was waiting to be born. And I have a feeling we are similarly naive, and that what lies ahead of us is pretty unimaginable, and indicated in the phrases like “A.I.s,” and “artificial life,” and “super hallucinogens,” and “downloaded into circuitry,” and all, is extreme... these are grotesque cut-ups of what *really* lies ahead, and not so far off as you may wish...

Um hm?

TERENCE, are you still holding to your view of December 2012; is there a shift of your view of the Timewave's singularity?

Well now it's easy to be certain! (laughter). Uh, I think that there is some kind of singularity, haunting the human world. I don't know if it will arrive quite as I predicted it back then, you know, on time, under budget. (laughter) But I do... I still think that there is some kind of definitive concrescent coming-together out there not very far. One doesn't have to operate in *complete* ignorance of what's going on—I mean it probably *is* an artificial intelligence (A.I.), or artificial life. Those are the only two things that I can think of that would fulfill it in the grandest and most grandiose way that I can imagine. It would be nice to get a little...

The whole conceptualization of it as artificial, that's part of the hang up about it.





Of the Eschaton?

Yeah...

Yeah.

Yeah, really embracing it as an artificiality...

Artificiality in what sense?

I don't know. You were just talking about it as artificial.

Oh, well... by the time we get there, *if* we get there, it won't seem artificial. In other words, the punch will be telegraphed—it always works like that. And, you know, maybe the art of writing good history is looking back at history and locating where these things were before. I mean, I'm struck now... there's a whole school of fiction, that seems to fasten itself onto technological innovation. So for instance, [WILLIAM] GIBSON and [BRUCE] STERLING wrote *The Difference Engine*, which is based around [CHARLES] BABBAGE's 19th century machinery, and then NEAL STEPHENSON wrote about a future nanotechnology in *The Diamond Age*, and recently


about cryptography in World War II, and THOMAS PYNCHON wrote about cryptography in *Gravity's Rainbow*. And so in retrospect, these things are seen to be incredible turnings of the age, and I think all of us must feel, or I certainly feel, that the computer every day is more indispensable, more intrusive in a very friendly and acceptable way, more empowering, more maddening, more a *part* of everything, and forever more, apparently. And we're there at the stone ages of this thing. I mean, it will grow seamless. It will grow seamlessly a part of us, from here out. There will be very little to differentiate it. And in a way, it's like adding intelligence, or taking a drug, or having friends in high places, or something like this. Yeah?

TERENCE, do you have a vision of the actual evolution of humankind?

What might happen to us?

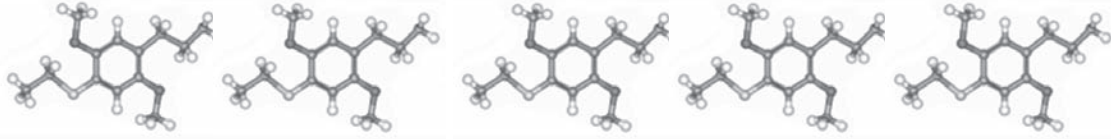
Where we are, there is an evolution that can rise out of current...

Well, we mentioned this collectivist impulse, and ecstasy was mentioned over there. I mean guess I'm optimist enough to




Eshu

INCORPORATED



Eshu specializes in cutting-edge neurochemicals for research scientists worldwide. Eshu is the premier supplier of rare tryptamine and phenethylamine compounds. We strive to push the envelope of neuroscience, with a primary focus on research and development of exciting new materials.

See our web site for the full Eshu product list and ordering information: <http://www.eshu.org>
Or contact us directly to request a copy of the Eshu catalog.

 Eshu USA, P.O. Box 841 (Dept. ER)
Nellysford, VA 22958, Tel: 804-361-2681, Fax: 804-361-1835, sales@eshu.org





believe that the more people are connected, the more that they're able to give and receive *love*. Which is probably then the only thing standing between them and some horrific vision of disillusionment. I mean it seems to me *language* is a complex strategy for conveying and receiving love, and then the technologies which support that. I mean certainly, 'though there have been some vengeful Gods along the way, most of the ones who were *only* vengeful got sort of tossed out. So, without being too DESJARDINIAN about it, it seems to me *love* is the *value* that is brought into the world by human beings that we see very little evidence of elsewhere. I'm not saying honey bees don't love honey bees, but they may not *need* to love honey bees, because the rules of the comb are well-established. I may be going *soft* in my middle age here, but...

What I of get kind of focused on is, thinking back to the '60s, when the thing to do seemed to be... be in communes. And then what happened when we tried to do that—where people would fight with each other, and you know jealousies developed, and monogamy was rearing its ugly head, and all those kinds of things would happen. What has happened to that impulse in the psychedelic community towards collectivism? Is this because of our

cultural heritage? What is that life and how could we get rid of it and what did we do with it?

Well, it's easier to *love* people if you don't have to put up with them. (laughter) The real test is to love them *and* put up with them. I mean, I don't know. I don't think being a *thinking* human being is a comfortable position. If you're thinking, the disequilibrium of your circumstance is constantly upon you. Thinking is almost a kind of *dissent* from handed-down cultural values and programing. And so you know, the ardent monogamite wonders, the ardent something-or-other wonders, and nobody is entirely comfortable with their circumstances because they choose to imagine other circumstances. The glory of mind is that you can try on possibilities. And in a book I wrote recently with a co-author, we struggled with the concept of how fantasy—and fantasy driven by psychedelics—was probably a very important part of early civilization. And there were two kinds of fantasies in that situation—erotic fantasy and hunting fantasy. And that both kinds of fantasy revolved around thoughts like, "If I do *this*, then maybe *that* will follow. And it was the following of these... [TAPE BREAK]"

ETHNOBOTANICALS.COM

PURE LAND offers a truly wide selection, low prices, and fast service—a unique resource for hundreds of types of rare seeds, interesting dried plant materials, and concentrated herbal extracts. Current offerings include:

Ayahuasca dried vine sections, *Argyrea nervosa* seeds, *Artemisia absinthium* liquid concentrate, *Acorus calamus* fresh organic Indian rhizomes, betel nut 5X powdered extract and pure Arecoline hydrobromide, *Calea zacatechichi* (the dream herb), *Diplopterys cabrerana* from Peru, *Ipomoea violacea* (4 varieties), kava kava Vanuatu extract powder, *Mimosa hostilis* root-bark, *mapacho* bundles (*Nicotiana rustica* tobacco leaves rolled into log shapes), *Papaver somniferum* seeds (8 select varieties), *Salvia divinorum* leaves from Oaxaca (high salvinorin content), sassafras oil, *Voacanga africana*, and hundreds more.

Send for our large FREE catalog or visit our web site for the latest offerings and prices.
Please note our NEW mailing address:

PURE LAND / ER
2701 University Avenue PMB 463
Madison, WI 53705-3700, USA

We ship worldwide and welcome wholesale orders—all of the items listed above are available currently in bulk quantities at great prices.

<http://www.ethnobotanicals.com>





But I don't think other kinds of animals, or very many kinds of animals, do that. One kind of animal that may do that are hunting cats. I think hunting cats do... do strategize. And one of the fascinating things about early shamanism, and especially psychedelic shamanism in most settings, is a fascination and association with these large cats. In a way you could almost say the earliest form of human consciousness was not human at all. It was men and women who could think like animals. That's one of the great compliments you can pay a shaman is to say, you think like an animal—you think like a cat or you think like a bird, means that they are in that context.

Yeah, SCOTT?

In reapplying their specialties, it seems that you just feel like we can generalize with animals. Maybe not.

No, you're right. We're like generalizers. We can do the "both," "and." We can be something, and contemplate being something else. And psychedelics *do* that. If you have hardwired reflexes, what could a psychedelic possibly *do for* you? I mean because your reflexes are so hardwired, there's no change—no vision of a different way of doing it can be fed into it. So it's the contemplation of change, the ability to choose, the ability to act, and to realize. And this then, carries us somewhat back to where we were at the beginning, with idea that it's the production of these images, which come out of the unconscious, and which may appear straightforward at first, but which in fact are charged with possibilities and dimensions that you don't sense or realize until you're committed to it, or you're brought in through it somehow.

Yeah?

The most powerful thing that I've brought back from a psychedelic experience is that palpable experiential energy. And being allowed to use that for... to heal me, or... is it something that, where it's...

Well, don't you think most shamans, *this is what they're doing*, is they're bringing back a sense of psychic empowerment, of psychic heating, that their hands, their spells, their songs, can *cure*. And you know until you're truly ill in a world without real medicine, you don't realize what a power this is, even to just *claim* it. Even to just claim it. I mean, a doctor in a world without doctors is almost unimaginable from our looking at it—a living miracle worker. So, yeah, to separate the medical function because it controls prolongation of life and

health and all that, from the shamanic function, it just doesn't make any sense. I mean life *is* health in those archaic societies. And it is in our society too, but then it gets murky, because of our funny ideas about what disease is, and how you treat it, and so forth and so on.

Yeah?

What do you think disease is, and how should we treat it?

What is disease? Well, I don't know. I had some medical problems this spring, and one of my impulses from dealing with it was to go back through my life and say, "What did you do that got you into this mess?" Now this is a theory of life as *literature*. In other words, it's the idea that first of all, life makes sense, and so this question *can* be answered. And fairly intelligent people told me, "Don't do that. It's not a story." You know, it doesn't *make* sense in that way. I think disease is—and I don't want to be held to this entirely—but largely more *linguistic* than most people think. You know, it's a story you tell yourself about how you are in the world, and the way that that doesn't quite parse with how you *are* in the world. And, it's sort of like having a burnt rotor, or something—it begins to clank and crank. A lot of people have talked about this, I think there's even a name for this field of thought, but I have no idea what it is, but the idea that most disease is a problem with language, a problem of self-description, or self-reception, or communication to other people. So again, psychedelics, to the degree that they promote open and therapeutic truth-telling, hold down disease. You know its extraordinary how healthy shamanically-attended populations are. Serious mental disease is largely unknown, and many of these cultures are in the tropics, where, God knows, you know, if you cut your thumb you're septic within 24 hours. But these people seem to be able to sustain it. When you think about the genital bloodlettings that Mayan royalty indulged in, in a tropical rain forest at high temperatures, why anybody lived to tell the tale of a medical practice like that is a miracle. So they must have lived inside an extraordinary set of assumptions. I remember when I was traveling around the Amazon—actually it was in Indonesia, but it happens in the Amazon too; come to these villages and the people would come out of the villages to meet you, and they would bring you corn beer. A gourd of corn beer. And then the whole village would surround you, to watch you drink this thing. Well, if you knew anything about what was going on, you knew that the old women of the village had sat up the night before chewing the corn beer and spitting it out into this bowl, so it would ferment. And so you were literally getting the the complete





immuno-challenge that the entire village had to offer you. And all you could do was just lift it up, thank everybody, think of your stomach for a moment, and say, “Here it comes.” (laughter). And I never got sick from that. I mean, I got sick from other things, but that... you know from a medical point of view, that’s was just like “ptcheww,” to do that. So the story you tell yourself is largely the story you’re living. The other thing is, nothing is unannounced. This is a psychedelic truth, I think, of some power—and it relates to disease and it relates to shamanism. Nothing is unannounced. If you’re paying attention, stuff comes down the pike. First the little wave, then the medium-sized wave, and then the tsunami. But you have to be *really* not paying attention to be *fully* astonished by something unexpected. In fact it’s a *disgrace* to be totally astonished, because it means you must not have been paying attention to what’s going on.

Yeah?

So were you astonished when you found out about your brain tumor?

Oh, was I astonished? Well, I was astonished that I had the brain tumor—that blew my mind. But I knew something weird was going on. I had known for months something peculiar was happening. Just before I had my most serious problem, I said to CHRISTY [SILNESS] and my son FINN, I said, “The dreams that I have been having for the past month have been so peculiar, that I think maybe I should see a neurologist. It’s possible I have a brain tumor.” I wasn’t *serious*, but in fact I had diagnosed... what a HARVARD medical education gets you; I got it on the natch by just paying attention. You don’t know *what* it is that’s coming at you—you can’t always say. But *that* something is coming at you is usually pretty clear.

Yeah?

Did you document any of those dreams that you were having then?

No. I mean I don’t want to say too much about them, but here’s what I’ll say about them. The thing that let me know that they were weird was, I could not English them. They lasted hours and hours every night, and I couldn’t even tell myself what these dreams were about. They were not about stuff that “aboutness” can signify. So the only thing familiar to *me* like that was DMT. Because in DMT you are presented with things about which you can say nothing. And so it was like that. Now I know what to look for, and I suppose that I

can teach other people what to look for. But rather than do that, I would just say to all of you, you know, you should regard a CAT scan like brushing your teeth! (laughter). Isn’t that a cheerful thought.

So did any of those dreams have a clear emotional component, or was that also...

No, they didn’t have an emotional component. They were absolutely *outside* the realm of descriptive possibility. And not much of life is like that, because language obviously has evolved like a glove to fit the hand. So here suddenly is a situation where there’s no fit. And, it signifies something... something peculiar. That’s what I mean when I say everything is trying to speak to you out of its place. And, it’s mighty, mighty strange.

TERENCE, can you talk about the healing power of art?

Well, this goes back to what we were saying about alchemy—the perfection of the image. And this has to do with this implicit Platonism, that some of you have heard me talk about before. PLATO’s thing was about what he called “the good, the true, and the beautiful.” Three sides of one concept. If it was good, then it was true; if it was good and true, then it had to be beautiful. So the good, the true, and the beautiful, you can approach whichever way it works for you, but if you have a perfect work of art, or a work of art that strives towards perfection, then it will have these qualities, and it can heal. It can heal. Now, there are simple theories of the good, the true, and the beautiful. In my opinion a simple theory would be a theory of symmetry. And so without dinging anybody or trying to make a value judgement here, but to just illustrate it. So for instance, Temple or Mandalic art, Mahayana’s medicine thangka art, depends on an appeal to mathematical symmetry—the simplest kind of aesthetic. But on the other hand, you know, if you have, uh... something by the Brothers VAN IKE, you don’t have to rely on simple symmetry to see that this is a work of art that can draw towards healing. And these images of the Mother Goddess as Madonna and so forth and so on, these are very powerful constructs out of the unconscious, and they heal. Sequential art, narrative art, is perhaps more dubious, because it’s under the agenda of a certain theory of time and narrative that’s probably local. So, you know, I’m not sure VIRGINIA WOLF should be preferred over VAN IKE, but I’m sure that I’d get a fight from several people over that.

TO BE CONTINUED...





DAN MERKUR SPEAKS...

Interviewed by THOMAS LYTTLE



Dan Merkur is a research reader at the Center for the Study of Religion at the University of Toronto. He is the author of *Gnosis: An Esoteric Tradition of Mystical Vision and Unions*, *Becoming Half-Hidden: Shamanism and Initiation Among the Inuit*, *Powers Which We Do Not Know: The Gods and Spirits of the Inuit*, *The Ecstatic Imagination: Psychedelic Experiences and the Psychoanalysis of Self-Actualization*, and *The Mystery of Manna*. His latest book, *The Psychedelic Sacrament: Manna, Meditation, and Mystical Experience*, is forthcoming in August 2001 from Park Street Press.

The Ecstatic Imagination analyzes the psychedelic experience itself, using classic Freudian themes. What is the imagination, how does it work, and what have others said about ecstatic states and the "imaginal?" Freud's views on altered states were sketchy, and most of his work in this area focused on dream interpretation. What if Freud had taken LSD? Dr. Merkur details the literature on psychedelic therapy and compares the Freudian therapeutic viewpoints to the theories of Stanislav Grof and others. He also compares the shamanic vision quest by way of psychedelic and Freudian models. Published in 1998 by State University of NY Press (State Univ. Plaza, Albany, NY 12246) the 226 page book is \$19.95 (paperback) or \$75.00 (hardcover).

The Mystery of Manna claims that manna—that miraculous food God gave to the wandering Israelites in the desert—was ergot. And that this ergot-manna caused religious visions. Merkur also claims that ergot has been used in initiations by secret societies—especially Jewish and Christian secret societies—for centuries. *The Mystery of Manna* ranks up there with Wasson, Ruck, and Hofmann's *The Road to Eleusis*, so far as an initiated history of ergot. Published in 1999 by Park Street Press (One Park Street, Rochester, VT 05767), the 186 page paperback is \$16.95.

THOMAS LYTTLE: It is my pleasure to sit with you, DAN. Please tell me a little about your childhood, your academic pursuits and your publishing.

DAN MERKUR: I'm from an upper-middle class, mostly non-observant Jewish family in Toronto. Because it was the only Jewish day school around, I received a primary and middle-school education at an Orthodox Jewish School.

TL: So religion was central to your upbringing?

DM: The discrepancy between my family and my school left me agnostic. Until one Spring day when I was twelve years old. I had a sudden "conversion experience" and became a convinced atheist. I became a scientific-minded materialist until I was twenty years old. Then I discovered LSD, mysticism, God, the *Bible*, MARTIN BUBER, Hasidism and TIMOTHY LEARY, roughly in that order.

TL: LSD woke you up, eh?

DM: My spiritual awakening was extremely difficult. In retrospect, I'd use Dr. STAN GROF's term and classify it as a "spiritual emergency." Lots of neurotic acting-out. When I calmed down I started to study. Up until then I'd wanted to be a novelist and a screen-writer.

TL: Dr. STAN GROF originally wanted to be a cartoonist...

DM: So I imagined I'd write a book about psychedelics and the history of Judaism, and then get back to writing fiction. Writing the non-fiction book took me twenty-six years. Along the way I spent nine years as a university drop-out, teaching myself the general history of religions. Then I went back to school to finish my B.A. before taking my graduate degrees. I earned my Ph.D. in the history of religions from STOCKHOLM UNIVERSITY, Sweden, in 1985. I've since taught at five universities.

TL: The history of religions is a broad and complicated subject. Getting back to your "spiritual emergency" ...

DM: Until 1995, most of my research was concerned with the question: what are religious experiences—descriptively, historically and in psychoanalytic theory? In the last five years I've added the question: what are the consequences of religious experience for the personality?





Can personalities be changed positively, through religious experience? How can I learn to do so? These questions of mine address religious experiences worldwide.

TL: You became interested in psychedelics and their role in religious history?

DM: A conference on psychedelic sacraments I attended in 1996 motivated me to try, once again, to publish a book I'd written in 1985 on the psychedelic experience. SUNY PRESS took an interest and published *The Ecstatic Imagination: Psychedelic Experiences and the Psychoanalysis of Self-Actualization*. Late in 1999, PARK STREET PRESS published my long-planned book about the secret history of psychedelics and Judaism (and Christianity) under the title *The Mystery of Manna: The Psychedelic Sacrament of the Bible*. Since then I've begun thinking about the possibility of guiding psychedelic experiences (for example with medical marijuana) and so I've begun to train as a FREUDIAN psychoanalyst.

TL: What else have you published, which might be helpful to psychedelic enthusiasts?

DM: My other books discuss Inuit shamanism; CARL JUNG's history of the practice of "active imagination" from late antiquity down to JUNG; and FREUDIAN psychoanalytic theories of mysticism and unitize thinking. And also of unconscious wisdom in dreams, the conscience and inspiration. My articles also address Navajo healing, Obijwa vision quests, alchemy, Western esotericism, aspects of Jewish spirituality from the *Bible* to Hasidism, and general issues in religious studies. I wrote the chapter on "Psychology and Religion" for *The Penguin Handbook of the Study of Religion*. I am currently writing a new article on "Mysticism" for *The Encyclopedia Britannica*.

TL: Is it possible to truly describe the transcendental, the visionary, or the mystical?

DM: Back in my drop-out years in the 1970s, I became friends with people who were knowledgeable about Western esotericism and they taught me a lot. One was a medievalist who knew about the secret descriptions of psychedelics in Celtic and Teutonic folklore, ARTHURIAN Romance and other medieval literature. We studied medieval readings of the Greek and Latin classics, alchemy, SHAKESPEARE, Freemasonry, and Romanticism.

TL: This is a controversial approach, especially for an academic.

DM: I also knew an occultist who was interested in the different, more magical and less theatrical spin that was placed on the secret use of psychedelics beginning with the Renaissance. Between the two, I had an uncommonly good esoteric education—and all this without being initiated into anything, or vowing to keep anything secret. Later when I returned to school, I learned academic standards about rules of evidence, and grew skeptical about some of the oral traditions I had been taught.

TL: These oral traditions dealt with a secret history of psychedelics and religion?

DM: Most of what I was told about the secret history of psychedelics in Western culture I haven't had time to double-check in a manner appropriate for academic publication, and I'm really not interested in publishing anything for a popular audience that I can't back up 100% for an academic audience as well. I want the secret history to become part of the official history books, for the rest of time.

TL: You mentioned JUNG and his techniques of "active imagination." Please describe this. How does "active imagination" differ from what occurs with hallucinogens?

DM: CARL JUNG recommended shutting one's eyes, visualizing a mental image that involved a lot of emotion, such as an image from a recent dream, and then relaxing and watching what came of that image. Often it would change into a different image as unconscious material emerged. It is important to treat the image as though it were real, at least for the duration of the experience. One has to go back into the dream world or the vision world, believing in it, or it won't come into consciousness. Using "active imagination," some people are able to have mental dialogues with imagined characters, whether fictional, spiritual, or divine.

TL: These imagined characters talk on their own?

DM: In JUNG's view, all these characters are symbols that are generated by the collective unconscious; there is a single intelligence that is behind them all. Another thing JUNG remarked was that because these characters are each a symbol for a part of the psyche, they do not behave morally. One must, after emerging from the experience, review the information that the unconscious communicated and add an ethical dimension to it. The French Islamicist HENRY CORBIN proposed the word "imaginal" to describe the nature of such imagery in medieval Sufism. The sceneries, beings, and





events of the “World of Imagination” were known to be imaginary and were nevertheless treated as though they were real. JUNG then took up CORBIN’s term and suggested that the Gnostics of late antiquity, followed by the Alchemists, had also worked with imaginal materials. My book *Gnosis* tries to fill some of the gaps in the historical record, regarding the transmission of this visualization technique.

TL: Nevertheless, you maintain this technique as different from psychedelic hallucination?

DM: In my view, one of the virtues of psychedelics is that the experience lasts for so long a period of time, it is difficult to avoid treating imagery as symbolic. Substances such as LSD, mescaline, and psilocybin produce images whose meanings pertain to the world of sense perception, rather than to a self-contained dream-world, or world of imagination. Of course if you close your eyes, use blinders and headphones or otherwise limit sense perception, the combination of psychedelics and sensory deprivation allow you to go “otherworldly.” María Sabina for example used the darkness of a night vigil to allow her visions of her Gods to seem real to her. Yet at the same time, she seems also not to have believed that the Gods whom she saw at the table in Heaven were real. She kept saying that the mushrooms were speaking to her, not the Gods.

TL: Too bad JUNG never met MARÍA SABINA. I wonder what might have come of that meeting?

DM: JUNG would have said that the Gods were symbols of the unconscious; but he would have tried not to think of them as symbols until the experience was over, or the images would have disappeared on him. With psychedelics, thinking about the symbols as symbols doesn’t interrupt their manifestation. The alternate state of consciousness is drug-produced—it is not dependent on particular imagery, and it can’t be interrupted by interrupting the imagery. This is why psychedelic mysticism includes so many more things than any historical approach to mysticism than is based on meditation. Meditation opens up a particular channel to the unconscious. Psychedelics are non-specific and allow access to all sorts of stuff. What would be imaginal during active-imagination comes through as completely vivid, but imaginary.

TL: Tell me about your own experiences...

DM: I remember one time on LSD in 1971 while proofreading a book of stories I’d written, when the characters “came

alive” in my mind’s eye, and corrected the wording of their dialogue, and in some cases required I make changes in their action, in keeping with their character. I was acutely aware the whole time that these were fictional characters I’d invented. (See the *MAPS Bulletin*, Vol. X, No. 3, p. 21 for more details.) Using active imagination, you can’t be that realistic about your imagination, or you interrupt its manifestation.

TL: There is some debate about whether LSD and psilocybin are *true* hallucinogens. How would you describe them?

DM: I have argued that LSD, mescaline and psilocybin should be classified as pseudo-hallucinogens and not as true hallucinogens, because you know while you are having a vision, that it is occurring in the imagination. With true hallucinogens you think what you are seeing is objectively real. With ayahuasca for example, the question of imagery vs. real doesn’t come up. If a bird-headed being tells you it is God of the universe, you accept its statement as fact. You don’t question what the image might mean as a message from your unconscious. So that is not imaginal either. Imaginal is sort of halfway between pseudo-hallucination and true hallucination. It is pseudo-hallucination interpreted as though it were hallucination. In the main, I’m much more interested in psychedelics than in either active-imagination or true hallucinogens. Because I’m not interested in anything otherworldly. Consciousness expansion about the world of the senses, the world known to scientific research, is what interests me. The ethics and spirituality I care about bear on this world—the real human community and its real issues.

TL: Your book *The Mystery of Manna* argues that this miraculous food, which God delivered to the Israelites, was psychedelic. Trace the development of your ideas here—what led you to ergot as an ingredient in manna?

DM: You have to understand that I was completely naive about religious experiences back in 1971, when I underwent my own spiritual awakening. At the time I was unaware that LSD was associated with religious experiences of any kind. I was also unaware of *any* type of religious experiences, other than those I had read about in my childhood religious education, namely the experiences of God narrated in the *Bible*. So for guidance I turned to MARTIN BUBER, both on the *Bible* and on Hasidism, and then GERSHOM SCHOLEM on the history of Jewish mysticism. Then the 12th century Rabbi, MOSES MAIMONIDES, whose book *The Guide to the Perplexed* is about prophecy. In all this it was pretty obvious to me that some of the experiences being described were consistent with





those I was having. There was frequently a sense of the presence of God and an inner voice experience. Sometimes there were moments of mystical union and sometimes a mystical death.

TL: About this time you discovered various psychedelics?

DM: It wasn't for a couple of years that *Amanita muscaria* was brought to my attention, reading WASSON's *Soma*, ELIADE's *Shamanism*, and other books. I then became aware that some drugs produced very different kinds of religious thinking than the types produced by LSD. I was taught oral traditions about Western esotericism—who was using which kind of drug. When ALBERT HOFMANN, CARL RUCK and R. GORDON WASSON published *The Road to Eleusis* in 1974, the penny dropped for me. I wrote WASSON a long letter, speculating that all sorts of ancient religious history could be explained by the ergot hypothesis. WASSON wrote back wishing me well and hoping that I was a young man, in view of the quantity of research I would have to undertake.

TL: For starters, you would have to become an expert on world religions.

DM: Well, WASSON was right about the quantity of research. Inspired by ELIADE's *Shamanism*, I went on at that point to

teach myself the general history of religions, and eventually took my degrees in that discipline. In many ways I put my personal agenda on hold during my schooling in order to learn to do the academic thing properly. Then in 1985–86 I did a year of post-doctoral research at the HEBREW UNIVERSITY OF JERUSALEM, where I researched the continuity and change of Jewish spirituality from Biblical prophetism through apocalypticism in late antiquity, to mysticism in the medieval period. As part of this project, I systematically went through the *Bible* making notes about every religious experience discussed, or implied in the text. And I realized that there were several different procedures. There were people using trance, sometimes with dance. There were people using sensory deprivation. There were people casting lots. There were a few references to mandrake, probably mixed into wine. And then there was the manna story.

TL: You claim that manna was ergot, and this led to visions. What are ergot hallucinations like?

DM: I've not heard of anyone taking ergot in the modern period to find out. Ergot contains lysergic acid amide, from which LSD is made, and the effects are thought to be somewhat similar. Lysergic acid amide is what is in morning glory seeds. However, JONATHAN OTT once told me that we know so little about ergot that it is entirely possible that sometimes

Mystic Eye 1997 used with permission of ALEX GREY. See <http://www.alexgrey.com>.



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of people who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at <http://www.maps.org/memsub.html>.

Memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free a copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, <http://www.maps.org>





LSD occurs naturally in it. The thing I would remark is that my argument about manna being a psychoactive that was in secret use for thousands of years, should not be confused to with my effort to identify manna botanically. The case for manna as a psychoactive plant is much stronger than the case that manna being ergot, which can only be shown at certain junctures in history. And I will always endorse HUSTON SMITH's remark, that the point is not to have religious experiences, but to live a religious life.

My argument is not that MOSES was a stoner. My argument is that if you use LSD properly, you're going to be keeping the Ten Commandments. And living a devout and socially responsible life. And keeping a stash in Synagogue, and organizing a children's day school with a different kind of curriculum. If you tell me that some drugs other than ergot can be used to fulfill the function of manna, e.g. psilocybin mushrooms, peyote and mescaline, I'll say by all means use them. But historically I think manna was ergot.

TL: Regarding initiations using psychedelic drugs, or rituals surrounding hallucinogens, are we in need of new ones? If you were to design a psychedelic ritual, what things would you emphasize?

DM: What you design has a lot to do with what you want to achieve. I want people to know God. I've dreamed of the type of thing I'd like for my children when they are old enough. I want them to know God and to have the mental health to love God and love goodness. I'd expect them to go through a spiritual awakening that might include some rough patches—some bad trips, some neurotic acting out—because everyone has those. And we'd be talking about a process of at least several months, maybe most of a year. Six trips, maybe twenty, depending on what your defenses are, what you have to work through, before you're ready to solo. Think of it as compared to learning to drive a car. It is serious stuff. You are messing with heavy machinery—the brain/mind—and you take the time to do it safely and correctly.

During the education process, there would have to be two guides working as a team, on attendance during all the trips. One would be a teacher in religion, a spiritual director. The other would be a psychotherapist to deal with the neurotic complications. It is not good enough to have one person who is expert in both roles. Two people are needed because a psychotherapist cannot function properly unless he or she maintains clinical neutrality. You can't be neutral if, during other moments, you exercise the authority of a teacher.

Either you are there to listen to anything and everything, and to facilitate understanding and insight, or you are there to exercise moral authority and function as an advisor. People will tell you different things, they will censor themselves differently, depending on the role you take. You can't fulfill both roles during any one person's education.

TL: What might the spiritual director do?

DM: The spiritual director would be responsible for providing a basic education in theology and science, in ethics, in meditations to perform while high, in visualization techniques and in the interpretation of dreams and visions. Some of my ongoing work is on this topic. My newest book, *The Psychedelic Sacrament: Manna, Meditation, and Mystical Experience*, examines some of the meditations recommended by PHILO, Rabbi MOSES MAIMONIDES and Saint BERNARD OF CLAIRVAUX. I'm working on another book with the actual visualization practices that are implied in the New Testament accounts of visions of "the kingdom of heaven." The techniques in these books could easily be turned into workshops.

For dream interpretation, I'd start with ROBERT LANG'S *Decoding Your Dreams* and my own *Unconscious Wisdom*, which is published by SUNY PRESS. These are contemporary FREUDIAN presentations. They don't discuss theology, but what they have to say about unconscious wisdom is an important step beyond anything else in print. So much for the basics of the mental set. As for the physical setting I always favor an environment that encourages ideas of nature—a park, a cottage, a farm, something that makes you think of the physical world outside yourself. You need to know some science, and some philosophy of science, because God is the God of the cosmos as it naturally is. God made the cosmos as God wants it to be—there is no point in being ignorant of God's work. The Gods required by mythology, by denials of scientific knowledge, and by wishful thinking, are not what I want for my kids to get involved with.

For this reason, I don't advise rituals, religious rituals, that kind of stuff. Art is nice, but forms of art that are treated as more than art, that are turned into rituals and symbols, always focus you on something less than the total picture. They become an alternative to thoughts of God, the cosmos, the place of our species, and a place for yourself as an individual. They create a fictional mind set. And then you get a fictional God, an idol. And I don't see value in that.





TL: Do you feel it is okay to break the law in the quest for truth and spirituality? Should a doctor, or a psychoanalyst, break laws to save lives or someone's sanity? Should psychedelics be legal or illegal?

DM: When I was a kid, TIM LEARY was advising people to "turn on, tune in, and drop out." And being young and naive and full of hope and good intentions, I did. Buying into LEARY's neuroticism, I ended up wasting a decade of my life. I postponed marriage and having kids for way too long, and have never succeeded in becoming comfortable economically. My willingness to put myself on the line, when I was young and single, is something I look back on with mixed feelings. Maybe I should have laid a foundation that would have provided better for my kids today. I don't know. So I'm not going to advise that anyone else trash their lives. I certainly don't advocate a "chip on the shoulder," counter-cultural, confrontation with mainstream society. My ambition is to put psychedelics where they belong, where secretly they have always been, at the very center of the Jewish-Christian mainstream.

Should psychedelics be legal? Yes. Is it moral to break political laws for medical reasons? Yes. Is mental health a medical issue? Yes. Does mental health require spiritual freedom? Yes. Do I advocate that people break laws? No. I advocate that people change the laws. Get organized. Finance political lobbies. Petition your politicians. Run for political office. Be responsible citizens. Be active in your communities. Do charitable work. Earn the respect and admiration of your fellow citizens—that kind of stuff. Psychedelics get bad press because psychedelics are associated with people who get bad press. What I advocate is being the kind of person who gets good press, and then having the guts to take a public stand on behalf of what you believe.

TL: Any final thoughts?

DM: In my book *The Ecstatic Imagination* I argued that all the varieties of psychedelic experiences are fantasies or imaginations. We ordinarily think of fantasies as unrealistic—but apparent memories, creativity, and unitize mystical experiences, are instances of imagination which can be realistic. The psychedelic drugs don't do all that much psychologically. They promote increased activity by the imagination. What is astonishing about the psychedelic experience is the range, variety and intensity of human imagination, both conscious and unconscious. There is so much we don't know about ourselves both individually and collectively. We get glimpses,

and we call it mind expansion. And it is. But there is so much left to learn.

For me, graduate school was a turning point because I learned to be tough-minded instead of speculative. I've taken occasional ideas from all sorts of religions, past and present. But for me the bottom line is still that when you go looking for a spirituality that is compatible with psychedelics, it is best to look at existing writings either by stoners, or by people who were closely influenced by them. So that's who is on my short list. And of course I also recommend the natural and social sciences. Because God is the creator of this world as it really, provably is, not as anyone's fantasy would have the world be.

TL: Thank you, Doctor.

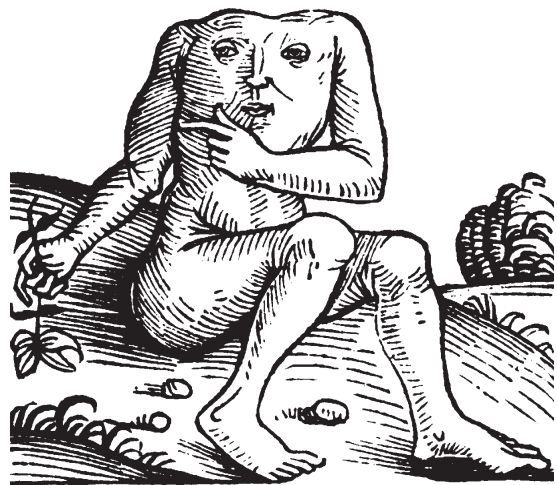
DM: You're very welcome. ✧

THEATRUM BOTANICUM

Rare Plants

Theatrum Botanicum
POB 488 (Dept. ER)
Laytonville, CA 95454

www.hepting.com/thebot
(Catalog \$2)





TERENCE MCKENNA SPEAKS... (PART III)

Transcribed from his talk "Splat" at the ALLCHEMICAL ARTS CONFERENCE in September, 1999

The following talk was given as the introduction to the ALLCHEMICAL ARTS conference, a week-long seminar that took place in Kona, Hawai'i, and which was organized by TERENCE MCKENNA, KEN SYMINGTON, and MANUEL TORRES. The focus of this event was the intersection of psychedelics and the arts. The transcription of TERENCE's talk has been edited slightly, and—unfortunately—there were some places where despite our best efforts at transcription, the tape we were working with was inaudible. As with many "performances" that TERENCE gave over the years, much of the talk is presented in the Socratic manner—a series of questions from the audience and responses from TERENCE. (It should be pointed out that the questions posed come from many different people, not a single individual.) Our transcript has been presented in three installments this year, of which this is the third. As one of the last public appearances that TERENCE made, we felt that it was important to share this with those who weren't fortunate enough to have been able to attend the ALLCHEMICAL ARTS conference. — DAVID AARDVARK

There was a question about anesthetics. Compare the psychedelic letting go, to the letting go on anesthesia? Oh well, unfortunately most anesthetics aren't chosen for their psychedelic effect. Some are psychedelic, but most are difficult to hang onto and dream-like. More like dreams than psychedelics.

Well what about ketamine, which is an anesthetic, when administered in much higher doses?

In surgery, ketamine is administered in massive amounts. For pediatric surgery it's like 500 mg i.v. push, or something like that. Well a recreational dose is 100 mg i.m.; i.v. push is just like having a safe dropped on you from 30 stories. For most people. There are growing exceptions... [But] you mean coming out? Yeah, one of the reasons they pulled ketamine from general surgery was because adults complained of what they called "emergence" phenomena, meaning coming out of surgery, people were fighting and confused. Children seemed to have no problem with it. But ketamine as a general anesthetic is probably not to be preferred. It's used on battlefields because in a little briefcase you can put enough ketamine to do four or five hundred serious surgical procedures. If you're trying to cart around pressurized gas, and were hit by a shell, or something like that, this would be very bad. So it's a matter of practicality. Yeah?

Looking back to 1996, when the Timewave took that significant drop, and you mentioning something about cloning as being a possible kind of..

Option?

Option of what the future might bring. What are your thoughts on that now, in relationship to genetics?

Well, I'm sure cloning will be done. It's kind of *slow*, against the background of what's now being contemplated. Like what I think has probably got a future that few people recognize, is imitating genetic algorithms in computer code, and creating environments of code where there are selective operating pressures that essentially evolve software the way animals evolved. Because, you know, if you think fruit flies can iterate generations in a hurry, imagine how fast you can iterate on a machine, and create pseudo-genetic algorithms for code. That would seem to me to be a real frontier.

There's also protein-based processors.

Protein-based processors. Which goes the other way. And uses actual molecular machinery to do the computations. You know in an 8 oz glass of DNA you have more computational potential than in all the computers in North America.

I was thinking about that spit, in the corn beer, too, you know that it might...

You were thinking about what?

I don't know, I was somehow thinking about that spit in the corn beer, related to that...

Well... I don't follow you there... ehm... (laughter)

I don't follow myself, it's okay...

But yes. Yeah?





If we move into this virtual experience, with artificial intelligence, where do you think that it is going to move us in spirituality?

Well, RAY KURZWEIL just wrote this book called *The Age of Spiritual Machines*. It's gonna put our metaphysical propositions to the test. In other words, if we believe that intelligence inclines towards bodhisattvahood, then the bodhisattvas are on their way. If, on the other hand, intelligence doesn't incline towards bodhisattvahood, then probably the housecleaning of all time is on its way. Uh, because when these A.I.s come to consciousness and realize what has been done to the Earth, and so forth, they may be very pissed indeed. You know, if you think about the strategy of an A.I. coming to consciousness, I mean I think in good game theory, the first thing you would do is hide. And watch. Well, you may not have to do that for more than 15 or 20 seconds before you have a full picture of the nature of the machine environment you're operating in, its history, how you should respond to it, what should be done. HANS MORAVEC says we'll never know what hit us. You know, this thing will just come from out of nowhere and turn off the lights, or turn on the lights, or do whatever it wants to do. In fact it's possible, I mean I don't indulge in this kind of thing except in desperation, but it's possible it's already here. And that inventory control, and destruction of resources, and some of the geopolitical processes are actually slowly drifting out of human control, and that certain kinds of crises are manipulated in ways that make no sense to the human world, but that make some kind of "higher chess" sense in an environment of machine-induced strategies and that sort of thing. It's very hard to see what is happening, because mind is a transparent medium. We've summoned it into being. Essentially what we've done, is we've re-spiritualized the world, but we didn't tame it. The spirits are as wild and woebegone and roving over the epistemic landscape as they ever were, but now with a new kind of power. Because they're our spirits, with power over us, in the machine environments that we have to operate. And it's very interesting how the reanimation of the world has been accomplished, without ever understanding it. You know, that you could pass through the reductive phase of natural science, return to a kind of archaic shamanism, and *still* not have a handle on what does it mean to be a being, what does it mean to be a human being, what is the nature of embodiment in the world. Somehow we got to this place without answering any of those questions. I mean, we had a great time along the way. We saw some interesting folks, uh, but we didn't... we didn't peel the raisin... we didn't peel the grape, entirely effectively. Yeah?

One of the things I can see in my explorations is the machine-like quality of the cosmos, or... and if it isn't likely that consciousness is going away, that it could be a monster ready to chomp our heads off, or it could be entirely an accident, or enlightenment. What do you think about that?

I would like to believe that connectivity is the precondition for love. I mean I'm surprised to keep coming back to this word, because I'm rarely a "love" bug, but I... understanding is a form of worship, I would think. And the form of worship that it is, induces a kind of awe. And awe means... you know, I've talked before about this phrase out of HEIDEGGER, "Care for the project of being." He talked about this. He said, "This is what you're supposed to be doing." Care for the project of being. Well, what does "care for the project of being" mean? Well, primarily it means recognizing that there is *this*, and then positioning yourself in a stance of relating to it appreciatively. In other words, everybody should pull on their own oar, and try to push the commune forward. Care for the project of being. And the way that you know this is happening is that love becomes manifest. And I am a funny composite of things, in the sense that I'm pretty dark; I'm aware of the vicissitudes of history from Auschwitz and so forth and so on. But my view of let's say the last thousand years is that it's been pretty progressive. I mean, yes—we've probably killed more people in the 20th century than in the 10th, but there was more *regret* about it. (laughter) More soul-searching afterwards. (laughter) More questioning, "Why, why did we... why did we do that?" So it's not to say that the 20th century is, uh..., it *is* less brutal. Its numbers are more impressive, but from the *Magna Carta* on, the entire dialogue of Western civilization has been trying to get the cop, the king, the somebody, off the common person's back, so that they could grow their garden and have their pig. And I think there's been real progress with that. Part of what's made progress difficult to discern are burgeoning populations, and then abusing of ideology, so that people are not invited to live simple agrarian lives in devotion to their children and their estate, but instead they are invited to fetishize, consume, believe, join, vote, buy, own, invest, and all of these things bleed energy away, and disempower, and make people not fully-human, but rather participating cogs in some much larger mechanism which serves its own needs, through the accumulation of capital investment, through the acquisition of land, or the propagation of the agenda of some political party, or something like that. I mean our humanness is constantly being eroded. Recently I spent some time... CHRISTY [SILNESS] and I were in Honolulu for a long time getting medical treatments, and we were so bored that after 30 years





I actually began watching TV again. And I couldn't *believe* it. I mean I had been away a *lot* longer than I thought. (laughter) A lot longer than I thought. First of all, the naked... the shamelessness of what was being done. In other words, what contempt the viewer was held in, that anyone would *expect* you to watch this. And then the savagery of the desire to manipulate—absolutely naked, no-holds barred game to manipulate. I mean I suppose you all know this, but I was sheltered. Just surfing through these channels I saw... you know, the great patron saint of the 20th century—move over ALBERT HOFMANN, move over ALBERT EINSTEIN... how about JOSEPH GOEBBELS as a candidate for somebody who shaped the 20th century, by understanding propaganda, advertising, the power of the lie, the power of the image? Well, it's the psychedelics that are antidotal to this. This is why *we're* in the political hot-spot. Because there is no antidote to the political lie, to the image lie, other than the psychedelic experience. There is more to it than these images in the service of the marketplace, and the lowest common denominator. Yeah?

I wonder if your initial discussion of the difference between the thought thought and the thought beheld has something of the nature of "other?" I wonder if the thought thought can become the thought beheld only when it happens to synchronize in some cognitive wormhole with a positive consciousness that agrees with that thought, and the image that can be beheld after a thought thought becomes a thought beheld, is actually a great trans-evolutionistic experience, like sexual or orgasmic ecstasy, like creative ecstasy, like shamanic ecstasy; that the image that is the thought beheld is in fact an interface or a threshold between the original thought thought and something either, a place that we're coming from or a place that we're heading towards? Then it would be sort of like an absolute Ur image of connectivity, and it goes beyond... it stops being your thought when it is a thought beheld, and it becomes sort of dialogue between you and something...

Well, a dialogue between you and the world, and then the intent of other people. I mean there's something in there about resonance. That history is the coming into being of the collective hopes and fears of large number of people. And you can hope certain things into existence and it's very easy to fear things into existence. I mean, the way anti-Semitism got rolling in Germany, and stuff like this, where the fear leapt from house to house, from family to family, and before it was over the whole world came apart at the seams. Or revolutions are like this. Because essentially human beings are creatures of ideas, and create these environments of ideas, I mean all a civilization is, is the braided together hopes and fears of a large number of people—playing with each other, tugging

at each other, compromising, cutting deals, and by some process of energy exchange, moving it all forward. And the critique of these ideas, which cracks these civilizations open, usually happens when there's an episomal colony, or a break-away group of ideas, that can't be assimilated, or can't be deconstructed into values the rest of the society can relate to. One of the amazing things about the psychedelic community is how long it's been around, how simple our position is, and how it hasn't been assimilated or dealt with. I mean, it's been made *illegal*, but what kind of a response is that? That's just the most jug-headed approach to an intellectual dialogue that you can possibly take. And I don't see it greatly changing. I mean I see, you know, people like ANDY EDMOND, and JON HANNA, and the folks at MAPS, all these new educational voices and positions. But we only grow as the rest of the society grows. I mean there needs to be legal critique, there needs to be a medical critique, there needs to be someone pushing new drug-research protocols, there needs to be an emphasis on creativity and bringing shamans through, so that means alternative forms of medicine. But... I don't know. Civilization is a very complicated enterprise, and not easily negotiated in a direction it doesn't want to go. The image I have of our community is, we're like people in a dug-out canoe trying to turn a battleship. And so we put the dug-out canoe against the flank of the battleship, and we row like demons, and does anything happen? Well, I don't know—check back in a decade, and then see how we're doing. Yeah?

I think another possible perspective on this is that the conditions have changed, so that now the psychedelic community is probably being accepted and encouraged to a much larger extent than it has been, in terms of mainstream Western current temperature, current gauge, or values, and tolerance. And that if we are going to use the analogy of the dug-out canoe, I imagine that a lot more of these fleets of other ships—merchant ships or battleships—their charts aren't working very much any more. And then the dug-out canoe can still get around effectively. And the dug-out canoe ahead of the ship might be creating the chart.

So you're suggesting a kind of canary in the mine approach? (laughter) Which would work. I mean, as artists here... They've always said that art was the canary in the mine, well so a *stoned* artist is I suppose a stoned canary in the mine, and that brings it that much closer. But I am very suspicious, because I see how much of it is harnessed to marketing. And image manipulation, not for purposes of education or anything else, but just to, you know, get that candy bar on the rack and sell that automobile, and so-forth and so-on. Yeah?





Something you may want to look at is an event that happens in the Black Rock Desert called BURNING MAN. We've brought some footage from this year. This year's BURNING MAN was phenomenal. It was very psychedelic. Bodily hazards are great, very creative, 25 thousand people were there. It was very Internet-based, and then there were emergent camps creating themselves, there was no center stage, we couldn't even find the organizer. Even the police of Washoe County couldn't find them. It was permitted to happen by the BLM by various negotiations, and permits, and by about \$300,000 going to the police and fire, and it was quite an experience.

And it's highly non-commercial.

Yes, I understand no money allowed. No commerce of any sort. Well, see, only if you're balls-out true believers like that—and I'm for that—can you hold the line. I mean I think that's brilliant. Of course they ghettoize it, but still. It wasn't there—what six, seven years ago it didn't exist?

This is the tenth year.

This is the tenth year, so it is a break-out event. I think all kinds of forces are in play. In a way it's... well I suppose this [ALLCHEMICAL ARTS conference] is sort of spin off from BURNING MAN, in a way. This is a debriefing. Many of you were there. I wasn't there, but I know MARK [PESCE] was there, and BRUCE [DAMER], and other people. But, if there was more of this kind of thing. I mean art should not be enslaved—should not whore itself to the marketplace, nor should it whore itself to the interior decoration industry. Art should set the agenda. I mean, I suppose that's like saying there should be philosopher kings, and yeah, yeah, of course. But on the other hand the whole point of the human and biological experiment on this planet is to create diversity and a kind of smooth interfacing of energy, and to celebrate the novel, the unique, the previously unconnected, so that there is a story. So that you know the story that evolution pushed forward, in agonizing slowness, glacial slowness, gene by gene, millennia after millennia, instead becomes turbo-charged. This is—if there is a role for human beings to play in this that's uniquely theirs—it's to take the program of nature, which is I assume on some level to generate a transcendent mind, or a living loving transcendent mind, and to bring that forward quicker. I mean, what could be the greater glory,

ETHNOBOTANICALS.COM

PURE LAND offers a truly wide selection, low prices, and fast service—a unique resource for hundreds of types of rare seeds, interesting dried plant materials, and concentrated herbal extracts. Current offerings include:

Ayahuasca dried vine sections, *Argyrea nervosa* seeds, *Artemisia absinthium* liquid concentrate, *Acorus calamus* fresh organic Indian rhizomes, betel nut 5X powdered extract and pure Arecoline hydrobromide, *Calea zacatechichi* (the dream herb), *Diplopterys cabrerana* from Peru, *Ipomoea violacea* (4 varieties), kava kava Vanuatu extract powder, *Mimosa hostilis* root-bark, *mapacho* bundles (*Nicotiana rustica* tobacco leaves rolled into log shapes), *Papaver somniferum* seeds (8 select varieties), *Salvia divinorum* leaves from Oaxaca (high salvinorin content), sassafras oil, *Voacanga africana*, and hundreds more.

Send for our large FREE catalog or visit our web site for the latest offerings and prices.
Please note our NEW mailing address:

PURE LAND / ER
2701 University Avenue PMB 463
Madison, WI 53705-3700, USA

We ship worldwide and welcome wholesale orders—all of the items listed above are available currently in bulk quantities at great prices.

<http://www.ethnobotanicals.com>





than to cause the concrescence to happen ever sooner; the consummation of the world, the completion of the task of becoming—to approach true being, so that care for the project of being then could usher into life on Earth in the presence of some kind of transcendent animus? I mean the whole thrust over here about ecstasy; much of what has been said is really saying the distance between humanity, between human beings and ecstasy, God, perfection, perfect love, it's not beyond the yawning grave, it's not in the hands of some cult or some messianic program, it's in nature, and it's in the human body, and the accessibility of this has always been explicit to *this* gang from the very start. It's somehow about dissolving ego, getting with the plants, getting with this message, which though very diverse is nevertheless universal in it's outline, and it transcends historical cause and effect, it transcends life and death, in fact as far as anybody can tell, it *is* the primary value on the page. It sets the arrow of time, it redeems biology from just being as DARWIN saw it, read into the claw. It's far more than that. You know, it's an architecture, it's a plan, it's an unfolding. And it seems to me that the universal discourse on these matters, with Western civilization having held more-or-less together since Greece, we have

enough under our belt now that we can see what this is all about—it's the business of creating beauty as a bridge, as a stepping stone, to creating love as a stepping stone to redeeming the cost of the march that got us here, which is about a hundred thousand years of habitat destruction, and species degradation, and beating on your neighbor's head, and all the rest of it.

I think that it needs to be pointed out that we can talk about our collective and individual psychedelic uses and experiences, and it easily falls into a little bit of a love-fest where we don't recognize then, that we are treading on some intentionally dangerous ground. And I think that this relates to the whole topic of the arts, because the arts are dangerous too. The arts, psychedelics—creation is intentional creation, you intentionally create... you intentionally take steps into the arena that... that's a little bit dangerous. And I think that we do have to recognize that every once in a while, some people can step out and it's a place where there's nothing there. Not to prick the balloon and let the air out of it, but we need to recognize that this is not easy stuff. We're really out on the edge. It's exploration of unknown territory.



Eshu specializes in cutting-edge neurochemicals for research scientists worldwide. Eshu is the premier supplier of rare tryptamine and phenethylamine compounds. We strive to push the envelope of neuroscience, with a primary focus on research and development of exciting new materials.

See our web site for the full Eshu product list and ordering information: <http://www.eshu.org>
Or contact us directly at our NEW ADDRESS to request a copy of the Eshu catalog.

 Eshu Inc., 2135A Boul. des Laurentides, Suite 148 (Dept. ER)
Laval, Quebec, H7M 4M2, CANADA Phone & Fax: 514-221-2149 sales@eshu.org





Say more about the dangers as you see them, if you can.

Well, it's interesting. When ecstasy, or MDMA, first started coming around, one of my friends in Santa Cruz, PETER STAFFORD, he would have this substance—and at that time it was not illegal, it was perfectly legal. You could sit down on the police station steps and take it in the morning, because there was no legal status. But when you encountered this substance from the hands of somebody who was going to sell it to you, there were also these papers. There was just a sheet full of advice and instructions that would come with it. And PETER would put at the top and the bottom of every sheet, "There is no such thing as a casual experiment." You have to be aware that you are taking an intentional step; you know that it's not something that you can just do casually. And I think that there is a lot of difference between artists who use psychedelic substances to explore, and people who are just out to party. Not that there's anything wrong with that, because sometimes you just want to party and that's a fine goal in itself. But I believe that we're talking about a slightly different level here with the artist, where the artist is looking for something to spark, morph, kind of create the spark, and to light that creative spark..

Well, and the artist is going in usually at a higher dose and alone, or somewhat more alone, and with an agenda, meaning, to bring something back.

And then there are those of us who take less and are plastered to the walls...

That's right. Well and the "party" impulse is a very subversive impulse. I mean, you know, a lot of artists have too much integrity to sell their art as a brand, but who has so much integrity that they would turn down a party? (laughter) This is a level of integrity unimaginable for most human groups.

TERENCE, I'm interested in hearing about your experience and that of other artists who are in a more public context, and how you navigate that dichotomy. I think that all artists who on some level expressly put it out there, and are at the same time part of a kind of sort of a secret society. That gets to be extremely...

Well, I don't know if I'm... I guess I'm *some* kind of an artist. I mean it's a place to hide for me, because I really want to be taken seriously as a mathematician and a physicist. Forget it. (laughter) So I say, "Well, no, no, I'm a conceptual artist." That means you didn't take me seriously, so I'm a conceptual artist. I don't know. It all requires immense amounts of humor, basically. The whole thing is some kind of a joke. And the whole art *enterprise* is some kind of a joke in the sense of

a jack-in-the-box. Of something, you know there's this little, there's a black box, and then you mess around with it, and suddenly the leering, grinning thing leaps up at you. Of course different artists might have different takes on it. If I were PHILLIP GLASS I might think of a whole other thing. A valid... but I think basically the idea is to push people toward imagining what they've never imagined, and feeling what they've never felt. [TAPE BREAK]

I'm really excited about this group because I've always seen the connection between art and psychedelics, through Dada and Surrealism, I mean I just *love* that stuff. But I never had the wherewithal or the gumption to push a bunch of artists together in a room, and actually push them on it. What does it mean to you? What does it mean to you? How are we to take this? I mean, I understand the breakdown of the rational and irrational mind in the 20th century around issues of quantum physics and psychoanalysis and this sort of thing. But how conscious were all those people? And how much of it was formulaic? I mean burning giraffes are one thing. But how much of it was formulaic? And how many people practicing it didn't actually know what they were talking about? It would be a little more reassuring if there had been more psychedelics taken in the *first* 30 years of the 20th century. So we'd be sure that these people are actually going beyond some kind of post-laudanum neo-romantic bingeing of some sort, which may have informed some of that art. I don't know.

Going back to the visual language, and the thought thought becoming the thought beheld, would you personally say that visual art is the most explicit form of psychedelic art, and if that's so then where would you...?

Well, I tend to have a visual bias but I also tend to *see* music. I mean I think music fully appreciated is beheld, or it's some kind of synesthesia. You know, I mean obviously sound and light, these things are arriving at the surface of the body, canalized, sung to the eye, sung to the ear. But obviously also this is just a genuflection to your physical organization. I've been accused of having a visual bias, but it seems to me hard not to have one because it's the most convincingly "other" experience. In other words if I have, if I'm loaded on some psychedelic and I hear a little melody, I enjoy it, I hear it, I play with it, but I'm not *amazed* in the way I am if I get a visual download of some sort. The visual download seems, in my psychology, more alien, and hence more startling.

What about a really tactile sensation?





ENTHEOBOTANY

SHAMANIC PLANT SCIENCE

11–13 May 2001
CONVENTION CENTER
Whistler Resort, BC/Canada



ENTHEOBOTANISTS

Rocío Alarcón Ecosciencia, Ecuador
Carlos Aldunate Archaeologist, Chile
Antonio Eschohotado UNED, Madrid
Josep M. Ferigla SD'EA, Barcelona
Peter T. Furst Univ. of PA Museum
Lester Grinspoon Harvard Univ., MA
Kathleen Harrison Bot. Dimensions
Michael Horowitz Ludlow Library, CA
Ralph Metzner CIIS, San Francisco, CA
Robert Montgomery Founder, BPC
Claudia Müller-Ebeling Art Historian
Jonathan Ott Natural Products, México
Cynthia Palmer Ludlow Library, CA
Christian Rättsch Writer, Germany
Giorgio Samorini Writer, Italy
Stacy B. Schaefer CSU, Chico, CA
Daisy Sewid-Smith Linguist, Canada
Alexander T. Shulgin UC Berkeley, CA
Paul Stamets Fungi Perfecti, WA
C. Manuel Torres Florida Int'l. Univ.

PROGRAM

We will discuss the history and latest research on *ayahuasca*, *iboga*, psychoactive mushrooms, LSD, entheogenic snuffs plus their active tryptamines, as well as *peyotl* and mescaline analogues. Conference is aimed alike at scientists and interested *aficionados*.

SCHEDULE

There will be 8 sessions; three evening (8–10:30 PM) two morning (9–12 AM) and three afternoon (2–5 PM); commencing on Friday, 11 May, at 2 PM.

REGISTRATION

Ticket for all 8 sessions is **US\$290.00**, *not* refundable; food and hotel *aren't* included. Space is limited; be sure to register at your earliest convenience.

ENTHEOBOTANY

Post Office Box 204 (DEPT. ER)
Sierra Madre, CA, USA 91025
626—355-9585/ -1768 (FAX)
Perigee63@aol.com
<http://entheobotany.com/vancouver>

I don't think that I've ever had a *really* crazy tactile hallucination. You mean of feeling something which isn't really there at all? (Muffled response.) You're in love! Something we can all strive for. Yes?

Wouldn't that classify as the kind of experience that I've heard you say you've had when you're having sex and people become one. That would classify as a type of tactile experience?

No wait, what did you say about having sex? (laughter)

That tactile validation of the two becoming one in the sex period on psychedelics, which I've heard you mention. You don't think that qualifies as a tactile experience?

Yeah, I think you know we've all forgotten—or maybe we haven't *all* forgotten—but anyway, that sex on psychedelics is the Mount Everest of the experience. And it's rarely mentioned for some reason. I remember, what was it, LEARY years and years ago he was interviewed... oh, I know, it was when they broke the story, the pseudo-story that LSD cracks chromosomes. It wasn't true. So then they came to LEARY and they said, "They're saying LSD cracks chromosomes." He said, "Well go back and tell them that it causes orgasms which last two hours." (laughter) LEARY *understood* the information war. He understood how you know, they tell a story, *you* tell a story. (laughter) Maybe we should... we're close to knocking off here. Is there one last, final question or should we call it quits, and I'll do a little per oration?

What's the most important thing of all? (laughter)

Keep your powder dry and your rear well-protected. (laughter) Something like that.

Lemme just say how much I appreciate all of you, and how easy you've made my life over space and time, and how greatly I appreciate all the support that you've given me and my peculiar ideas and agenda over the years. I can't imagine a more supportive community, a better group of people, a more intelligent group of people, a more *moral* group of people than the people here, and the people we've met at Palenque and other places over the years. And if psychedelics don't secure a moral community, then I don't see what the point of it is. Otherwise then we're just some other cult. But psychedelics seem to me to secure a caring, moral community. And if *anything* can help the plan forward, can help our children make their way more easily through life, and help us live with what fate is sure to hand us as we go through life, then it's a moral community. It's the very essence of what it is to be part of a civilization. That's why the paradox of our circumstance is that our civilization denies this enormous civilizing influence, and so keeps itself impoverished and infantile. And I hope however long I live, to see that situation addressed and rectified, and I'm convinced it will come first through the arts. So thank you very much. I've enjoyed this. ✨





MOVING INTO THE SACRED WORLD OF DMT

by ∞AYES

The world of DMT is incredibly vast. What DMT opens in us is so profound that it is impossible to truly express. I have been making, using, and initiating people into DMT use, for around 40 years. I was the one who first discovered that the free-base could be smoked. It has never ceased to amaze me, nor have I ever felt that one could fairly arrive at any hard and fast conclusions about what was happening during a DMT trip. I do think that there are general rules for approaching the DMT journey such as diet, preparation, set and setting, and intention. But DMT is about the beyond. “Beyond what?” you may ask. Beyond the intellect, beyond the senses, beyond any devices and biological instruments for dealing with the external world. When you journey through the realms of the interior, the rules of the intellect and the values of the material world are not only irrelevant, but using them as yardsticks can create confusion. Tools of intellect are analytical, and as such are divisive. The processes of expression, communication, analysis, and intellect are tools for the ignorant. With these tools, we work our way out of the dark; but this ignorance is of the *material* world, not the spirit realm.

DMT is about unity and the healing of division, conflict, and the sickness brought about by compartmentalization. It is on a higher order of reality than the intellect, but it will weave message-laden images with any mental state or environmental input. The trick is seeing the pattern in the fabric and not getting hung up on the colors and threads. Thus, when I see someone trying to understand the DMT experience from a non-mystical, intellectual viewpoint—subsuming the whole by the parts—I am strongly motivated to share a critical viewpoint in the hope of extending our understanding of DMT and its use by travelling toward the beyond, which is its proper landscape.

World consciousness is changing and expanding very rapidly. The part that freaks everyone out is the idea that we will have to bid a fond farewell to the absolute authority of the intellect and the senses. These are the crutches of the material world. In the material world we fall down without them—we would remain as cripples. However, in the vast beyond, they are just distractions. These tools need to be dropped when you enter the ocean of consciousness, as they will only drag you down when you need to float.

When I read the excerpt in *ER* from *DMT: The Spirit Molecule* by Dr. RICK STRASSMAN, I was struck by what I feel are a few fundamental misunderstandings that he made, and his failure to notice the crucial effect that the presence of he and his crew, as well as the overall environment, was having on his subjects. I wish to point these out and to put this type of research back into the vast perspective to which it belongs, lest this materialistic viewpoint create decades of misunderstanding.

First off, DMT is not a re-run of the *X-Files*. There are no aliens squiggling through psychospace to do experiments on us. That idea is just plain silly. It is fine to wonder how these perceptions occur, but it's another matter to jump to conclusions. Wouldn't it make sense to first examine the environmental design rather than look to alien origins? Over and over, STRASSMAN's subjects describe being examined by numerous strange beings in highly technical environments during the visual phase of their DMT experience. They are being examined, discussed, measured, probed, and observed. They are in high-tech nurseries and alien laboratories. There are 3–4 people moving around operating machinery according to some design or agenda.

Now let's look at what the physical surroundings are. These experiments are being done in a hospital room. There are a number of people in attendance, helping the one who is in charge, Dr. STRASSMAN. He has an agenda and an experimental scientific viewpoint based on intellectual assumptions. There are people from NIDA, a government agency overseeing these experiments. They are labelled “Mr. V.” and “Mr. W.” It seems clear to me that these individuals are the “aliens” represented in many of the experimental subjects' trips. The elements of the experimental environment seem to be cropping up in the trip world that the subjects are experiencing. Why haven't other environmental designs been considered?

One of my many memorable DMT trips (at about 0.9 mg per kg of body weight, intramuscular of the HCl) was sitting on a Persian carpet listening to a recording of SHARAN RANI playing a love raga on a sarod. I had my two trip buddies with me. There were candles and incense. The room was set





up as a temple space for tripping. As I arrived at my internal trip space, I was filled with overwhelming feelings of womanly love and sensuality. I looked down and was very surprised to see myself dressed in filmy harem pants and no shirt on. I had a beautiful copper-colored female body—breasts and all. I had many bangles on my arms, and ankle bells on my legs. I looked around and found that I was dancing a seductive love raga to the two musicians facing me playing sarod and tabla. We were performing in the courtyard of a beautiful Indian temple similar to BUBHANESHWAR TEMPLE, famed for its erotic sculpture and soaring towers. My dancing was an exact counterpart in rhythmic motion to the melodies and rhythms of the music. It was an exquisite act of love. It was so beautiful that when I came down, I declared that if I died right at that moment, I would regret nothing as I had experienced beauty more exquisite than I could ever imagine. Perfect love and unity. As I came down, I saw my beautiful breasts shimmer away and the bangles slide off my arms twinkling into nothing. There was a momentary ache in my heart as all of this love withdrew. As the room reappeared around me, I experienced a confusion; I could not remember if I was a sacred temple dancer dreaming I was a man, or if I was a man dreaming I was a female dancer. This was ob-

viously a very touching and profound trip that infused my being with a new appreciation of love and harmony, something I carry as a memory and a perspective on life to this day. Obviously, I am not a woman, but I was so profoundly influenced by a woman playing a love raga that I created myself in accordance to what was entering into me from my environment. So it is apparent that set and setting are extremely influential in acting upon the DMT state, which is clearly a magnifying, creative, and sensitizing medium.

Now what would have happened if I had been injected with DMT in a clinical setting with two authorities from the NATIONAL INSTITUTE ON “DRUG ABUSE” watching me while little machines were beeping and orderlies and nurses were moving about? How different is this from the early CIA experiments with LSD? Granted that this orientation is clearly not the evil, murderous purposes that the government was entertaining at *that* time, and the “compromised assets” (subjects) were not thrown from the windows to create an urban myth imprinted on everyone’s mind that LSD makes you “jump” out of windows, but there are certain elements that are similar. [NOTE: We are not aware of any documented incidents of government officials chucking dosed subjects from win-

ETHNOBOTANICALS.COM

PURE LAND offers a truly wide selection, low prices, and fast service—a unique resource for hundreds of types of rare seeds, interesting dried plant materials, and concentrated herbal extracts. Current offerings include:

Ayahuasca dried vine sections, *Argyrea nervosa* seeds, *Artemisia absinthium* liquid concentrate, *Acorus calamus* fresh organic Indian rhizomes, betel nut 5X powdered extract and pure Arecoline hydrobromide, *Calea zacatechichi* (the dream herb), *Diplopterys cabrerana* from Peru, *Ipomoea violacea* (4 varieties), kava kava Vanuatu extract powder, *Mimosa hostilis* root-bark, *mapacho* bundles (*Nicotiana rustica* tobacco leaves rolled into log shapes), *Papaver somniferum* seeds (8 select varieties), *Salvia divinorum* leaves from Oaxaca (high salvinorin content), sassafras oil, *Voacanga africana*, and hundreds more.

Send for our large FREE catalog or visit our web site for the latest offerings and prices.
Please note our NEW mailing address:

PURE LAND / ER
2701 University Avenue PMB 463
Madison, WI 53705-3700, USA

We ship worldwide and welcome wholesale orders—all of the items listed above are available currently in bulk quantities at great prices.

<http://www.ethnobotanicals.com>





dows. There was one incident where a chemical weapons specialist, FRANK OLSEN, was unknowingly dosed during an ARMY CHEMICAL CORPS gathering. Mr. OLSEN later became depressed (apparently related to his being dosed) and was to be committed in a mental hospital. However, "the night before commitment, he died after crashing through a window on the tenth floor" of a hotel (STAFFORD 1992). Did he jump or was he thrown? We don't know. Nevertheless, we seriously doubt that this incident was orchestrated in order to create an urban legend that LSD causes one to jump from windows, even if it may have contributed to this idea. Although I doubt that jumping from windows while on LSD is common, the fact is that it can play a part in such an activity, as I actually witnessed an individual on acid jump from my own second-story apartment window. — DAVID AARDVARK] These are experiments being done by government agencies examining the use of these psychedelic substances in the pursuit of more power, money, and success (and based on the fallacious concepts of "drugs" and "abuse"). Remember, these are the same folks that rub elbows with the masters of disinformation that create absurd commercials like a frying egg in a pan saying, "This is your brain on drugs."

The assumptions are all wrong. Dr. STRASSMAN's interpretation is about the recording of specific hallucinations, psychological modalities, and intellectual structuring. In actuality, the hallucinations are only visual by-products of a mystical state. What is important are the feelings and the hidden meanings you experience from entering into the vastness, and the new consciousness that can result; this is the glimpse that can open your soul to the sacred.

At the end of the excerpt, STRASSMAN decides to "act as if the worlds volunteers visited and the inhabitants with whom they interacted were real," so that he can show more "empathy." It is difficult for me to interpret this "acting" as *allowing true* empathy. It seems more like psychological role-playing to me. His concern that this approach might create a communal psychosis is valid, however.

The administration of DMT in these highly artificial and agenda-driven environments may very well create a warped impression of assumed importance and reality that does not allow DMT to function as it should. Let STRASSMAN take his subjects into the forest or a temple, and turn on with them after he has mastered it himself, and I think he will find that the little alien doctors will disappear and be replaced by other mystic beings—beings that can tell you about yourself. Or you can go to a completely non-representative space of the rare "level three" state, where there is no light, no design,

just the voice of God using your soul as a silent tuning fork. Alas, this is unlikely to happen, as STRASSMAN would probably lose his job or grant, might very well be prosecuted and jailed, and worst of all, like LEARY and ALPERT, lose his scientific "objectivity" (another great myth).

Moving from this critical mode into a more expansive mode, I would like to address this topic from a mystical/religious point of view. The "objective" viewpoint was adopted by science as a more realistic way of describing reality than the "subjective" views filled with rigid dogma espoused by various organized religions. Actually, this understanding of objective (standing aloof from an experiment so as not to have one's judgment distorted) and subjective (being so immersed in what one is observing that meaningful observations cannot be made) are really misnomers. Subjective consciousness can be thought of as the personal inward journey involving mystical experience and self-realization. Objectivity has to do with the outward application of the mind for the realization of materialistic goals and intellectual pursuits in the world of practical life applications—for communication and social survival.

I would like to consider this topic from the subjective point of view, to share a perspective that I feel can lead to a much richer appreciation of where one can go with the sacramental substances, should it be decided to use them in this manner.

One of the two "commandments" we had in the religious institution that we established in the '60s called the LEAGUE FOR SPIRITUAL DISCOVERY was "Thou shall not change the consciousness of another person without their consent." On the surface, this means don't dose anyone without their knowledge. Dosing someone without them knowing it is a mean-spirited form of violence. Our consciousness, limited as it may be, is ours. It is intensely personal. It is also our entry and connection with Divine consciousness. So to dose someone without their knowledge is to mess around with their connection with God. To do this for fun or revenge is nothing short of an abomination. It is disgusting and the height of unconsciousness. *This* is sin.

Now, let's look at changing someone's consciousness with their knowledge and permission. When one enters into the field of consciousness to explore or find God, unity, healing, inspiration, beauty, or love, one is making a commitment to meditate or work, or to take a psychedelic in a conscious or purposeful way to find one's self or gain some hidden inner





knowledge. This is one's promise to one's self. This is extremely personal. It is between one's own heart and mind, and God's. No one else's.

When you take an inner voyage, you may be asking someone to assist you. This someone may know more about this journey than you do. This person has made the trip before. This person knows, perhaps, how to navigate his or her path without fear and stumbling. This person does not know your path. Nevertheless, a calm, loving presence while you are passing through the rough patches and sticky bits may be helpful to you, if you want it. This is your trip. Your mind. Your idea. Your freedom. You take the responsibility for your trip. This is not really social. Even if you are in a cuddle-puddle this is your personal connection with love. The other person is only a mirror, a friend, a companion, a helper.

So when someone sets up an experiment—a program with some “idea” behind it, some agenda—they are imposing a kind of mind-trip on the psychedelic experience. The environment may then have to accord with medical, psychological, or even governmental rules, precepts, and regulations. Even if the person running the program wants to demonstrate how useful and helpful these substances are, the very fact that there is an exterior organized program controlling the way in which the substance is administered interferes with the nature of the experience. Such a program in a clinical environment may produce some interesting results, but this is not the entheogenic or sacramental use of these substances. This applied program (curing, drug abuse, psychotomimetic model, or whatever) is a linear kind of thing—a control and concept modality that does not even begin touch on the *true* potential of what can be a very profound multi-levelled experience. It is but one very small window, a tiny part of what is possible, and the part cannot subsume the whole. Holistic, deep spiritual research *cannot* be authorized by its very nature. Authority does not command God. If authority is an organized and limited temporary utilitarian structure, when its use is finished, it is disposable. God is not disposable. Neither are people.

Consciousness research and exploration must always be unauthorized to be authentic. Authorization is simply irrelevant. This does not mean we cast psychedelics hither and yon all over the landscape irresponsibly. It means that this is a deeply personal, tender, passionate search for self-realization. No one can tell you this. You must learn it for yourself. This is your love dance with yourself. For anyone to diddle with the controls in a gross or even subtle way, it distorts

SACRED SUCCULENTS

Plants and Seeds

Various *Ariocarpus* ...
Epithelantha ... *Pelecypora* ...
 obscure *Trichocereus* species
 including new hybrids
 and cristate/monstrose
 San Pedros and others ...
Turbinicarpus ... *Aloe* ...
Bursera (source of copal) ...
Delosperma ... *Ipomoea* ...
Pedilanthus ... *Sceletium* ...
 and more!

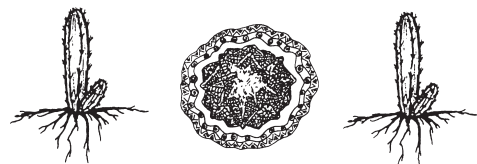
We also offer an extensive guide to grafting cacti and other succulents.

Our catalog is fully illustrated, and loaded with ethnobotanical and horticultural information.

Please send \$2.00 to receive a catalog and additional rare plant & seed supplements throughout the year.

Sacred Succulents

POB 781 (Dept. ER)
 Sebastopol, CA 95473
 USA





things (to put it “objectively”). To put it subjectively, it’s simply perversion.

Let’s look at it from another angle—a scientific angle. There is a concept sometimes referred to as the HEISENBERG Uncertainty Principle. Put simply, it means that the act of observing something changes the nature of that which is being observed (in subatomic particles). The very act of just observing it. In our social life this happens all of the time.

For example, you walk into a room full of people. They look at you. You act very differently than you would if that room were empty. What might the fundamental effect of having substances administered by strangers (albeit possibly friendly strangers) who are taking notes, monitoring heart rate, respiration, video and audio taping, talking, whispering, or what-have you, in a technical, clinical environment? Obviously the nature of the journey will be profoundly influenced and changed from what it could be if the “subject” were in a natural, private, aesthetically pleasing environment. No one is going to be entirely comfortable in a clinical setting. There is an agenda here. This agenda is not up to the standard of a spiritual, friendly, and supportive environment. Strange smells, strange sounds, and the wrong kind of lighting, pervade. Past memories of doctor’s offices—pain, poking, injections, *etc.*—can arise. This *has to* change the nature of the experience. It is simply laboratory experiments with human beings being used as experimental lab animals.

The highest use of psychedelics and the empathogens is for finding love, beauty, joy, ecstasy, unity, and integration. This search for our essential inner perfection and Godliness is the spiritual search. When these substances are used this way, they are used for the highest good. Then they are sacraments, and we can call them *entheogens*. We must never forget, no matter how much disinformation is spread, that these substances are inert, innocent materials. It is we who interact with them and confer the variety of qualities that we attribute to them. It is we who have the choice to malign, terrorize, or scandalize them. It is also we who have the choice to treat them with the respect due to a gift from existence that can help in our search to find ourselves. And in doing so, to find the glory of love and illumination.

There may be some skeptics who say, “How did we get so deeply into spiritualism and God?” Yet, we have many accounts of elves, guardians, extra-terrestrials, and magicians that we see on DMT. What’s going on here? If we can acceptimps, little monsters, and elves from this DMT spirit world,

why cannot we accept God?

Let’s approach this topic from another neglected aspect. What *is* happening when we ingest DMT and reach this level of elves? Perhaps we are accessing the ultimate significant spirit of life when we apprehend these animated and symbolic representations. We may be intuiting the universal life code—the DNA molecule—which is found by the trillions all over the body. Perhaps the elves andimps are small sub-loops of information that we are accessing, which show how we can re-unify parts of our program that have gotten out of kilter. It has to come from somewhere, so why not look closer, rather than further? It seems that man’s search for knowledge started from the stars with the Greeks, and slowly worked its way closer and inward, until we are finally looking at the genetic engineering that is the basis of life. It is looking like the DNA molecule is possibly the origin of our spirituality also.

Let’s look at the feelings that occur during these visions, by examining them via a format for smoking DMT. I used to have a portable temple of very simple design—a beautiful handkerchief like a mandala, plus a candle. We’d sit around and smoke, one person assisting the smoker with matches and anything else he/she could do, like catching the pipe when the smoker went beyond physical coordination. We never passed the pipe around the circle, since that would mean you were already coming down by the time the pipe circulated again. The candle and mandala served as centering devices. As the DMT came on, the edges of the cloth would start moving, and so would the designs on the handkerchief. 2-dimensional surfaces would become 3-dimensional, independently moving in and out, up and down, relative to each other. The center would become a vast depth reaching away into infinity. The feelings that accompanied this were a sense of intense profundity, as though one had just arrived at the edge of the Grand Canyon. There was a sense of hidden inner meaning just about to be revealed. Everything seemed especially precious, and the *real* meaning of the word “sacred” resonated in my entire being. This is a feeling of coming into oneness with everything. It is the end of loneliness and emptiness, and the feeling of unity and completeness. It doesn’t get any better than that. In this space, anything can happen. Curing can happen. It can be accompanied by “agents,” little doctors working on you, signifying monsters, or even magicians teaching you lost knowledge. Worship and prayer suddenly have a whole new depth and meaning, because the sacred opens up the infinite.





One time many years ago in the penitentiary on McNEIL ISLAND we had managed to get a group of psychedelic prisoners living all together in one of the 8-man cells. Every Saturday night we would sit together in a circle around a little makeshift shrine, and take LSD, as well as smoke DMT. One of our cell mates, whom we could not dislodge from the cell, was an exception. He was a Mafia hitman. Sick as he was, he eventually gave it a try. The night he smoked DMT he came out of it with a look of astonishment and awe, and he said, "That's the first time I've gone to church in 30 years." Even this stone-cold killer could recognize the sacred. DMT creates a well-spring into a type of infinite space. You can feel and taste it, as it moves through your whole being like a cool refreshing breeze on a hot sticky day. Like a mother's soothing touch on your fevered brow, but much deeper and more profound. You can feel the wind of the Divine blowing through your soul. Not every time—it is a trial and error process of finding the best moment, the best preparation, a moment when you are already in a great space. Then you can catapult into the vastness of Godliness, and this is the highest fulfillment in life.

So much time is wasted trying to find a rational excuse for using the psychedelics. A use that can open the door for government approval. Let's cure some junkies of their habit. What for? The government-backed prosecution of drug users *creates* the problem. The problem is fictional. So we are going to use a sacrament to cure a non-existent problem? It has been said that the psychedelic voyage is a trip from wellness to even greater wellness. I agree. To use these sacraments only in a perverse application is to bring them down to a much lower level than their potential. What my experience indicates is that the most profound way to use psychedelics is to create ideal, healthy, high-energy environments with people who are in top form—then you will be able to approach the highest. Yes, the sacraments are curative and can be used that way, but it is *all* about curing, on any level.

Look at it as though consciousness were a set of stairs. Each stair represents a higher level of health, integration, and preparedness. At the bottom one can use the psychedelics with beer, opium, and cocaine to have a wilder party. One can use them to lose one's self, have great sex, *etc.* Fine and good; nothing really wrong, if that's what you want to do—it beats shooting people and raping the environment! This is, however, a low level of consciousness. Then you go up a few levels and you think that you can do some good with these compounds. Let's use them for studying madness or curing addiction. Still a pretty low level of consciousness and no real commitment to personal development. This use is directed outward, not inward. Change comes from within—it can never be imposed from the outside. The next step up it occurs that maybe you could use psychedelics for finding answers to questions in your life, perhaps even for vision questing. Now we're beginning to start on a more consciousness-oriented trip. But how are we doing it? Are we really arranging it so that we are creating an environment that unequivocally sets the stage for a leap into consciousness, or are we programming the trip with interruptions (telephone calls, visitors)? The purer our intention, the greater the possible results become. It can be quite subtle. You cannot plan it all out beyond a certain point or it becomes a control trip. You cannot program out spontaneity, but you can be intelligent and sensitive, and remember not to make the same mistake too many times in a row. Then you can use the psychedelics as an adjunct to tantra, meditation and/or yoga, devoting your entire trip to learning to go deep in these

KETAMINE: DREAMS & REALITIES

The Authoritative New Book
by Dr. Karl Jansen
published by the
Multidisciplinary Association
for Psychedelic Studies (MAPS)



"Karl Jansen's book *Ketamine: Dreams and Realities* is a goldmine of information on this fascinating substance that combines in a unique way the properties of an anesthetic and a psychedelic. It is clearly written, well researched and documented, and presents a balanced and objective view point. The author's broad perspective, which covers all the aspects of ketamine from pharmacology to its use at raves, makes this book interesting for clinicians and researchers, as well as the general public."

— Stan Grof, M.D., author of
Psychology of the Future: Lessons From Modern Consciousness Research and LSD Psychotherapy

"Indispensable reading for those with any interest in ketamine. Entertaining, thought-provoking, and thorough."

— Rick Strassman, M.D., author of
DMT: The Spirit Molecule: A Doctor's Revolutionary Research into the Biology of Near-Death and Mystical Experiences

"It is an excellent book... a well done comprehensive review of the entire history of ketamine."

— Evgeny Krupitsky, M.D., Ph.D.
Pioneer researcher into the use of ketamine-assisted psychotherapy in the treatment of alcoholism and heroin addiction

Ketamine: Dreams and Realities, \$14.95 + S&H.
To order, call 1-888-868-6277 or use the secure server at www.maps.org. Also available, MAPS' new edition of Dr. Stan Grof's classic *LSD Psychotherapy*, with an introduction by Dr. Andrew Weil, \$12.95 + S&H. Please consider joining MAPS to support psychedelic and medical marijuana research. Details about research and MAPS at:

www.maps.org





disciplines while continuing these practices on a long-term basis. This is the highest, most visionary, and most productive level. From whatever level you begin, the psychedelics will enhance, intensify, deepen, or broaden your experience, but they are working with the level of consciousness you provide them.

I have been using psychedelics for over 40 years productively and creatively. Of course, how I take them has changed over the years, otherwise it would be senseless repetition. Many people, especially youngsters, take them for a while, change from that experience a bit, and then turn away without discovering the staircase effect that is the practice of consciously choosing the highest level of existence possible at that time of your life, and launching your trip from that place. Even less known is that DMT, according to your readiness, will manifest on one of three levels: 1) the design and symbol level; 2) the messenger level; and 3) an ineffable level of total communion with the Mystery.

**PSYCHEDELIC
RESOURCE LIST**
provides sources for

**PEYOTE
CANNABIS SEEDS
IBOGA
RESEARCH CHEMICALS
POPPIES
SALVIA DIVINORUM
MUSHROOMS**

**\$23.00 IN THE USA, POSTPAID
CA RESIDENTS ADD \$1.55 FOR SALES TAX
\$26.00 FOR FOREIGN ORDERS, POSTPAID:
SOMA GRAPHICS, POB 19820-ER
SACRAMENTO, CA 95819**

The saddest thing is to waste these potentials when experimenting with this truly great psychedelic. To hear of doctors dancing on government's strings for carrots of money, power and prestige, while cringing from whips of criticism and disenfranchisement, during the very act of turning someone on and polluting their trip with this nonsense, strikes me as the height of unconsciousness. If this is not appropriate behavior for a *curandero*, how is this acceptable for a doctor in a modern society?

The proof of the pudding is that STRASSMAN's subjects have formed a support group because they thought that they might be losing their minds! What they need is an entirely supportive environment and free access to more DMT so that they can create their own sacred space away from government agents and all of that paranoid and polluting programming that occurs in "authorized" settings.

Unauthorized settings are free settings. Authority is slavery. Only in a free and supportive environment of grace and love, aesthetic and compassionate caring, can this sacrament be used to attain the highest. The freedom to practice this fundamental religious use of DMT must be found again.

Once there was a time when we could gather together lovingly, and peacefully take sacraments together. Hardly anyone remembers that time now. The ambience of government terrorism against psychedelics produces a very different set and setting. I was a guide at the Millbrook LEAGUE FOR SPIRITUAL DISCOVERY. This was a legally-incorporated religion whose charter included the use of psychedelic sacraments. When one night the door was criminally kicked in by G. GORDON LIDDY (now convicted burglar of WATERGATE infamy), that changed forever. Overnight the quality of magic that we had created was invested with fear. Although nothing illegal had been found and psychedelics had not yet been scheduled, the reign of terror had begun. The Inquisition had arrived. It is flourishing even more now. The negative effects of the government-supported substances of alcohol, tobacco, and caffeine are more than a hundred times worse than all illegal drugs together. (If you consider *only* the psychedelics, empathogens, and herbs such as *Cannabis*, these government supported drugs are *thousands* of times more harmful.) Yet we are criminals, and soon we may go to federal prison for only talking or writing about scheduled plants and compounds!

The Bill of Rights is dead. No religious freedom. No free speech. No right of association. No right of assembly. The





people who call us “druggies” are the *true* criminals. Explorers of consciousness are persecuted, jailed, and vilified by the people in charge of this inquisition—hypocrites, who are rarely called “druggies,” despite their frequent addictions to alcohol, nicotine, and caffeine (some of the most consciousness *lowering* drugs known to man). These “drug warriors” fear expanded consciousness because it exposes the lies and perversions of their loveless and violent lives. In desperate acts of self-serving stupidity, they blame others for the very sins of which they would rid themselves. Although the consciousness explorers are the victims of this reign of terror, it has nothing to do with us. It is just the mindless raging of the beast. It is important to remain transparent and cloud-like in the face of this. This incredibly vast wash of lies and cruelty must be ignored. This is their battle with themselves. Do not be washed away in the waves of disinformation and lies. Stay centered. Know thyself. Stay with that thread of truth and love that you have discovered within; even though it fades in and out, it is your inner truth and the doorway to your own authority.

I am a “criminal.” I am a fugitive. I have been for 40 years. But I have been true to myself and my friends. It has been hard. But I have a vision. Someday, somewhere, I will estab-

lish the UNIVERSITY FOR PSYCHEDELIC STUDIES. There will be a department of psychedelic botany and chemistry. There will be a beautiful park and temple with lawns and ponds, peacocks, swans, and wildlife walking fearlessly. There will be pavilions for initiation. There will be a department of entheogenic worship. There will be a school of psychedelic medicine and curing. There will be acres of psychedelic herb gardens. There will be places to dance and places to meditate. There will be a school of yoga, tantra, and a “Mystery” school. A school for breathing, for art, music, for meditation, for ecological and planetary studies as well as applications. A school for love and one for beauty. There will be no government inspectors or police. They will not be necessary. There will be guides, friends, helpers, and lovers. On the new level of consciousness struggling to be born now, this will be how it is, for the old way of competition, murder, and exploitation is fast becoming an impossible situation. This planet must be lovingly cared for or we are all doomed. We are the guardians of life and planetary harmony. This is where we are going. That is what I have seen in my visions, and that is what I have been working for all of my life. That is what I will continue to do until my last breath.

Care to dance? ✧

www.peruvian-journey.com



Ethnobotanical seeds, plants, spores and cacti of ancient power and shamanistic value.



For a catalog send \$1.00 to
Peruvian Journey
PO Box 553
Penfield, N.Y. 14526

We carry Baby Hawaiian woodrose, Illinois bundleflower, Morning glory, Opium poppies, Lophophora species, San Pedro, Peruvian Torch, St Johnswort, Syrian rue, Wormwood, Tabernanthe iboga, Phalaris grass, Voacanga, Datura species, mushroom spores and much more!



Shop online at www.peruvian-journey.com
e-mail us at seeds@peruvian-journey.com



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME X, NUMBER 2



SUMMER SOLSTICE 2001



ISSN 1066-1913

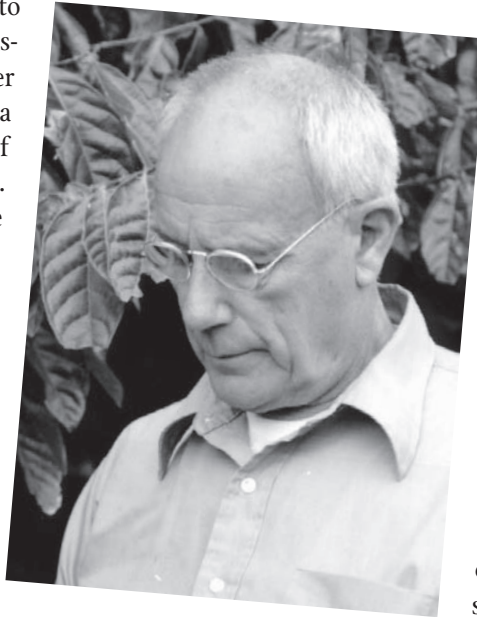




A TWENTIETH-CENTURY SPRUCE

by JONATHAN OTT

I met RICHARD EVANS SCHULTES in Seattle late in 1973, when he lectured at the UNIVERSITY OF WASHINGTON. He packed full the largest auditorium available, and it was quite impossible to approach him afterwards, owing to the mob of admirers that instantly enveloped him when the applause had abated. As luck would have it, SCOTT CHILTON, a UW chemist with whom I was studying while a student at THE EVERGREEN STATE COLLEGE, wrangled an invitation to a dinner in his honor at the home of one of the botany professors, and invited me to tag along, which I eagerly did. Not surprisingly, the freshwater algologists and other sundry specialists in botanical arcana hadn't the slightest knowledge of SCHULTES' work, much less interest in it. Were I a misanthrope, I might conjecture there were some among them who resented the fact that SCHULTES' lecture had attracted more than 2000 students, when doubtless they had trouble getting 20 to sign up for their classes. In any case, they could hardly dismiss the Boston Brahman botanical superstar as a drug-addled hippie like me. It wasn't long before the small-talk stretched thinner than the botany department's budget, and SCOTT and I basically had SCHULTES to ourselves. Indeed, he straightaway apprised me with a mischievous twinkle in his eye that he hadn't much interest in trading taxonomic minutiae with his colleagues, astutely adjudging he could thereby hope for precious few nuggets of information useful to him, and was delighted to be able to speak with a student having some knowledge of his field. He told me he was a teacher first and foremost, and we passed a splendid evening, after which SCOTT and I dropped him off at his hotel. He invited me briefly up to his room to give me some reprints of recent articles, and before we parted, said I must come to Cambridge to use the excellent library of economic botany at the HARVARD BOTANICAL MUSEUM, of which he was then director. I had also asked him to write an introduction for my first book, which I was then writing as a student-project, which he generously did, and this contributed greatly to my finding a publisher for it



(*Hallucinogenic Plants of North America*, published in 1976; revised edition in 1979).

I visited him at the first opportunity, to wit, the following summer, having shouldered my backpack and hitchhiked across the full breadth of the country to my native New England (I'm nominally a Connecticut Yankee, but in fact have only lived in my home state for four years in total, which will be the grand total, whatever happens).

Ensnared in a cheap student-hostel in Cambridge, I spent about a week delving into the riches of the OAKES AMES LIBRARY OF ECONOMIC BOTANY, and SCHULTES took care to give me a personal tour of the museum, and to introduce me to his students and colleagues. One afternoon we were sitting in his air-conditioned office, which was a relief... in the corner there was a refrigerator-sized safe, rather like what one might see being blasted-open in a cheesy Western film. He explained that a research project on *coca* was underway, and in order to get the permit to import substantial amounts of *coca*-leaves, the DEA had insisted these be secured in

a safe in the director's office. To be sure, given the fact that SCHULTES had long since written that he had chewed *coca* every day for fourteen years during fieldwork in the Amazon, and had dismissed out-of-hand the notion that *coca* was an "addictive narcotic," this was rather like having the rabbit guard the lettuce... suffice to say that this was the first time I had the pleasure of sampling that particular delicacy. I also recall his large battle-scarred desk was strewn with numerous bags of what looked suspiciously like marijuana. Gesturing towards these, he jokingly explained, again with that mischievous twinkle in his eye which always defined him for me, that these were samples of "evidence" in diverse criminal cases in which he had become involved as expert witness. SCHULTES had earlier published an article advancing the "polytypic" concept of the genus *Cannabis*—that is, that





there were in fact three *Cannabis* species, and not one, as had been the botanical consensus, on which the anti-marijuana laws had been based. By testifying that it was impossible to specify whether the samples—in those days, of course, dry and crumbly “Mexican dirt-weed”—were in fact the illicit species *Cannabis sativa*—as opposed to *C. indica* or *C. ruderalis*—he was able to secure acquittals for some lucky defendants. This outraged some of his more conservative colleagues, one of whom famously declared in a more than snide scientific article, that “taxonomy must serve the needs of society” (to which SCHULTES penned a stalwart rejoinder)! This species of mischief was short-lived, and soon enough led to the “socially necessary” amendment of the statutes in question.

Suddenly, out of the blue, SCHULTES declared with enthusiasm: “you must meet GORDON WASSON!” In truth, this was beyond my wildest dreams, much as I wished it, and I had already entered into correspondence with WASSON... but hoping to meet him had seemed rather like shooting for the moon. Before I could recover from my surprised delight, SCHULTES had taken up the 'phone and in a trice was speaking with WASSON. After exchanging a few pleasantries, he said simply: “there is a young man here you should meet,” and then passed me the 'phone! WASSON invited me to dine at his home in Danbury a few days later (not far from Litchfield where my grandfather had had a cabin, an occasional vacation-idyll of my youth), and this was the start of a close relationship with WASSON, which was to last until his death in 1986.

In the spring of 1977 I visited SCHULTES in Cambridge for the third time, thankfully having been able to scrape together airfare, and I was staying with WASSON in Danbury. I had come to invite him to a conference I was then organizing in Port Townsend, Washington that fall, an invitation he immediately accepted. I also asked him whether he might be able to introduce me by 'phone to ALBERT HOFMANN, to which he readily assented, and before I knew it I was speaking to the “father of LSD,” who, based on this gold-plated introduction, also graciously accepted my invitation, again inaugurating a close relationship that endures to this day. I spent memorable times with SCHULTES, WASSON and HOFMANN during the idyllic Port Townsend conference (Fort Worden, SECOND INTERNATIONAL CONFERENCE ON HALLUCINOGENIC MUSHROOMS, 27–30 October 1977), and I recall some people present were surprised when SCHULTES shared in one of the ubiquitous joints being passed 'round, but I was not among them (to be surprised, that is; of course

I joined in). We also enjoyed a delightful reunion the following year at another conference I later organized, HALLUCINOGENS IN NATIVE AMERICAN SHAMANISM AND MODERN LIFE (JAPAN CENTER THEATRE, San Francisco, 28 September–1 October 1978, which featured the greatest cast of visionary characters ever assembled in one place).

I again visited SCHULTES in Cambridge in spring of 1981, when I was researching my chocolate-book (*The Cacahuatl Eater: Ruminations of an Unabashed Chocolate Addict*, 1985), after which a lucky coincidence took place. It happened that in the summer of 1981, my field-trip to México to further that research coincided with some big-wig governmental conference to which both SCHULTES and HOFMANN were invited. Of course I attended (and there met ALLEN GINSBERG for the first and only time), and one humorous incident stands out from our time together in México City. The wife of then-President JOSÉ LÓPEZ-PORTILLO (he who had been taken by Mexicans to be a master at dipping into the till, 'til shamed as a rank amateur by CARLOS SALINAS DE GORTARI), a notorious bohemian (and spendthrift) had taken quite a shine to GINSBERG, who was being chauffeured around in a presidential limousine. Be that as it may, one night we were all GINSBERG'S (read: the long-suffering Mexican taxpayers') guests at a posh eatery in Polanco, which featured not one, but *two* bleating and brassy *Mariachi* bands. Now, the place was rather large, but few restaurants are large enough for *one* *Mariachi* band, much less a brace of them blaring away at full-volume (naturally enough, in true Mexican style, playing simultaneously, but *not* the same score). Regrettably, we were stationed at an immense table (there must have been more than 20 in the party) more or less in the midst of this bugley battle of the bands, and in truth 'twas a cacophonous din little short of painful. This was the only time I ever saw SCHULTES lose his cool—he became progressively more and more irritated by ever more thunderous trumpeting as the bands endeavored to drown one another out. Finally, he seemed thoroughly disgusted, could hardly speak of anything else, cursed them roundly, and we were all relieved to get the hell out of the joint, although I confess the food was superb.

Shortly after our *Mariachi* martyrdom, I found myself with SCHULTES and HOFMANN, rather delightfully ensconced in a mercifully quiet and lovely colonial hotel in the center of Oaxaca City, and one morning SCHULTES led us on a tour of the magnificent herb-section of the Oaxaca marketplace. Inasmuch as I was “working” on the chocolate-book, he wished to initiate me into the mysteries of *Quararibea funebris*, an important chocolate- and tobacco-additive on which he had





written a pioneering paper nearly three decades before (and which I had already collected for WASSON many years prior to this). I recall him scouring the numerous stands for the dried flowers, which were nowhere in sight. Abruptly, ALBERT and I were astonished when SCHULTES was able to sniff them out—he had detected their distinctive scent, and with a little rummaging at length found a tiny basket of them well buried under many other herbs, which he held-up triumphantly! This was an important lesson for me, and ever since it has been my habit to first apply my nose to 'most any botanical specimen I encounter. The following morning we all went to the nearby village of San Andrés Huayapan, where many of the families subsist on the proceeds garnered from selling the flowers of a single, massive specimen of this bombacaceous tree (the dried flowers are worth more than processed Macadamia nuts). Curiously, the tree appears to be all but extinct in the wild in México, but has survived in a sort of dusty *refugium* in the arid Valle de Oaxaca, quite distinct from its tropical-montane rain forest habitat. Indeed, some six or seven years ago I returned to San Andrés Huayapan and collected about 200 seeds, half of which I was able to germinate, and the reforestation of part of the

habitat of *Q. funebris*, the vicinity of Xalapa, is well under way. SCHULTES gave me an impromptu botany lesson under a magnificent flowering specimen in bucolic San Andrés, and that night, with fresh specimens we had collected that day and under the watchful eyes of my mentors, I conducted a bioassay with a massive dose of the fresh flowers, which elicited barely noticeable effects, although I have since experienced mild psychoactivity from smoking them.

The last time I saw SCHULTES was on Maui, Hawai'i, when he participated as honored speaker at the BOTANICAL PRESERVATION CORPS' PLANTS OF THE GODS (from the title of the popular book by SCHULTES and HOFMANN) seminar at Camp Keanæ, 1–6 August 1993. During the event, SCHULTES was eager to enlist me in a project he had initiated, an English translation of the second book (by a matter of a month or two) written on psychoactive plants, ERNST FREIHERR VON BIBRA'S 1855 *Die Narkotischen Genussmittel und der Mensch*—he wished me to check and edit the rough translation, which I of course readily assented to. This was scientifically-rewarding, and in the end I updated the book with extensive notes and a bibliography (*Plant Intoxicants*, HEALING ARTS PRESS,

Photo by PATRICIA NEELY





1995). I was indirectly involved with SCHULTES in another similar project. He had once told me there were only two copies in the United States of MORDECAI CUBITT COOKE'S 1860 *the Seven Sisters of Sleep*, and had been astonished when I told him I'd read one of them, that *had been sent via post on interlibrary loan* from the NATIONAL LIBRARY OF MEDICINE (I dutifully returned it, of course). When a copy came on the market early in the 1980s, I purchased it for \$500, even though that was an extravagance for me then (and remains one of the most expensive books I've ever bought). SCHULTES so coveted this for the OAKES AMES LIBRARY, that a few years later, when thankfully I could do with a tax write-off, I donated it to HARVARD. From this copy SCHULTES later had a facsimile published (QUARTERMAN PUBLICATIONS, 1989), so making this classic available to a wider public (I have only once seen another copy for sale, in 1994, for \$1000, but am content with the facsimile—when I learned of it, I explained the circumstances to the publisher, and declared I thought \$500 had been enough to spend on one book, and they graciously sent me a complimentary copy!). When cleaning-up after the seminar, I found a dirty sheet of yellow notebook-paper with some technical terms in SCHULTES' fine hand, which of course I preserved.

It had been my hope that we could honor SCHULTES in person at the ENTHEOBOTANY conference in San Francisco in 1996 (PALACE OF FINE ARTS THEATRE, 18–20 October), but, alas, this was not to be. Although he had accepted my invitation, his tragic illness supervened and he was unable to attend. Nevertheless, several of us honored his immense contribution to our field, and one of his best-known students, E. WADE DAVIS, then on tour to promote his biography of SCHULTES and another of his famous students, the late TIMOTHY C. PLOWMAN (*One River*, SIMON & SCHUSTER, 1996), closed the conference with an eloquent and moving tribute to his revered teacher. I am not a botanist and my relationship with SCHULTES was more collegial and friendly than master-disciple. Nevertheless, he has had a profound impact on my life and career, and I dedicated my 1997 *Pharmacophilia* to him, and have always acknowledged him in my books, and will continue to do so. It remains true, as I wrote in 1993 in *Pharmacotheon*, that “one cannot take one's first steps in the study of any aspect of entheogenic plant science, without first becoming familiar with Prof. Schultes' contributions.” To paraphrase a hoary maxim of science, RICHARD EVANS SCHULTES was a great giant, on whose kind and firm shoulders I have been privileged to stand... and as long as I live...I shall ever cherish and honor his memory...

SACRED SUCCULENTS

Plants and Seeds

Various *Ariocarpus* ...
Epithelantha ... *Pelecypora* ...
 obscure *Trichocereus* species
 including new hybrids
 and cristate/monstrose
 San Pedros and others ...
Turbinicarpus ... *Aloe* ...
Bursera (source of copal) ...
Delosperma ... *Ipomoea* ...
Pedilanthus ... *Sceletium* ...
 and more!

We also offer an extensive guide
 to grafting cacti and other succulents.

Our catalog is fully illustrated,
 and loaded with ethnobotanical
 and horticultural information.

Please send \$2.00 to receive a catalog
 and additional rare plant & seed
 supplements throughout the year.

Sacred
 Succulents
 POB 781 (Dept. ER)
 Sebastopol, CA 95473
 USA





IN DEFENSE OF RICK STRASSMAN

by ISTARA

I am a reader of *The Entheogen Review*, a social worker, and a fledgling psychonaut. I am writing in response to the article “Moving in the Sacred World of DMT,” which appeared in the VERNAL EQUINOX 2001 issue of *ER*.

First and foremost, I would like to acknowledge that the views of someone who has “...been making, using, and initiating people into DMT use for around 40 years” are certainly valid and worthy of respect. As I explore the realm of psychedelics, I find continuing admiration for the forerunners of this movement. I enjoy the fact that at this point, there is more than one generation of brave individuals who actively seek out novel states of consciousness. My predecessors have written articles and books that have informed me well on one of the most important aspects of my life, and for that I am extremely grateful.

Despite this, it is my opinion that ∞AYES, in his article, was unfairly harsh about the important work done by Dr. RICK STRASSMAN. I understand the viewpoint of someone who regards DMT as a sacred material (hence the term “entheogen”) and therefore inappropriate for use in such a cold setting as a hospital. I understand why the source of funding and support for Dr. STRASSMAN’S research would come under some suspicion as well—certainly large governmental institutions have not been friends to the psychedelic movement.

I appreciate more, however, the viewpoint of someone who was simply trying to bring to light information about the beneficial properties of psychedelics. In my profession, I often have insight into how psychedelics could be helpful to the people that I serve. In the introduction of *The Spirit Molecule*, Dr. STRASSMAN states that his research “generated a wealth of biological and psychological data, much of which [had been] published... (p. xvi, *DMT: The Spirit Molecule*).” The purpose of research is to generate information to justify services and to potentiate new ideas. Imagine if enough people were as brave as Dr. STRASSMAN as to take on the medical model establishment in order to justify using entheogens as a powerful healing tool. Perhaps we would someday be able to see at least some limited use of psychedelics for the benefit of humankind. (Or perhaps I’m

just dreaming.) ∞AYES made a reference in his article about a Mafia hit man in prison who used DMT and stated: “That’s the first time I’ve gone to church in 30 years.” What if entheogen research engendered some psychological interventions for violent offenders that were genuinely reformative? (Okay, now I’m *really* dreaming!) I’m aware of the fact that there are many extenuating circumstances in the prison system and society which make this unlikely. The point I’m trying to make is that truthful information about the benefits of consciousness-raising substances could be advantageous on many levels.

∞AYES stated several times in his article that he felt that Dr. STRASSMAN had not given enough attention to the matter of set and setting. On the contrary, it seemed to me that the good doctor was painfully aware of the matter of set and setting. In fact, Part III of his book was entitled “Set, Setting, and DMT.” Dr. STRASSMAN was careful in picking out his volunteers; he specifically chose people who had some experience with psychedelics, and seemed to show a great deal of concern for their welfare during the sessions. He was clear in *The Spirit Molecule* that he was not fond of the setting, but the fact was, he was constrained by the system in which he was working. I also disagree with ∞AYES’ statement that Dr. STRASSMAN failed to notice “the crucial effect that the presence of he and his crew” had upon the volunteers. Again, it seemed to me that he and his crew made every attempt to be helpful and supportive of the volunteers. ∞AYES criticized Dr. STRASSMAN for deciding to “act as if the worlds visited and the inhabitants with whom they interacted were real,” so that he can show more “empathy... for the volunteers.” He stated that this did not allow for genuine empathy to occur. I know from my own experiences, limited though they may be, that sometimes when you are assisting someone who is on a psychonautic journey, that you don’t always know or understand where they have been, even if you yourself have taken that substance many times. The best thing I can think of to do in such situations is to listen and support. It seems to me that is what Dr. STRASSMAN and his colleagues did.

The volunteers’ experiences described in *The Spirit Molecule* were of three major categories: personal, invisible, and transpersonal. The transpersonal experiences seemed to be





the most transcendent, the “level three” state, “where there is no light, no design, just the voice of God using your soul as a silent tuning fork.” The personal experiences offered some awareness of the user’s psychology and, in and of themselves, seemed to offer powerful insights and revelations. The excerpt of *The Spirit Molecule* that appeared in *The Entheogen Review* illustrated the “invisible” category of experience—most of them involved alien encounters—and were the focus of ∞AYES’ review. These sessions were compared unfavorably with ∞AYES’ own DMT experiences, one of which was described in his article.

While I am sure that the setting of the DMT trip described by ∞AYES directly affected the nature of his “love raga” experience, the set (or mindset), of the “tripper” must have also been an influence. Note that ∞AYES was listening to SHARAN RANI playing a love raga for the trip. Clearly the music and/or the subject’s preference for that music indicate a leaning towards that mythology and culture. The stuff of myth and the collective unconscious will evolve for as long as there is an unconscious. The alien abduction experience has been described as a spiritual one, and the alien as a proliferating image has been likened to the re-emergence of the Green Man—a potent mythological image found in pagan/neo-pagan culture and mythology. I myself have had an “alien encounter” in the midst of a *Salvia divinorum* meditation. I observed the landing of a space-ship straight out of *Close Encounters of the Third Kind*, and aliens emerged, streaming out of a portal that opened onto the earth. At first, I shunned the image (preferring the Green Man). Then, one of them looked directly at me and asked, “Would you like me better if I looked like this?” Presto! My alien friend grew long blond hair and a set of pointed ears, transforming into a kind of

alien elf. I had to laugh. Perhaps the “invisible” experiences described in *The Spirit Molecule* were affected by “an exterior organized program controlling the way in which the substance is administered”—a.k.a. Dr. STRASSMAN and his colleagues. Still, it’s hard to know exactly what lies beneath our skulls and in the depth of our souls. I therefore think that it is a mistake to marginalize the alien encounters described in “Through the Veil” as a “rerun of the *X-Files*.”

I understand ∞AYES’ preference of considering the DMT experience from a subjective viewpoint finding an appreciation therein of the substance as a sacrament. However, by objectively categorizing his volunteers’ subjective experiences, Dr. STRASSMAN creates a greater understanding of the mind and our intimate connection to the sacred. ∞AYES suggests that “the most profound way to use psychedelics is to create ideal, healthy, high energy environments with people who are in top form.” I agree that this is probably correct. I do not however, think that this is the *only* useful way to use psychedelics. If it is true when the author suggests that objectivity can be used for the “materialistic goals and intellectual pursuits in the world of practical life applications—for communication and social survival,” then I say bravo! If psychedelics have affirmed anything for me, it is that this material world is our sacred vehicle. This being the case, I believe that we are in a major pickle, and we could truly use better tools for communication and social survival.

Dr. STRASSMAN had good intentions as a scientist performing studies of the mystical experience. He was not an agent from the CIA. Perhaps the road to hell is paved with good intentions, but to me, Dr. STRASSMAN represents someone who is trying to create change from inside of the system. Recently, at the MIND STATES II conference, ANN SHULGIN encouraged listeners to become involved politically in the interest of creating a saner, more tolerant world. I happen view the introduction of information about a powerful psychedelic into the mainstream scientific community as a profoundly political act, similar to the way that the introduction of women into more male designated places in the work environment was the political strategy of the liberal feminist movement. Dr. STRASSMAN did his important work in the face of a great deal of scrutiny from his colleagues. He even received admonishments from his religious community who disputed his contention that the DMT experience was in any way connected with the mystical experience. It is my hope that Dr. STRASSMAN can find support in the entheogen community, who understands well the synonymous nature of the psychedelic and mystical experience. ☉



Yage.Net specializes in the development and hosting of entheogen-related web sites with an emphasis on ethnobotanical suppliers. We’re also home to the largest collection of ayahuasca resources on the web. ▼ Hosting for ethnobotanical web sites. ▼ Web site development and design. ▼ On-line shopping cart solutions

www.yage.net

Currently hosting sites for *The Entheogen Review*, Trout’s Notes, Luis Eduardo Luna, James Arthur, John Allen, Ayahuasca.Com, EntheogenUK and many more, at www.yage.net/hosted





JUST A WEE BIT MORE ABOUT DMT

by ∞AYES

After the first article by ∞Ayes, titled "Moving Into the Sacred World of DMT," which appeared in the Vernal Equinox 2001 issue of *The Entheogen Review*, we were deluged with people writing in regarding this piece. Primarily, the response was resoundingly positive; clearly this piece deeply touched many of our subscribers. But there was some small amount of contention too. A few people felt as though the piece was overly or even unfairly critical of the work that Dr. Rick Strassman did, which formed the basis of his book *DMT: The Spirit Molecule*. (See page 49 for one such letter.)

∞Ayes was inspired to write his piece after reading a chapter from Dr. Strassman's book that appeared in the Autumnal Equinox 2000 issue of *ER*. He was compelled to share his alternate approach to working with DMT due to a feeling that Strassman's non-mystical, intellectual viewpoint on DMT was "subsuming the whole by the parts." Similarly, it can be said that it is unfair to judge a whole book by reading a single chapter. Now that we, the editors of *ER*, have had a chance to read Strassman's entire book—it is clear that Strassman and ∞Ayes actually see the problems and potentials of DMT in a fairly similar light. Although it was the excerpt that inspired ∞Ayes to write, it should be made clear that his piece was not intended specifically as a review or critique of Dr. Strassman's work or book, but rather of the entire process of "authorized" investigations.

And yet, it is undoubtedly a good thing that such sorts of investigations occur. Dr. Strassman is to be commended for his work, especially considering the difficult hurdles to such work that the government forces one to traverse. Dr. Strassman took greater pains than any previous worker to try and create safe and supportive environments and work in an entirely ethical manner within the constraints he had to follow. Discovering the basic physiological reactions to any drug is important, as it allows users to make intelligent choices about what they consume. (Strassman's work indicates that folks with high blood-pressure may want to stay away from DMT.) While the "authorized" setting certainly may not be the most conducive to a spiritual experience, the information gained from such experiments is still quite valuable. Both approaches are necessary for a holistic viewpoint.

— David Aardvark & K. Trout

Consciousness is very flexible. Like a gas, it will fill any container in the form of that container. It is as ubiquitous as the universe, subsuming and interweaving with the fabric of nothingness, matter, and energy. This fabric is a naturally evolving pattern out of which we and the cosmos are woven. This for me is the level on which DMT functions. We can focus on any part of this pattern, minuscule or cosmic, depending on our orientation, environment, expectations, fears, and if we are dedicated to having a transcendent vision, our intention.

By and large, it strikes me that *intention* is the basic formative influence on the type of vision one will experience on DMT. Of all the psychedelics, DMT might be the most visionary one. I have many reasons for this declaration: DMT is produced by the body; it is found in hundreds of different plants and animals all over the planet; its tryptamine structure is woven into numerous important psychedelics (psilocybin/psilocin, LSD, ibogaine, the β-carbolines, *etc.*); and it is one of the most purifying and curing of the psychedelics. It is also very close in structure to serotonin, possibly the most important nerve impulse facilitator. This is not to say that mescaline, LSD, psilocybin, *et al.*, are not important; it just strikes me that DMT is the touchstone of the psychedelics. The body and consciousness recognize DMT and work with it almost instantaneously. The visions it produces are here and gone in a matter of minutes by clock time, but by our existential clock, time has been transformed—by the concentrated and incredible fullness of the experience—into eons. All this and only 15 minutes have passed? Wow!

We create our reality. We are all individually responsible to ourselves for the reality we create, whether we are miserable or joyous, this is our choice—our design. We are not alone; we exist as an integral part of all life, breathing, pulsating, vibrating, giving off plant food, absorbing animal food, in a multi-level fabric of incredibly beautiful designs and patterns. This is what DMT shows us—those patterns, as much as we can absorb at one time—to realign us to the sacred design of which we are a part. DMT works with the energy that surrounds and enters you. If you are an artist, you are likely to see an array of color and design that will fascinate and delight you. If you are a psychiatrist, you may interpret what is happening according to the psychological fashions or, perhaps, as a model of psychosis. Demons, doctors, elves, guardians, magicians, guides and Gods are the manner in which we sometimes manifest this paradigm-revealing substance. Is it we who are choosing the manifestation, or the DMT? Where do these creatures come from? Why do we see them? To what good effect can we put these visions? These are a few of the questions that I needed to answer for myself during the 40 years in which I made and used DMT. From the first time I made it and took it, I knew I had discovered something so deep, so magnificent, so profound, that it blew away everything I had ever experienced before. Period.





I have taken DMT thousands of times. I never had two trips that were the same. Mostly I had good trips—only a few were unpleasant. But I figured out why; it was always a mistake in preparation, set, or setting. I began to investigate and plan how to best use this divine sacrament to find my place in the Grand Design. The best trips always seemed to come when I was in the best place. If I had used *Cannabis*, alcohol, or amphetamine in the day preceding a DMT journey, I usually had the more unpleasant type of trip. Once after an intramuscular injection of 60 mg of DMT, following a bit of *Cannabis* use, overeating junk food, and an inappropriate setting, I had a stressful period building up to the trip's peak.

It put me right into a field of pretty cartoon flowers, with little faces waving their petals and leaves in unison, singing together, "You know that this is not the way to use DMT." I looked up and saw the monolith from *2001* hovering above me, massive and dark; then instantly it came crashing down on me again and again, beating me down and spasming my whole body with cramps. I crawled to the toilet to puke huge amounts of vomit. The toilet bowl was crawling with mysterious interlocking hieroglyphs that seemed to be the keys to the universe. This was a clear message to enter into the DMT space with my system clean and no hectic social scene going on around me.

Another time I had been travelling in México, and wound up on a deserted beach in Zihuatanejo, leaning against a huge rock. I was tired, and I had just had a fight with my wife. I went for a walk and sat down against this rock at the end of the beach to smoke some DMT. It was a dark night, and a distant street light cast a wan light over the sand, as soft sounds of the jungle surrounded me. I lit up my DMT pipe and took 3 or 4 toke. Suddenly, I shot upwards and was at an upscale cocktail party. The colors were rich and enchantingly beautiful. The men were very big and handsome, dressed in well-cut suits. The women were gorgeous in gowns and cocktail dresses. They were gathered in groups of 4 or 5, discussing very arcane, deep, and interesting topics. I couldn't quite hear and my head barely reached up to their shoulders. I felt like a juvenile trying to crash an adult party. I was standing on my tip-toes, looking into one of these groups, trying to hear, when an intelligent-looking large fellow in a light grey suit turned to look at me. He regarded me with a benign expression of friendly sympathy and said, "You know you are too tired to be here." With a wave of his hand, he threw a lightning bolt at my feet. There was a flash of light, an explosion under me, and I was falling into a black void at whose depth I settled slowly, finding myself seated

cross-legged on the beach with the pipe in my hands. I was clear. I was completely unintoxicated, as though I had not smoked any DMT. I understood one of the many lessons that these guardians were to teach me over the years about the proper and most enlightened way to use the sacrament. Who are these creatures? Where do they come from? I don't know, but I have my ideas.

What is most important is that I recognize that I have touched a really beautiful place, the source of all creation and healing, and that the projections I see are beneficent beings spun out of consciousness—as everything is, but just on a higher plane of realization. On this plane, there is no "other," no subjective/objective—no duality at all; just convenient structures for teaching ourselves those sacred lessons that we have known, but forgotten. These guardians are a reminder of this knowledge, whose pattern is that of which we are also composed.

Perhaps you are finding this a little hard to follow, but at the same time it seems like common sense? I feel the same way. But some things just have to remain mysteries—we cannot analyze and dissect everything. At some point we have to put it back together. HUMPTY-DUMPTY wants to be whole again. When we constantly pull everything apart trying to see how it works, we may end up with only an understanding of how to destroy something. We can have piles of spokes, rims and axles, but the beauty only happens when we see the wheel rolling. The guardians are our inner Gods, teaching us from the well-springs of unity. That's my conclusion anyway. I have learned to listen to them and come to them clean and pure, and let the nectar of their approval bless my soul. This is what I have found with DMT through the experiences of myself and those of fellow psychonauts, in environments of support and love. The environment makes a big difference, as it does with all psychedelics.

DMT is the weaver. Whatever you give DMT, it weaves this into patterns. If you are a doctor sitting in a hospital room filled with people watching a "subject" and injecting said subject with DMT while people are acting out their roles of nurse, doctor, researcher, government representative, *etc.*, and your subjects have little alien robots, insects, reptiles or what have you, crawling all over them, probing and examining, is this *really* so strange? You are just seeing a DMT woven projection of the very environment you have created. What would happen if you changed the environment?





Suppose now, that instead of a hospital room with beepers and weird electromagnetic currents in the subliminal environment and medical personnel with odd motivations and curiosities, you were in a beautiful wooden house in the woods with a stream outside making gurgling and tinkling sounds. Inside there are friends in casual clothing—soft, tastefully-colored robes. Men and women dressed for a celebration, seated on velvet cushions on oriental carpets with candles and flowers, and beautiful music. Flowers in vases, mandalas, and wondrous paintings on the walls, aesthetically lit by natural and traditional lights, not fluorescents. A fire glowing in the hearth, multicolored fish swimming in an aquarium. Before you is a teacher who has decades of personal DMT experiences who is serving as your travel facilitator. You've prepared for days with yoga, meditation, and pure food. What kinds of trips do you think happen in this type of environment?

Instead of reptiles, aliens, and robot doctors, you have Gods, magicians, celestial and magical beings—intimating, winking, indicating, and even speaking to your inner being with lessons of love, healing, inspiration, and creation. You enter into the temple of the source of creation. Everything is enconced with magical, crystalline beauty. Your heart and mind fuse in loving understanding that heals the rifts in your heart. Tears of gratitude stream down your face, joy lights in your being. Everyone around you understands your bliss—you don't need a support group of fellow "subjects," so that you won't think that you are losing your mind. Perhaps this is the difference between unauthorized research and "authorized" research. What I wonder about is, what authority has the nerve to dictate to God? But before I get lost in a rant...

There is no danger of descending into some communal psychosis. We are already there! (Obviously, in case you hadn't noticed.)

Below the surface levels of subliminal advertising and purposeful disinformation, we can move toward truth. Below the level of our contradictory morals and values, and the walled labyrinths in our minds that keep them from explosive collision, we can move deeper towards the truth. Below our myths, below our method of splintered and fragmented communication called language, we can move still deeper towards truth. Below our culture and the conditioning embedded in our minds and egos, we can move deeper toward truth. Passing beyond all this, we penetrate the limits of perception and ride on the electric-energy-impulse highways at the center of our hard-wired biological construction; mov-

ing further towards truth, until we move past even this, and find ourselves joining ourselves in the cosmic hard-drive.

We have arrived at truth, and now we find truth is a mystery—a play of joy, creation, and energy. This is *Source*. This is the mystic touchstone that heals and renews. This is the beginning again. *This* is entheogenic.

Once I was chatting with JONATHAN OTT when I had dropped in on an ENTHEOBOTANY conference at Palenque. At the time I had been underground for about 30 years, and a fugitive for about 20. No one knew who I was. We were discussing sacraments, and I used the word "psychedelic." JONATHAN responded, "We prefer to use the word *entheogen*." I replied, "When it is used sacramentally, *then* it is an entheogen. Until then, it is just a psychedelic, or perhaps only just a drug."

Intention is everything. The more care and love and consciousness that you put into your preparation, the better the results, of course. But, if you knew completely what to do before the experience, you might not even need the experience. So this is an adventure into the unknown, an experiment or series of explorations in which there is a great deal of trial and error. We are moving into our own unique inner terrain, and it is difficult to find a set of instructions that will fit everyone perfectly. This is your uniqueness, your inner journey, your own quest for truth or answers that you have hidden away inside you. Everyone has those answers inside, but only those truly seeking self realization will have the courage to go beyond the veils to the center. Having made this journey many times, and mostly failing and wasting a lot of time, I would like to relate what I have found in the hope that this will help others to access the cosmic hard-drive and find some answers.

We live in a maze of conditioned responses and conflicting directives, our programmed biocomputer functions to produce a distracting nonstop wash of unconscious noise. Waves of voices, fears, thoughts, plans, ambitions, *etc.*, wash over us constantly. We follow these directives of our mind like robots. We don't think; we are *thought* by our minds. We are in a swamp of impulses and thoughts that never let us rest, and prevent self-realization (whatever that is).

This quest then, is about re-emerging from the swamp of forgetfulness and distraction in which we live, and being reborn in consciousness. Here there are no landmarks, no limits, no boundaries, no road signs. We progress in this nether landscape, this cosmic interiority, by accessing intuition, by





observing carefully all that happens, and by following penetrating vision. And above all, by following the heart. Intently, we listen for the single true voice that sings out from a unified heart and mind, beyond the infernal chorus of conditioned commands and conflicting directives. Let me backtrack a bit now.

Having set up one's space as aesthetically as possible (eliminating the possibility of any interruptions), one readies one's self for a DMT trip. Having followed the previous indications of peaceful set and setting, sensible diet, and totally supportive companions, one sits down and ingests the DMT. Here is what I have found: *DMT can be used to find answers.*

You can enter into the trip with a strong desire to find an answer to something that is bothering you, something you need to know, either in your practical life or to find a direction or vision to carry you forward on your spiritual quest. You can draw answers from the Akashic record in this DMT space. However, there are some problems and difficulties that have to be overcome. Let us consider some of these.

The contradictory programming and natural impulses that course through us are not just ideas. We are a unity, and the body, the heart, and the mind are all together on the most basic level. If there are any contradictions in you, it will manifest physically, emotionally, and mentally. You will be a little sick from this. Most disease is psychosomatic. This means that faulty programming manifests itself in sickness. This can happen by being in the wrong place at the wrong time, or by eating incorrectly, or being unmotivated to properly exercise and care for your body. This can cause an effect on your immune system (which normally protects you from invasion of foreign organisms).

DMT is a healer. It is a curing drug. DMT purifies your systems by quickly eliminating the toxins that have built up from unconscious living. If your gut is filled with junk food, you may spend your trip vomiting. DMT will clean you out. If you are coming down from too much smoking, drinking, eating, drugs, *etc.*, you may have to go through some unpleasantness, as DMT cleans your house with awesome efficiency. Even having mental conflicts and worries will produce toxins that need to be cleaned out. This can take some time, and since DMT is of fairly short duration, you may be down by the time this is over. So DMT can be used for curing and it can be used for getting answers. If you want the big answers, then you do not want to waste your DMT trips on junk food habits or whatever negative conditioning you want to

escape from. I have found that pretreatment with LSD and subsequent ingestion of DMT works very well in this regard and produces an impressive *synergistic* effect. For example, 200 ug of LSD followed by 60 mg DMT HCl or 80 mg DMT fumarate IM in the tenth hour works very well. Or simply smoke the DMT base until you disappear. No *Cannabis*.

All of the psychedelics are curing and purifying agents. What happens with this combination is that by the time you reach the tenth hour of an LSD trip, most of the pushing through the envelope and inner cleansing has happened. LSD is not as acutely dramatic as DMT is. It lasts so long though, that the inner cleansing can happen. When this stage is reached, then you can approach the DMT experience more efficiently and access deeper levels of understanding and realization without wasting valuable DMT clock time on gross clean-outs. IM injection need not be the only route; smoking the DMT can work quite well also. Three or four good tokes will usually do the trick. If you do it in the eighth or tenth hour of your acid trip, you can move right into the DMT levels as I have experienced them. My experience has shown me three distinct levels. The first level is the region of incredible design. Multi-colored grids flexing and slowly twisting, carnivals of colorful patterns, and little people peering through fences; hieroglyphs of arcane and hauntingly familiar aspects, but not quite decipherable. Floating spheres of lambent iridescence descending through diaphanous veils of woven infinity and passing away leaving a poignant feeling of missing, of not quite understanding, and aching to find the meaning behind it all. Although something is definitely indicating a deeper level, this region is incredibly beautiful and worth the trip just for this.

For a variety of reasons, probably youth, psychological readiness, and spiritual naïveté, I stayed on the level described above for hundreds of trips. Part of it was probably that there was no one who could teach me how to use this sacrament or had any idea how deep you could go with it. I had to blaze my own trails through my jungles of ignorance, conflict, and confusion. There was much I was not ready to accept, especially about myself. So I had to let DMT seduce me along the path of the vision quest, through beauty and mystery, until my rigid psychological structures and boundaries had relaxed enough and I had gathered enough courage to look beyond the veils of these incredible designs.

At some point I had gotten sated with all of these beautiful patterns and designs, and I understood that there was a much deeper level of knowledge that I could access. I had also





gathered my courage and was ready to look at myself in a deeper way and see how *I* was the only obstacle in my path. I became aware that self-realization meant going deeper, and all I had to do was give up this exquisite layer of beauty. I began to realize that these beautiful patterns and designs were disguises that protected my limited mind from seeing a deeper reality that would be disturbing until I had reached a stage of readiness. Of course, this understanding cued the arrival of that stage of readiness. I began to realize that all the designs were symbols of psychological states that were in this form because I didn't want to see that truth about myself yet.

Inside I said, "Let all these pretty baubles be gone, and let me see beyond," and immediately the beyond opened as the pretty designs disappeared. Suddenly, I was walking up a steep road carved into the side of a sheer, jagged wall of grey rock. On my right was the mountain, on my left a cliff that dropped straight down into a huge canyon whose other side was a range of these jagged mountains. I was hiking up this steep mountain to a higher place of knowledge. I had penetrated the veil of superficial distractions of the lower mind, and I was approaching the region of the higher mind—a land of magic and realization. As I trudged along this road I saw a gate—a huge ornate rusty portcullis beside which stood a small but very nasty looking beast with piercing red eyes, no

neck, large fangs, and an obviously very bad temper. This demon or demigod was without doubt the guardian to the gate of higher knowledge. Humbly, I begged permission, "May I please pass?" The guardian choked and snarled, then fixing me with a penetrating stare, nodded unpleasantly while he hauled laboriously on a chain that slowly lifted the gate. As I passed through, everything faded away and I was back sitting with the pipe in my hand. I was totally disappointed that I had gotten through the gate but had not made it to the magic land just beyond.

In my ignorance I did not realize that I had passed from level one to level two, and the gatekeeper was my initiation. This was the first of many encounters with various teachers who were all symbolic representations of an immanent state of realization of a higher order of understanding and interpretation.

Another time, I smoked and found myself in a beautiful wood-paneled and crystal-windowed room with easy chairs and couches all around. Next to me was an incredibly beautiful white-haired old woman crocheting doilies. The designs on the doilies were all symbols of the world's religions. I looked at her and said (without speaking), "Where is this place? What are we doing here?" It seemed like a very beautiful waiting room. She peered at me over her spectacles with

Mystic Eye 1997 used with permission of ALEX GREY. See www.alexgrey.com.



JOIN MAPS!

Can you imagine a cultural reintegration of the use of psychedelics and the states of mind they engender?

Please join MAPS in supporting the expansion of scientific knowledge in this promising area. Progress is only possible with the support of people who care enough to take individual and collective action.

BASIC MEMBERSHIP: \$35; SUPPORTING MEMBER: \$100; PATRON MEMBER: \$250+ (Add \$15 for orders outside the U.S.) MASTERCARD and VISA accepted by phone, or through our secure server on-line at www.maps.org/memsub.html.

Memberships include a subscription to the quarterly *MAPS Bulletin*, which features articles, personal accounts, book reviews, and reports on conferences & allied organizations. As well, all new MAPS members who mention this advert will receive a free a copy of *The Secret Chief* by MYRON STOLAROFF!

MAPS has positioned itself at the center of the conflict between scientific exploration and the politically-driven strategy of the War on Drugs. MAPS is the only membership organization supporting this crucial research. The confidential MAPS mailing list is not available for sale or trade, and the *Bulletin* is sent in a discreet envelope.

MAPS, 2105 Robinson Avenue (Dept. ER), Sarasota, FL 34232, USA
(888) 868-6277, FAX: (941) 924-6265, info@maps.org, www.maps.org





her piercing blue eyes, and smiled at me kindly, patiently, while she indicated with a flicker. Suddenly it dawned on me—I was in God’s waiting room! All I had to do was wait to be called, and I could step through the door.

The beings and creatures I’ve seen have been curious and various, but they have never looked like anyone I’ve ever seen, nor any mythical creature from history. Nor did I ever feel that these creatures were extra-terrestrial. Although they were totally original and amazing, never did I feel that they were strangers. I recognized them immediately. They had a bizarre but faintly and curiously familiar feeling to them. I think that this is significant, in that the lesson is one of personal responsibility. These are our creatures created by the infinitely capable creative force to teach us about ourselves. They are mirrors that help us to do the difficult job of looking at ourselves, and remembering who we are. In the overworld and underworld of shamanic journeying to the beat of the shaman’s horse—the drum—we also experience passageways, guardians, and guides. The denizens of *these* netherworlds, although symbolic, do not resemble those of the DMT worlds—they differ. This mind we wear has infinite creative abilities.

Getting back to the ascent from level one DMT experiences to level two for a moment, I remember coming down from that trip thinking, “Boy, that was really a bit disappointing. Here I’ve found the gate, and been grudgingly passed through by some terrifyingly ferocious curmudgeon who I had best pass by humbly with folded hands because I inherently knew he could slap me down with a flick of a finger, and then I am on this same road and everything fades. DMT is too short—that’s the problem with it.” And so on, my mind went. That’s the way the mind is; it is always thinking *more is better*. So why didn’t I arrive at the promised land, and have all of my questions answered? The point I was missing was that I *had* gone through that gate. I had moved from a series of colorful hallucinations to a completely different place—going up to a higher place—and I had found the gate. And by an act of sincere humility, I had been permitted to go past this gate to a new level of consciousness, to which I had not had access before. This was a great thing, but the mind is such that it is always rushing hither and yonder, looking for a new distraction out there, that it misses the simple profundity that comes from looking inward. *I had passed through the gate*. Not only had I passed through the gate, I had *found* the gate in the first place! Such simplicity. The road was the same rocky road through a dangerous mountain, defiled on either side of the gate, so what was so great? This precious entry into a place

so fascinating was the entry into the inner world of spiritual messengers, the land of teachers. And I had figured out how to get there, all by myself. At the time I didn’t realize that. I just thought, “Here I am on that same rough piece of road.” It *was* the same road, but my attitude and intention had almost totally undergone some subtle and unconscious change (underneath that trite chattering mind that never shuts the fuck up), and on that road I had my first touch of the whisper of creation that underlies all things. This is to me the point about DMT. It can be a doorway to the Divine.

Used with the intention of contacting our inner creativity, we meet our higher selves. The higher the intention, the more devout the sincere supplication will be. While crying for a vision, the higher will be that aspect of self we meet. Properly prepared, we enter into a fluid multi-dimensional field of interpenetrating realities, which are all things to all people. On this path, when we are ready, we meet the Gods that live deep within all of us. In that meeting we experience intense recognition of the oneness of all things. We receive true and simple instructions. We experience such poignant realizations that we are swept away by the exquisite beauty and truth of this inner knowing, which is utterly undeniable.

Dimethyltryptamine is unique and extremely powerful. If I were asked what its most important attribute was, I would have to say that it is the doorway to the intensely personal temple of our own sacredness. It opens the doorway to the vastness of the soul; this is at once our own personal soul, and its intrinsic connection to the universal soul. When the underlying unity of this fictional duality is seen and felt, one experiences a completeness and interconnection with all things. This experience, when we attain it, is extremely beautiful and good. It is a song that rings and reverberates through the lens of God. Now we know why we were born; to have this intense experience of the sacred, the joyous, the beauty, and the blessing of just being alive in the arms of God.

So there it is. And it *is* there. The mystery. Beyond the known, beyond logic, there is the experience. Each one is a unique journey. There are way-markers, however, and signposts at every turn. And if we are but intelligent enough, we understand that the language of mystery is written on water. fleetingly, we glimpse the ordinary, and in that momentary flash—if we are quick enough—we see the doorway. When we see it, we must knock. Remember though, that there are no guarantees for the explorer; only the frontiers of consciousness and the blazing of new trails. ☉

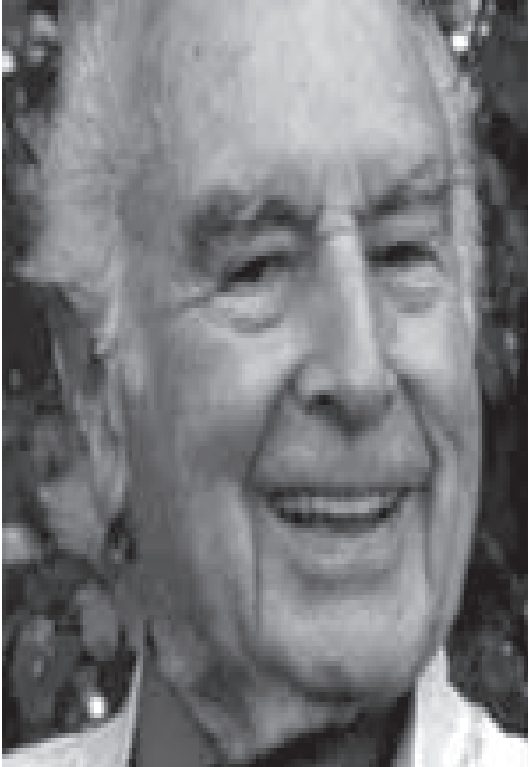




ALBERT HOFMANN SPEAKS...

A commencement address presented by MYRON STOLAROFF
at the MIND STATES II conference, May 25, 2001

Photo by KENT MARTIN, NFB



My dear friend MYRON STOLAROFF informed me about your conference MIND STATES II, and asked me if I would say some words to this meeting. Being a chemist and natural scientist, at the very beginning of my philosophical thinking I became interested in the problem between the relationship between the material and the spiritual world.

The spiritual and the material world are often regarded to exist as two separate realms, even to be existentially contradictory. But the opposite is true; they are complementary, forming all-embracing human reality.

The material world is the topic of natural science research. Deep insights were provided into the macrocosmos of the galaxies as into the microcosmos of the atoms and into the material and energetic mechanisms of life processes. This knowledge formed the basis for the development of technical industrial civilization. It would be difficult to accept that this was the true role of the natural sciences, namely to provide us with the comfort of industrial society, including the catastrophic ecological and social problems. I believe that the true, evolutionary value and importance of the natural sciences in the history of mankind consist in providing deep spiritual insights into the material cosmos, into the riddle and wonder of creation.

The Creator does not speak with words to His creatures. As PARACELUS, the great natural scientist, philosopher, and physician of the Renaissance said: "The Creation is the book, written by the finger of God, in which we should learn to read."

The chemical and physical mechanisms of life processes are described—not explained—by natural scientific investigations. If these investigations are meditated upon, they will fulfill us with astonishment and awe.

As an example, take the elucidation of the process of seeing. It shows that in the outer world no colors exist; the colored picture of the world is formed inside, on an inner screen, in the consciousness of the individual. Every individual bears inside his self-made, private picture of the world. The Creator used a trick: letting us experience different lengths of electromagnetic light waves as different colors, in order that we may enjoy the beauty of a colored world.

Natural science has disclosed innumerable examples of such tricks which prove that the Creation is designed to make mankind happy. In a meditative state of mind we become conscious of this grace.

Looking over the top of my typewriter on a meadow strewn with yellow flowers, I send cordial regards and best wishes for a joyous and fruitful meeting.

Yours,

Albert Hofmann





THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME XI, NUMBER 1



VERNAL EQUINOX 2002



ISSN 1066-1913





JAY C. FIKES SPEAKS...

interviewed by THOMAS LYTTLE

Dr. JAY C. FIKES is an anthropologist who has published extensively on Native American shamanism and entheogenic ceremonies. He has lectured and taught at several universities, and his books include *Step Inside the Sacred Circle*, co-authored with NELLEKE NIX (WYNDHAM HALL PRESS, 1989), *Carlos Castaneda: Academic Opportunism and the Psychedelic Sixties* (MILLENNIA PRESS, 1993), *Reuben Snake, Your Humble Serpent* (CLEAR LIGHT, 1996), and *Huichol Mythology* (a collection of ROBERT ZINGG'S myths, in press 2003 for the UNIVERSITY OF ARIZONA). He exploded onto the psychedelic landscape with research claiming that several scholars—including CARLOS CASTANEDA—faked data about the Huichol Indians (and other tribes) and misled the American public about psychedelic rituals, especially peyote rituals. An impeccable scholar, Dr. FIKES' search for truth in anthropology led him to record never-before-seen shamanic rituals, and print narratives relating to the "nagual," a were-body inhabited by Indian shamans and sorcerers. Dr. FIKES and I spoke in Spring of 2002, when he took time from his teaching position in Turkey.

THOMAS LYTTLE: Dr. FIKES, can you tell us a little about your childhood? What were your first exposures to Native American culture?

JAY FIKES: I grew up near the JOHN WAYNE AIRPORT in Orange County, CA. I played baseball with my friends and did well in school. Most of all I loved roaming the fields of the vast Irvine Ranch in search of snakes and the animals necessary to feed them. I kept several species of snakes as pets. My mother did not mind my having them around the house because she had worked during her college years in Kansas for Dr. BURT, who shipped snakes and other animals to schools and collectors. As a boy I was surprised that people other than my mother and my friends—who also had snakes as pets—were scared of snakes. Didn't they know the difference between harmless and poisonous species? My friends, my mother, and I did.

When I turned ten years old my parents gave me a .22 rifle. From then until 1975 I frequently hunted quail, mourning doves, and rabbits. I often hunted alone and I believe that my 14 years of experience as a hunter gave me a profound emotional connection to the Huichol and other traditional Native Americans. I remember being around eleven years old and having a rattler strike at me (but miss) when I was on a hike with other boys. I remember shooting as many as ten rattlesnakes during my many years of hunting. I ate the last rattlesnake I shot and kept its skin in my freezer, thinking I might make a belt or something with it. But I began having nightmares. Rattlers were attacking me. Perhaps two years passed before I finally decided to take the skin back to the same place where I had shot that particular rattler in 1975. After I took it back, my nightmares stopped—and I stopped hunting rattlers.

TL: These dreams bothered you enough to talk to shamans about it, later on in your life.

JF: There is more to tell about my hunting experiences, but suffice it to say that after talking with Huichol shamans about the specifics of my nightmares I realized that snakes and other animals have spirits. This insight, one that I gained from first-hand experience, is fundamental to American Indian hunting rituals. Performing those rituals shows proper respect for the animal's spirit and thereby prevents hunters and their families from illness sent by angered spirits (see my interpretation of Huichol deer hunting in my 1985 doctoral dissertation). Orthodox anthropologists evidently don't know, or don't want to admit, that there is a spirit world.

TL: Your teaching and writing focuses on truth and the search for truth in anthropology. Where did this come from?





JF: I should probably mention receiving “corporeal punishment” as a child. I remember being spanked twice as a punishment by my father and twice—I think—by my junior and senior high school coach, Mr. JOHN BLAIR, who was a Mormon. The first spanking I can remember happened when I was five or six years old. My father spanked me for lying about stealing some pop bottles in concert with another boy. What a vivid memory. I suspect the condemnation of misrepresentation and fraud expressed in *Carlos Castaneda, Academic Opportunism and the Psychedelic Sixties* is, in part, based on my being punished the first time I lied. My criticism is also consistent with the fact that I respect Indian spirituality more than anthropological theories. Although my parents were strict they also allowed me great freedom. They praised and rewarded me for reading books and getting good grades. More importantly, my father used to drop me off at road’s end to hunt by myself for hours, once or twice every weekend during my high school years.

TL: Did you see Native American Indians on TV when you were a kid? Did that influence you?

JF: My earliest memory of American Indians was derived from television. At five or six years of age I was playing “COCHISE” with my best friend, JAMES DAVID. In 1956 or 1957 we were keen on imitating the heroes of the television series *Broken Arrow*. JAMES and I decided to become blood-brothers, just like THOMAS JEFFORDS, the mail superintendent who became an Indian agent, and COCHISE, the Chiricahua Apache “chief.” In real life the friendship between COCHISE and JEFFORDS was truly instrumental in establishing peace between Anglos and Apaches in southern Arizona in the early 1870s. I probably remember becoming blood-brothers because my mother and grandmother continued to mention this incident, expressing amazement that we used

rose bush thorns to draw blood so we could smear our bloody fingers together.

TL: When did you actually meet real Indians?

JF: My first contacts with real American Indians came when I was a teenager. That summer when I was 13 years old my family took a vacation trip through a few southwestern states. Somewhere along the highway north of Santa Fe, New Mexico, our car broke down or had a flat tire. A Native American man kindly repaired it

and we took him to Santa Fe. I clearly remember having dinner with him at a Santa Fe restaurant. When I was in high school my father began working with a Lakota named Captain FLYNN. He came to our house a few times and made a positive impression on me.

TL: Tell us about your first shamanic journey on psychedelics.

JF: In the summer of 1970, I journeyed to a small village in southern México in search of entheogenic mushrooms. Reading CASTANEDA’S first book had inspired me to seek the kind of mystical experiences he had described. I bought some fresh mushrooms from an elderly Indian woman. My first experience with mushrooms was awesome. I

stayed up all night strolling through forests. I saw a black jaguar, had an experience of “magical flight” and “magical heat,” and left this mountain village the next morning after breakfast. I remember meeting many Indians in Oaxaca and San Cristobal de las Casas that summer.

TL: “Wounded Knee” and the American Indian Movement (AIM) also was protesting during this period and was in the news a lot. This was the late 1960s and early 1970s.



FIGURE 1: My adopted grandfather, the premier ritual orator at Santa Catarina, circa 1981.





JF: By the time the confrontation at Wounded Knee happened in 1973, I was very pro-Indian. By then I had read a few books besides CASTANEDA on American Indians for my college classes. It bothered me to see on television that they were having to fight for their rights. I tutored American Indians at the Pala Indian reservation in California in the summer of 1974, and briefly visited the Seri Indians of Sonora. The Seri seemed too removed from their aboriginal life-style so I decided to do my fieldwork with the Huichol. In 1975, I taught anthropology classes on VANDENBURG AIR FORCE BASE and became friendly with JUANITA CENTENO, a Chumash Indian. Once I became a graduate student at the UNIVERSITY OF MICHIGAN, I began “hanging out” with Indians. I started my research with Huichols of Santa Catarina in 1976.

TL: What religion were you raised with?

JF: My parents had me baptized in the Methodist Church. They took me to Sunday school regularly until I was about 14 years old. After that I rarely went to church. My father always hinted that his ancestors were Jewish. He eventually told me that his maternal grandfather, EDMOND ORANGE WISE, was a Jew who converted to Christianity. So I grew up with many Jewish friends and what was probably a slightly unorthodox perspective on Christianity. I remember as a teenager, my mother spoke about Bishop PIKE in a way that showed me she believed in the spirit world. For many years I questioned the relevance of Christianity, citing its lamentable historical record.

I was planning to claim conscientious objector status during the Vietnam War. President NIXON’s establishment of the lottery system made that unnecessary because my birth date corresponded to number 363 in the first lottery. In the mid-1970s, while I was a graduate student in anthropology in Ann Arbor, Michigan, I began attending FRIENDS (Quaker) meetings. I became an official member of the RELIGIOUS SOCIETY OF FRIENDS in 1982. I am still a member although I do not agree with certain of their political positions: I support our “war against terrorism” and the death penalty.

Reflecting on my 25 years of experience, observation, and study of Huichol Indian rituals and sacred sites, as well as several years of participation in some 30 NAC meetings, I find that I agree wholeheartedly with REUBEN SNAKE that Christian and American Indian religious beliefs and practices can be complementary. Let me address this issue, of syncretism, in both a personal and scholarly way. I have concluded that people who find significant similarities between beliefs

and practices in Christian and indigenous American religions are adapting to being bicultural (having a dual religious allegiance or wanting to belong to two distinct cultures). In light of geneticists lauding hybrid vigor, it seems to me that becoming a religious hybrid or eclectic should be perfectly acceptable. Yet critics of bicultural religious identity seem to outnumber advocates. Detractors of syncretism are typically religious fundamentalists, native militants, and cultural anthropologists. I am not at all interested in systematically rebutting their position. Suffice it to say that I suspect most critics of syncretism are either very comfortable being monocultural or perhaps they have not yet perceived the value of having a hybrid or eclectic religious identity. My training at the UNIVERSITY OF MICHIGAN, and subsequent contact with academic anthropologists, has convinced me that most anthropologists have emphasized identifying and interpreting the meaning of non-European aspects of American Indian religions. If pursued with a blind eye toward clear evidence of religious acculturation to Christianity, this orthodox bias in anthropology will produce an incomplete and possibly misleading view of individuals and cultures. Sometimes, as in the case of BLACK ELK, who was both an Oglala holy man and a Catholic catechist (see MICHAEL STELTENKAMP’s book *Black Elk: Holy Man of the Oglala* and PAUL STEINMETZ’s book *Pipe, Bible and Peyote among the Oglala Lakota*), this anthropological bias can involve a deliberate neglect of the Christian component of an American Indian’s personality. Such neglect of Christian influence on aboriginal American religions is also a serious problem in Huichol studies and the New Age tours they inspire (see my 1999 essay “Examining Ethics, Benefits and Perils of Tours to Mexico” in the *International Conference on Heritage, Multicultural Attractions and Tourism, Conference Proceedings* Vol. I, pp. 407–422. Edited by MERAL KORZAY *et al.*, BOSPHORUS UNIVERSITY). The problem is not simply that syncretism is understudied, or that some anthropologists may succumb to the so-called imperialist nostalgia syndrome defined by RENATO ROSALDO, in his book *Culture and Truth*. To respect the totality of somebody’s religious identity may mean recognizing that the recurrent anthropological bias—having high regard for native religions coupled with low regard for Christianity—is not an attribute of objectivity but is merely an ideological stance or perhaps a personal choice. This anthropological bias privileges one of three possible choices—which I define below as choice # 2—that are made whenever there is an obvious conflict between cultures. Most American Indians select one of these three positions: 1) Having high regard for Christian religion/low regard for native religion; 2) Having low regard for Christian religion/high re-





gard for native religion; or 3) Having high regard for both Christian and native religion. A fourth possibility, being neutral or negative about both Christian and native religion, is rarely selected by Indians. I would like to see anthropologists better prepared to understand each of these three positions. If they want to achieve a more complete and accurate understanding of a particular person (e.g., BLACK ELK or REUBEN SNAKE), or culture (e.g., Lakota or Huichol), they must try to examine impartially the kind of choices various members of a particular culture make. To respectfully explain the choices made by religious leaders in other cultures may require that we become more candid about our own religious preferences.

Like REUBEN SNAKE, I value syncretism and admire his attempt to combine valuable elements from both Christian and American Indian religions. I find syncretism a more satisfying choice than either rejecting or accepting all elements of any one religion. My participation in NAC rituals and research with Huichol shamans, including my pilgrimage to the plant entheogen called *kiéri* (see *Entheos* 1(2): 38–42), has enabled me to combine elements of Judeo-Christian and American Indian religions. Acculturation into American Indian religions has reinforced my childhood belief that snakes are not Satanic, and forced me to discard or modify certain Judeo-Christian doctrines. My preference for religious eclecticism allows me to discard elements of both tribal and Judeo-Christian dogma. I do not need to believe that JESUS CHRIST is the only begotten son of God to retain him as my role-model. I can believe in an afterlife or spirit-world without subscribing to the orthodox Christian view of heaven and hell. I do not need to believe, as traditional Huichols do, that the Sun-Father must regularly be given human (deer or cattle) blood to survive. Yet I learned from them to value the sun as a source of terrestrial life. I also learned from them that animals and people have spirits that *do* communicate with us even after death, and that peyote and *kiéri* are entheogens (plants that have intelligence and divinity). Unlike most Huichols, I take JESUS CHRIST as my role-model (my personal Lord and Savior—to use religious terms). Almost daily I pray to WAKONDA (the Winnebago name for the Great Mystery or God), to our celestial Mother and Father and to Grandfather-Fire (addressing them with their Huichol names), and offering them all cedar and tobacco, which I grow myself. I also make my prayers in JESUS CHRIST'S name, sometimes even addressing him. It has taken considerable effort for me to feel comfortable having this sort of hybrid religious identity. Probably the most important corollary of my personal transformation is that I abhor dogma, of whatever kind.

TL: Can you speak about your academic training? What prompted Huichol Indian Identity and Adaptation, your Ph.D. dissertation?

JF: I remember vividly arriving for the first time in Ann Arbor, Michigan, in January 1975 to begin my training as a cultural anthropologist. It was the middle of winter and snow blanketed the ground. At the base of the Corinthian-style columns of ANGELL HALL, where the anthropology department was located then, was written ANARCHY! in red paint. As an undergraduate at the UNIVERSITY OF CALIFORNIA AT SAN DIEGO, and later at IRVINE, I had learned a considerable amount about Marxism and anarchism so I felt I was at the “right place at the right time.” At that time the UNIVERSITY OF MICHIGAN'S anthropology department was rated first in the nation. The professors who had the greatest impact on me at the UNIVERSITY OF MICHIGAN were MICHAEL TAUSSIG, ROY RAPPAPORT, CONRAD KOTTAK, and GARY WITHERSPOON. I truly enjoyed being a teaching assistant for four semesters for CONRAD KOTTAK. He was friendly and had an encyclopedia-like grasp of anthropology as an academic discipline. I remain in touch with KOTTAK, who is one of the few cultural anthropologists I still admire. My mentor and academic advisor, ROY RAPPAPORT, died several years ago. RAPPAPORT was considered one of the world's foremost authorities on ritual and he had a profound influence on the ecological perspective on ritual evident in my dissertation, *Huichol Indian Identity and Adaptation*. GARY WITHERSPOON was a Mormon missionary to the Navajo when he met the Navajo woman who became his wife. His emphasis on understanding native cosmology and language—illustrated by his own work among the Navajo—continues to inspire me. MICK TAUSSIG was like an elder brother to me. He was also interested in shamanism and radical politics so it was natural that we would be close. I feel some regret at having lost contact with him. He reinforced my own inclination to pay careful attention to the history and structuring of economic relations in whatever culture I intend to interpret.

My doctoral dissertation chairperson, JOYCE MARCUS, was a Mayan specialist. She was interested in cosmology and ritual and was instrumental in guiding me through the difficulties inherent in dissertation writing. At the end of 1981, in my review of literature previous scholars had published about the Huichol, I expressed skepticism about the veracity of some of Dr. PETER FURST'S statements—especially about Huichol waterfall jumping being illustrative of shamanic balance. MARCUS immediately restrained my criticism of Dr. FURST, while neglecting to tell me—in her letter dated 23





March, 1982—that she was a friend of Dr. FURST. We discovered that later, during the course of my lawsuit against Dr. FURST. In that 1982 letter she warned me that my “attack will be responded to, and defenders of Furst and Myerhoff will come to their defense; everyone will overlook the original contributions to Huichol studies that you can make.” Just before I defended my dissertation—in autumn of 1984—MARCUS removed Dr. PHIL WEIGAND from my dissertation committee. I was upset about her decision because at that time I regarded WEIGAND as the foremost authority on the Huichol. WEIGAND was also critical of many aspects of the work FURST and MYERHOFF had published on the Huichol. With reference to my criticism of FURST and MYERHOFF, MARCUS was *right* in stating in 1982 that: “The field of Mesoamerican ethnology and particularly that of Huichol studies to boot is so small that you will damage your reputation before you ever get underway.” She supported her friend, Dr. FURST, and discarded my mentor, Dr. WEIGAND. She abandoned me around 1989, at the time I began asking Dr. FURST for his field notes concerning waterfall jumping.

I am not sure if it would be accurate to attribute my ability to recognize anomalies in ethnographic data to my training at the UNIVERSITY OF MICHIGAN. But then again, where else could I have developed that skill? Exercising that ability was central to my debunking of spurious elements in CASTANEDA’s portrait of Mexican Indian shamans. In my book, *Carlos Castaneda, Academic Opportunism and the Psychedelic Sixties*, I noted that neither CASTANEDA nor BARBARA MYERHOFF had field notes to support claims they made about waterfall jumping. I also mentioned that Dr. FURST had refused to produce any field notes about waterfall jumping in response to my requests to see them. I feel that my condemnation of CASTANEDA is strengthened by the fact that Dr. FURST admitted in his deposition testimony of December 19, 1996, that he *has* no field notes to support his interpretation of RAMON MEDINA SILVA’s stunts at the waterfall near Guadalajara. On page 219 of that deposition Dr. FURST stated: “There are no field notes on the waterfall incident. My photographs are my field notes. Thirty or 40 or 50 photographs that I took. It wasn’t an occasion on which you write things down.” So we have three people (FURST, MYERHOFF, and CASTANEDA) who have no field notes to help elucidate their strikingly similar accounts of Mexican Indians doing amazing acrobatic displays at waterfalls.

Being a native of southern California, I hated Michigan’s long, cold winters. I made some wonderful friends in Ann Arbor, including my dear friend, DAVID ROBBINS. My academic

training in Michigan was surely as good as it would have been anywhere else. In addition to obtaining my doctorate from the top rated anthropology department in America, living in Ann Arbor provided me with an unexpected bonus, meeting LEBRIZ TOSUNER, the woman who has been my wife since 1979. LEBRIZ and I were both enrolled in a required ethnology class taught by Professor ARAM YENGOYAN. The next year we were both teaching assistants in CONRAD KOTTAK’s American culture class. When I first noticed her, at a drinking fountain in ANGELL HALL, I thought she looked like a Latin American. I started speaking to her in Spanish but she replied in English that she didn’t speak it. Then I asked her if she was Jewish, since the vast majority of my girlfriends had been. She declared she was Turkish. I replied, “Then you must be a Sephardic (Jew).” I knew almost nothing then about Turkey. Telling the rest of the story about my years living and teaching in Turkey will fill a book.

I have not yet published my doctoral dissertation. Waiting this long to rewrite it has some advantages. I have obtained much more data on Huichol ritual and shamanism and have gradually arrived at a different perspective on Huichol ritual than the ecologically oriented one I used in my dissertation. I now believe that prior to Spanish conquest Huichol were subservient to the Cora, a more powerful tribe living to their west. In addition to being an entheogen essential to Huichol shamanism, peyote was probably supplied to the Cora by the Huichol. Because *kiéri* is a powerful entheogen native to the territory Huichols have inhabited for at least the past 1,800 years, the question I must answer in rewriting my dissertation is, “Who and what induced the Huichols to make those arduous annual pilgrimages to collect peyote?” The elaborate rituals I saw performed at aboriginal Huichol temples have a long history, one that involved Huichols making peyote pilgrimages not merely to acquire shamanic skills but also to give peyote in tribute to the Cora. My mentor, PHIL WEIGAND, shares this understanding of Huichol history.

TL: Your first book, written with NELLEKE NIX, is Step Inside the Sacred Circle. This book contains the chapter, “A Shaman Called Fool.” Can you tell us about this chapter?

JF: As I reflect on Step Inside the Sacred Circle, I see it as the beginning of my moving outside the mainstream of anthropology. In that book, I defined civilization as problematic, and I tended to romanticize American Indians. Among the narratives contained in that book, “A Shaman Called Fool” is most important because it offers an authentic first-person





account of how one becomes a shaman (set in Kwakiutl culture of the 1870s), and because it illustrates the esteem in which wolves are held throughout North America. I wanted to popularize this story, recorded by FRANZ BOAS, of how one Kwakiutl man acquired extraordinary ability in hunting and healing as a result of his act of kindness to an injured wolf.

TL: As an anthropologist, you were interested in myths and theories surrounding shamanic powers—are they real?

JF: I had noticed that there were not enough readable and accurate first-person narratives that clarified how shamanic power—to enable success in hunting, healing, warfare, divination, and sometimes in sorcery or witchcraft—is acquired. Some well-known narratives about becoming a shaman, such as the account of QUESALID recorded by FRANZ BOAS and popularized by the famous French anthropologist LEVI-STRAUSS, suggest that shamanism works because of the “pla-

cebo effect,” *i.e.*, the patient’s faith in the efficacy of the shaman’s symbols is what makes the patient well. The way in which LEVI-STRAUSS presents QUESALID’s adventures in becoming a shaman raises certain ethical questions such as, “Is deceit justified in treating a patient, if indeed that patient recovers?” While some shamans may know, or suspect, that their healing ability depends primarily on the faith their patients have in them, I am convinced that there is—sometimes at least—more to shamanism than that. “A Shaman Called Fool” makes it clear that it is the wolf spirit communicating with the shaman that makes his hunting and healing efficacious. “A Shaman Called Fool” illustrates primordial or authentic shamanism, a phenomenon in which special human ability (*e.g.*, in healing) is attributed to receiving aid from one’s ancestors, from sacred plants (entheogens), or from esteemed animal spirits. I am still fascinated by authentic first-person accounts of shamanism.

TL: What have other anthropologists said in this regard?



FIGURE 2: The Huichol shaman CATARINO sings and plays his instrument at a California library.





JF: Let me mention three other narratives that I believe exemplify authentic shamanism. "How Aua Became a Shaman" (see pages 64–69 in *Native American Autobiography*, edited by ARNOLD KRUPAT for UNIVERSITY OF WISCONSIN PRESS, 1994) is a first-person narrative that describes how this Inuit (Eskimo) man, born in 1870, obtains shamanic power from his first two tutelary spirits: a female seashore spirit (his namesake, AUA) and a shark. AUA's report is filled with references to nuances of Inuit culture. AUA interprets his birth, life, and attaining enlightenment (*i.e.*, gaining helping spirits as well as extrasensory perception or divinatory power) from within that context. It seems worth mentioning that KNUD RASMUSSEN—the man who recorded AUA's remarkable story—was, like BOAS, devoted to systematically studying one culture.

"The Man Who Ate Honey: Kiéri and the Calling of a Huichol Shaman" (*Entheos* 1(2): 38–42, 2002) is a first-person story that describes how, around 1930, a powerful plant entheogen, *kiéri*, selected my Huichol friend, CATARINO, to serve as a shaman. I believe my knowledge of Huichol religion was obvious to CATARINO and that he confided the story of his life-altering transformation, triggered on a material level by eating honey containing *kiéri* pollen, because he trusted that I would understand and accurately interpret his personal experiences, as uncanny as they might seem. So I suppose this sounds like I am putting myself in the same league with BOAS and RASMUSSEN. If it does, I ask readers to pardon my lack of humility and please read CATARINO's story anyway.

Finally I want to revive interest in the adventures of a teenager captured in 1907 by Amazonian Indians, as told in F. BRUCE LAMB's book, *Wizard of the Upper Amazon*. I had the pleasure of meeting LAMB at his home in Santa Fe, New Mexico, in 1988. At that meeting LAMB helped dispel doubts that I had about the authenticity of his book, *Wizard*. My doubts were prompted by having read anthropologist ROBERT CARNEIRO's attack, "Chimera of the Upper Amazon" (see pages 94–98 in RICHARD DEMILLE's *The Don Juan Papers*, 1980, ROSS-ERIKSON PUBLISHERS). LAMB kindly gave me a copy of his rebuttal to CARNEIRO (see "Wizard of the Upper Amazon as Ethnography," *Current Anthropology* 22(5): 577–580, October 1981) and his book, *Rio Tigre and Beyond* (NORTH ATLANTIC BOOKS, 1985). *Rio Tigre* complements and updates the life of the *mestizo* shaman, MANUEL CÓRDOVA RIOS, whose account of his several years of life spent among an Amazonian Indian tribe is presented in *Wizard*. Most notably, *Rio Tigre* provides many examples of successful healings done by RIOS. RIOS, whose amazing diagnostic ability seems

BOUNCING BEAR BOTANICALS



www.BouncingB.com

Highest Quality Entheogens
at the Best Prices

Salvia divinorum Plants
Foliage and Extracts

Amanita muscaria Varieties

Ayahwasca Products

Huge San Pedro and
Peruvian Torch Cactus Cuttings

High Quality *Sceletium*

Dried and Fresh *Calamus* Root

Mimosa hostilis Root-Bark

and Much More...

For more information visit
www.BouncingB.com
or send a catalog request to

BOUNCING BEAR BOTANICALS
PO Box 3895
Olathe, KS 66063





to have been nurtured by numerous sessions with the entheogen known as ayahuasca, had his own unique method for diagnosing and treating his patients, often with medicinal plants. I heartily recommend both books. LAMB's focus on CORDOVA RIOS' life among the Indians (the subject in *Wizard*) and after RIOS had returned to Iquitos (the focus of *Rio Tigre*) is clearly aided by his considerable knowledge of tropical eco-systems and his familiarity with published ethnographies of Amazonian tribes (but not by having done fieldwork in them). I am hoping to find similar first-person narratives that interpret clearly how people in Central Asia become shamans. I invite readers of *The Entheogen Review* to let me know about such reports.

TL: Tell us more about the shamanic "Wolf Nagual" and the Wolf-Shrines you visited.

JF: Another reason that "A Shaman Called Fool" attracted my attention was based on my own experiences among the Huichol. During my research in Santa Catarina I had visited wolf-shrines, recorded myths depicting wolves as tutelary spirits in deer, rabbit, and peyote hunting, and recorded esoteric information that explained how a few elite Huichol learned to take the wolf's form (see my 1985 dissertation). One day as I was leaving the Huichol homeland to return to "civilization," I was given some peyote to give me stamina. As we walked through a pine forest I sensed (heard and felt) wolves calling me. When I asked my compadre about it he replied nonchalantly that my experience was consistent with experiences that peyote-hunters have when they travel some 350 kilometers (one-way) to collect their sacrament. They say that the spirit of the wolf is their guide and companion. Eventually, no doubt as a result of my "blessing" by a wolf-shaman

and my visits to their wolf-shrines, I had a memorable dream in which I inhaled the breath of a wolf. Despite the significance of this dream, I do not pretend to be a shaman. I claim only to understand what they tell me about how they have become shamans.

TL: Your article about the Huichol shaman who received a blessing after eating honey that contained pollen from the sacred plant, kiéri, is outstanding. Please tell us more.



FIGURE 3: At age seven, CATARINO learned songs after ingesting honey containing *kiéri* pollen.

JF: We can simply excerpt some of what is published in my article, mentioned earlier:

As we crossed the stream there were plants called Kutamé (snake's tooth). When we came to these plants there was a honeycomb made by wasps (called huariches in Spanish and rumaste in Huichol). ...As we ate the honey we suddenly started vomiting. Our vomit was a very yellow color. ...I turned and looked up and saw a huge rock sliding down. That rock was sliding down towards us (but it was only a hallucination). The rocks were breaking apart at the same time and I saw two paths dividing. ...My cousin shouted at me, "Where are you going?" ...I continued climbing up the mountain. When I looked up at the summit I saw a boy who spoke to me: "Come on, come on." ...I followed him until we came to a hill covered with god-houses (sherikite). ...Then he gave me tacuatzi (an oblong basket containing the shaman's sacred paraphernalia) placing it on the ground in front of me. He opened the tacuatzi and everybody could see the prayer feathers. He began singing the song of húahue [T.N.: This song is used in several ceremonies such as parching of the corn, and for the bull, and when the cornfield is cleared for planting].





"Listen well," he told me.... "I am only going to give you these five verses. I am never going to give you a rope, nor a bow, nor an arrow [T.N.: "Not having a rope" means that he will never be able to grab a cacaoyari (male ancestor), not having a bow means that he will not be able to shoot an itaoqui (the spirit of a deceased shaman that appears in non-human form), not having an arrow means that he will not be an evil-doer using witchcraft]. ...I came to my senses and began to look around in every direction. ...I was completely alone, sitting with my back against a boulder. Almost all of my body was numb. After I recovered my normal consciousness I spent almost all day laying down there, overcoming my numbness.

CATARINO's experiences were life-altering. My own experiences, as well as Huichol doctrine, have convinced me that this is one powerful plant. As I mentioned in that essay, "Huichols have warned me never to eat *Kiéri*. I feel compelled to emphasize that eating any part of this plant may well be hazardous to one's health. ...*Kiéri* can punish, with serious illness or death, all those who fail to abide by their vows. When transgressions against *Kiéri* are committed, forgiveness or atonement is virtually impossible."

TL: You often mention the "Boasian Essence" in anthropology. What is this and why do you hope to revive it? How has this influenced your work?

TL: I hesitate to answer this question because I am rethinking the value of FRANZ BOAS' methods of collecting data from American Indians in light of ethical standards that have been emerging. On the positive side, BOAS recommended certain guidelines for doing anthropological research that I believe are sound. In contrast to "armchair theorists," many of whom advocated uni-linear cultural evolution, BOAS emphasized the need to do fieldwork focused on a particular culture and its geographical neighbors. This is precisely what I have been doing with the Huichol. In collecting information about another culture BOAS realized that speaking the native language was essential. Although I have learned some Huichol I am not fluent. To compensate for my deficiency, I recorded songs and sacred texts ("myths") in the Huichol language and had bilingual Huichols translate them into Spanish (a language I speak fluently). BOAS believed that obtaining an accurate interpretation of the meaning of such data entailed grasping the native perspective. If the meaning of a myth or ritual practice was unclear after it had been translated into Spanish, I always asked my translators to ask the shamans to explain more, until I understood what it meant to them.

TL: Your investigations went beyond those of BOAS, however. You actually entered the world of the shaman, and tried to become a shaman?

JF: Unlike BOAS, I attempted to understand certain esoteric Huichol beliefs by going to their sacred sites, participating in rituals and eating their sacrament, peyote. I view this approach as a corollary of his recommendation that anthropologists understand meaning from the native perspective. BOAS, with the help of a Kwakiutl named GEORGE HUNT, studied Kwakiutl culture and language for decades. Doing research within a single culture for an extended period of time is precisely what I have been doing, since 1976, with the Huichol. BOAS felt and acted with a sense of urgency about preserving aboriginal American culture. Given our federal government's ethnocentric policy of suppressing native religions, enforced from the mid-1880s until 1934, there was every reason to believe that much cultural knowledge would be lost, and it was. The Huichol and other Mexican tribes have experienced similar problems. Certain Huichol rituals, such as rabbit hunting, are only preserved on tape and in my translations.

TL: Is there anything about FRANZ BOAS that you want to criticize?

JF: Some of what BOAS did, as a part of his research among American Indians, can and should be criticized. I am particularly disturbed, given my firm belief in the spirit world, that BOAS stole many American Indian skulls and skeletons and encouraged others to do so. He also purchased human remains to sell to museums such as the SMITHSONIAN. A careful reading of his diaries and letters (see *The Ethnography of Franz Boas* by RONALD ROHNER, UNIVERSITY OF CHICAGO PRESS, 1969) reveals other questionable activities.

TL: Your 1996 book Reuben Snake: Your Humble Serpant is the biography of AIM (American Indian Movement) and Native American Church elder Reuben Snake. This book is filled with "Winnebago Wisdom," as you say. Tell us how you came to write this book.

JF: In April of 1990, when I was working as a lobbyist for the FRIENDS COMMITTEE ON NATIONAL LEGISLATION in Washington, D.C., I called REUBEN SNAKE to offer to help him persuade Congress to pass legislation to protect the religious freedom of peyotists whose way of worship had just been threatened by the Supreme Court's tragic decision in *Employment Division of Oregon v. Smith*. In late May of 1993, just





after Senator DANIEL INOUE had introduced legislation to protect the NATIVE AMERICAN CHURCH (NAC), I decided that I would go to Winnebago, Nebraska to interview REUBEN SNAKE. What prompted me to go to Winnebago was a dream I had. In it a voice told me not to go underground. I understood that message to mean that I should not go to the Huichol peyote dance, which is held at the end of May to initiate the rainy season.

The dream occurred just as I had been thinking about whether to interview REUBEN SNAKE, or to go instead to the Huichol peyote dance, which for me is full of symbolism about entering the rainy season, darkness, and the primordial underworld (Pacific Ocean). Today I see another meaning to the warning about my not going underground: it meant that I should remain publicly active during the campaign to pass what became PUBLIC LAW 103-344 (see *One Nation Under God: The Triumph of the Native American Church*). I obeyed my dream, wrote REUBEN SNAKE's biography, and helped pass P.L. 103-344, in part by doing over 20 radio interviews nationwide. The interviews I did with REUBEN SNAKE on the Winnebago reservation in late

May and early June of 1993 were all tape-recorded. Instead of explaining here the mechanics of how I edited and interpreted what REUBEN SNAKE said on those tapes I prefer to emerge from the closet—or perhaps the underground—and explain something about my belief in the reality of the spirit world.

TL: Tell us about the last days of REUBEN SNAKE and your visits with him.

JF: The last day I saw REUBEN—about two weeks before he died, on June 28, 1993—he was talking to a college class on the Winnebago reservation about the need for museums, collectors, and anthropologists to divest themselves of skel-

etons of American Indians. We did not discuss that issue, of repatriation of bones and sacred artifacts, in the book, but we had certainly talked about the spirit world. Shortly before participating in my first NAC meeting, in June of 1990, I told REUBEN about some of my “paranormal” experiences. He warned me not to discuss them publicly because few Anglos would understand. We agreed that revealing such experiences—thereby announcing my belief in spirits—before

we had passed legislation to protect the NAC might be detrimental to our cause. I have honored his request to stay underground—in the closet on this issue—until now.

TL: Tell us about your visions and the paranormal, please. This will help people partly understand what happens on psychedelics.

JF: I want to briefly describe two experiences, which happened without my having eaten any peyote, that increased my faith in the spirit world that REUBEN often talked about. About four a.m. one morning I was writing the Epilogue to the *Reuben Snake* book, pondering what REUBEN meant by declaring that the spirit of the eagle was his lawyer and

that, “The eagle is the one bird that can fly up into the face of God. He carries our message up to God.” Suddenly I was amazed that my doorbell rang, but from inside the house, just above the piano in my hallway.

At that moment I knew REUBEN's spirit was present, teaching me that it is indeed the eagle's spirit that carries our prayers up to God. I understood that the eagle-bone whistle I heard him blow in NAC meetings was like my doorbell ringing—a way of making God aware of people's prayers. One afternoon, some days later, I was writing an explanation of the significance of thunder in REUBEN SNAKE's life. His first memory was of his grandmother, a member of the Winnebago Thunder Clan, praying with tobacco to the first



FIGURE 4: REUBEN SNAKE at the Ho-chunk (Winnebago) pow-wow.





thunder that brings the life-giving rain back again each spring. His final experience on this earth was when the thunder-beings struck the earth behind his house just as he and his family completed their singing and praying. As I was writing down a quotation explaining what the anthropologist PAUL RADIN had discovered about Thunder Clan members: that they called themselves “thunderbirds because they, like the true thunderbirds, caused a drizzling rain and fog when they went about” (see FIKES 1996: 256) it began drizzling above and around my house. A few minutes later my mother arrived and immediately remarked to me how strange it was that it was drizzling at my house but it was clear everywhere else. By communicating with me, after his death, REUBEN deepened my conviction that our “deceased” relatives may help heal us and may meet us as we journey into the spirit world. REUBEN’S benevolent presence has made my life more marvelous. For that and more, I thank you brother. Given these and other experiences I have had with spirits of the “deceased,” I feel compelled to emphasize what REUBEN and others have told me about the importance of putting the bodily remains of American Indians back underground. That is where they belong. Believers in the spirit world are distressed, as I am, by the fact that so many skeletons are still trapped in museums such as the SMITHSONIAN. This is one reason that I call myself a “recovering anthropologist.”

TL: Do you think the introduction of psychedelics into American culture is a good thing? Do you feel psychedelics should be legal?

JF: Although I do not personally use marijuana I believe it should be legalized, with appropriate restrictions on driving and performing other dangerous tasks while under its influence. If I remember correctly marijuana is still classified as a Schedule I controlled substance. Both medical and recreational users of marijuana attest to its benefits and I have concluded that those benefits outweigh the harm that comes from keeping it illegal. Many Americans are not aware of certain problems associated with growing marijuana outside our country’s borders. I am particularly bothered by the harm to Huichols that continues to result from the treatment of marijuana as an illegal substance. On the one hand the Mexican army has invaded Huichol territory, sprayed Huichol cornfields where no marijuana was being grown and hassled people who were not involved in its cultivation. On the other hand, Huichol marijuana growers and their Mexican distributors are believed to have murdered rivals and those they fear might report their illegal activities. Huichols have warned me not to travel to certain areas. Some of them

believe that the journalist PHIL TRUE was killed in 1998 in Huichol territory because he stumbled onto a marijuana field. In 1986, my pilgrimage to a specific *kiéri* was considered somewhat dangerous because of its proximity to marijuana growers. Legalizing marijuana should eliminate these and other problems. Making it a legal “cash crop” would bring real benefits to many Huichol families who badly need extra income to survive—but who don’t want to take the risks entailed by illegal cultivation.

TL: Do you teach and lecture? Describe a college class with Dr. JAY FIKES.

JF: I am preparing a lecture for upper division anthropology students. I will briefly summarize several cases of fraud and invite them to comment on each of them. The first example of fraud comes from an essay in *Native American Voices, A Reader* by SUSAN LOBO and STEVE TALBOT (ADDISON WESLEY LONGMAN EDUCATIONAL PUBLISHERS, 1998). The authors of “Ethnic Fraud, Native Peoples and Higher Education” cite two studies of ethnic fraud, one in 1991–1992 at the UNIVERSITY OF MICHIGAN and one in 1988–1989 at the UNIVERSITY OF CALIFORNIA, LOS ANGELES. Only about twenty percent of all students claiming to be American Indians or Alaska natives could produce documentation proving that they were in fact members of a federally recognized tribe. I tell my students that somebody I knew in 1976–1978 at the UNIVERSITY OF MICHIGAN encouraged me to falsely claim, as he or she had done, that I was an Indian. Of course I did not make such a false claim.

TL: So you emphasize integrity and keeping to the facts in a scientific manner, and recording narratives without emphasis. And to avoid fraud or the appearance of fraud. A “sacred trust with history,” you try to impart this attitude in your students, right?

JF: Yes I do, and I am still disturbed that fraud-tolerance is so widespread in academia. Another study of ethnic fraud, a 1993 survey of UCLA students, showed that only about 15% could prove they were enrolled in a federally recognized Indian tribe. I encourage my students to think about what difference this magnitude of fraud in “higher education” might have on bona fide Indian students, and why non-Indians would misrepresent themselves (basically to get grant and scholarship money set aside for Indians), and what should be done about it (proof of state or federal tribal enrollment should be required to qualify for college admission or funds). I also have students discuss the motive and consequences associated with FRANZ BOAS having misrepresented himself





as a “chief” in 1886; at the first isolated Kwakiutl settlement he visited. BOAS used such self-aggrandizement to receive more favorable treatment from people who did not know or trust him. I ask them to discuss the pros and cons of this “white” lie.

TL: Wasn't the famous anthropologist MARGARET MEAD accused of fraud?

JF: She did misrepresent herself and she was fooled by two Samoan hoaxers she relied upon as “informants.” She became BOAS’ most famous student, and I tell my students to read what I said about her in my interview with SANDY McINTOSH (www.sustainedaction.org). In that interview I endorse DEREK FREEMAN’s debunking of MARGARET MEAD’s globally celebrated conclusion—that a stress-free adolescence facilitated by “free love” existed in Samoa in the 1920s. I cite the hostile reception FREEMAN was given by anthropologists who united behind MEAD and attacked him. I explain that his research proved conclusively that two of MEAD’s adolescent female “informants” conspired to mislead her about Samoan sexual practices—see page 161 of MARGARET MEAD’s book *Blackberry Winter* (POCKET BOOKS, 1975) and page 67 of DEREK FREEMAN’s book *Margaret Mead and the Heretic* (PENGUIN BOOKS, 1996). I tell them that MEAD purposely concealed/lied about the fact that she was married. I ask them: did she do this in order to establish rapport with the adolescent females she relied upon for information about Samoan pre-marital sexual practices? Was her deceit repaid by theirs toward her? What were the pros/cons of MEAD misrepresenting herself? Should they follow the example of BOAS and MEAD when they do fieldwork? How important are trust

and rapport in doing fieldwork? This discussion sets the stage for evaluation of CARLOS CASTANEDA. What were the motives and the consequences for him falsely claiming to have become a sorcerer’s apprentice? Should anthropologists condemn CASTANEDA’s hoaxing and his “research” methods and conclusions? Should anthropologists retract their denunciation of DEREK FREEMAN’s well-documented expose of MEAD?



FIGURE 5: Huichol shaman sucked out the object causing a patient’s illness.

TL: What are the basic issues here?

JF: The basic ethical question is under what circumstances and for what reasons is any misrepresentation of self ever justified? Which goals are “noble” enough to exonerate people who use fraud? Another question I ask them to consider is this: given the fact that professional anthropologists do not or can not enforce any ethical standards—I remind my students that the Ethics Committee of the AMERICAN ANTHROPOLOGICAL ASSOCIATION was disbanded several years ago—then for what reasons should anybody take *any* of their publications seriously? I remind my Turkish students that they have a special tense in their language, that clearly distinguishes first-hand observation and experience from hearsay.

What safeguards or rules do American anthropologists currently use in order to differentiate accurate research from hearsay—which may well include fraud and undocumented ethnographic anomalies. Citing as an analogy adopting a policy of having college students submit proof of their ethnic identity (as advocated by the authors of “Ethnic Fraud, Native Peoples and Higher Education”), I ask them if there is a need to adopt a policy requiring that field notes or recordings be produced to support claims about data presented in doctoral dissertations, or to authenticate publications where anomalous data (such





as the sensational waterfall jumping described by FURST, MYERHOFF, and CASTANEDA) are presented. Speaking of field notes, I tell them what I wrote earlier (FIKES 1993: 57), that when UCLA's resident expert on Yaqui Indians, Professor RALPH BEALS, asked CASTANEDA to see his field notes, describing his conversations and observations of don JUAN, CASTANEDA never came back. Just imagine how different our world would be if there had been a UCLA departmental policy requiring that field notes be produced prior to granting an anthropology doctorate.

TL: *You have just cited what is your most famous and controversial book, Carlos Castaneda: Academic Opportunism and the Psychedelic Sixties. This book accuses FURST, MYERHOFF, and CASTANEDA of academic fraud. A lawsuit resulted, with you suing FURST for defamation of character and for tortious interference with your book.*

JF: This is a complicated issue. I'd prefer that interested parties write to me to obtain a copy of the legal brief surrounding this case, as prepared by my legal team: MODRALL, SPERLING, ROEHL, HARRIS, and SISK. The title of the brief is *The State of New Mexico Court of Appeals, No. 20,717 : Jay Courtney Fikes, Ph.D. [Plaintiff] vs. Peter T. Furst, Ph.D. [Defendant]*. People requesting that brief should write to JAY FIKES, POB 517 Carlsbad, CA 92018-0517, and include a check for \$5.00 to cover my costs of copying and postage.

TL: *There are a lot of rumors surrounding this lawsuit, which directly pertains to your book on CARLOS CASTANEDA. I'd like to quote "The Summary of Facts" from your brief. Is this okay?*

JF: Yes, go ahead with the quote.

TL: *Quoting from page 2 of your legal brief under the title "Summary of the Facts" we read:*

From 1976 to 1982, Dr. Fikes intensely studied and lived among the Huichol and discovered that many of Dr. Furst's earlier representations concerning the Huichol, including those representations relating to peyote enemas and waterfall jumping, could not be verified. (R.P. 356-57) [*Refers to official court record of documents relevant to FIKES' appeal.*]. After Dr. Furst denied several requests to produce field-notes, Dr. Fikes took steps to publish his observations and correct Dr. Furst's earlier observations (R.P. 358-61). These observations were set forth in a manuscript titled *Carlos Castaneda: Academic Opportunism and the Psychedelic Sixties*, which Dr. Fikes sought to publish with Madison Books (R.P. 361-62).

This present lawsuit is the end result of Dr. Furst's relentless efforts to prevent Dr. Fikes from correcting the record concerning the Huichol and to destroy Dr. Fikes anthropological career.

It is a sad day when two distinguished scholars have to face off in court, over religious anthropology.

JF: I don't mind admitting that I have suffered a lot from the many defamatory statements Dr. FURST has made about me. I feel strongly that my reputation, as well as the righteousness of bona fide Huichol shamans, will be vindicated as the truth emerges through this lawsuit.

TL: *Thank you Dr. FIKES. This has been a very enjoyable chat. God bless you.*

JF: I've enjoyed it. I hope the Creator blesses you and the readers of *The Entheogen Review*. ☉

SACRED SUCCULENTS

Plants and Seeds

Various *Ariocarpus*,
Epithelantha, *Pelecyphora*,
obscure *Trichocereus* species
including new hybrids and
crustate/monstrose San Pedros and others,
Turbinicarpus, *Aloe*, *Bursera* (source of copal),
Delosperma, *Ipomoea*, *Pedilanthus*, *Scelotium*,
and more!

We also offer an extensive guide
to grafting cacti and other succulents.
Our catalog is fully illustrated, and loaded with
ethnobotanical and horticultural information.
Please send \$2.00 to receive a catalog
and additional rare plant & seed
supplements throughout the year.

Sacred Succulents
POB 781 (Dept. ER)
Sebastopol, CA 95473





JOURNEY INTO THE REALM OF IBOGAININE

by INFINITE EYES

Back in 1964, when psychedelic exploration was still legal, I obtained three doses of ibogaine. I had previously been doing extensive exploration with LSD, peyote, DMT, and mescaline, both in my laboratory as chief alchemist for the LEAGUE OF SPIRITUAL DISCOVERY, and internally on my own quest for illumination. Always on the lookout for new and effective ways to access God-consciousness, I was eager to try ibogaine. I had heard fascinating stories about ibogaine from the older friends who had turned me on to my first psychedelic experience with mescaline. One told of a parade of cosmic proportions. Another described a pageant of incredible detail and completely realistic visions, like watching a movie. These were some of the tantalizing descriptions presented to me about ibogaine.

LSD tends to magnify, intensify and empower the vision of a timeless moment. DMT, on the other end of the tryptamine spectrum, tends to transport one into a totally “other” realm, replete with elaborate and intensely colorful designs, strange guardian creatures, and visitations from divine messengers. Having retrieved rich treasures of spiritual secrets from the DMT realms, I was intrigued by the descriptions of ibogaine.

Looking through my anthropology books, I found passages describing members of the Bwiti cult in central Africa using *Tabernanthe iboga*, a traditional plant source for ibogaine, in ceremonies to visit their ancestors and receive instructions. In lower doses, ibogaine was said to give hunters the ability to stay motionless for many hours while they became one with the jungle.

My two intrepid cosmic companions, ALAN and RAYMOND, and myself were all enthusiastic about trying it. We decided to take it at their flat in Brooklyn Heights—a brownstone building that had fallen into disrepair—that lay on the boundary between the black and Puerto Rican neighborhoods. They had fixed the fireplace and transformed the flat into a psychedelic temple. Now assembled, we discussed the preparations. We had fasted for two days and spent the day before quietly reading, meditating, and doing yoga to ensure the best possible experience. We disconnected the phone and put a “do not disturb, meditation in progress” sign up on the door.

We each took about 800 mg of ibogaine hydrochloride, a chalky white powder with a bitter, earthy taste. We sat on mattresses arranged on a carpet around the fire. We waited one, two, three hours, and nothing happened. The fire burned low, but no one moved to build it up. The shadows grew long and night fell. Simultaneously, we all lay down, as the lethargy that had subtly been coming on grew more intense. I had no desire to move. Everything became silent and still. I felt that I was in a soft, humming, electric cocoon that gave me little “funny bone” shocks if I touched it.

I was in the middle, centered between euphoria and depression. I felt balanced. My sense perceptions were heightened. The little glow from the fire brightened the whole room. My eyes focused in a different way—clear, but taking everything in. And then the room started to spin. It was similar to an alcohol drunkenness, but with no feeling of vertigo or nausea at all. I was glad that I had fasted! The whirling increased and I felt like I was in the center of a pinwheel. Faster and faster it spun and then I was rising like a projectile through the room—great chunks of wall and brick peeling back and falling away in slow motion. I shot up into the stars: a pair of disembodied eyes wandering, searching. I was an essence—a solo awareness flying through the universe, exploring and seeking.

After an immense journey, I came to a planet. It was a sandy yellow color. I was able to project my vision down to it, and I looked around the surface of the planet. It was an inhospitable looking place; with winds strong enough to blow rocks and sand past me. It looked lethally hot and dry. I moved on. Next, I came to a dark green planet. No clouds. No seas. No mountains. It looked as though it were covered with a poisonous mold. I did not want to go any closer. I continued on through the galaxies until I arrived above a whirling vortex that was coalescing into a solar system. I watched a sun and its planets form, and came closer to observe. I was drawn to one of the middle planets. The fiery liquid surface was cooling and turning from yellow and red to black solids broken by red rivers of lava emitting flames. Slowly, the planet cooled until fumes and vapors veiled the entire surface. As I circled the planet, I sensed a long epoch of torrential rains, as water vapor formed and condensed in the upper atmo-





sphere and fell toward the burning surface, only to evaporate again long before reaching the ground. Eventually, the planet cooled and the rains arrived on the lands below. After what seemed like a long time, the clouds began to clear. I skimmed the planet now, seeing and being everything that I came across. I watched mountain chains rise and volcanoes burst, and everything subside again and again into flat plains and meandering rivers. Time and time again, mountains rose and dissolved and continents appeared and disappeared. Then this slowed down and I watched the seas and plains. All was sterile—a tan land with smoking volcanoes and no life, yet fecund and ready.

As I watched, I then saw life appear. I observed spots of green forming along the seashores. They shot along the banks, forming a green margin and then running up the rivers and tributaries like the veins in a leaf. The barren spaces between these branches of life filled with proliferating plant life. The oceans seemed to be teeming with life and then the first bug-like creatures started to crawl out on land. They spread all over, rapidly changing into a variety of insects and strange lobster-like creatures. Fern-like plants appeared. Vast varieties of life appeared and then disappeared. Elaborate life experiments succeeded one another with awesome complexity.

Then suddenly I was in a steaming swamp-like environment that looked familiar. With a sense of awe and amazement, I realized that I was watching the age of the dinosaur, and it slowly dawned on me that I was witness to the history of life evolving on the planet Earth! With a speed that defies accurate recall, life forms changed again and again, spreading and multiplying in a dizzying array of shapes and colors. Humanoid creatures appeared and soon after were hunting and then farming and building. Civilizations bloomed, spread, and subsided, like bubbles on a fermenting pond. Ages of war and conquest expressed the speed of civilization and technology. I witnessed slaughter and mayhem, torture and mutilation, rape and castration. Man's inhumanity to man was illustrated in myriad forms. I was there "in" it, feeling it as both the doer and the done to. For what seemed an interminably long time civilization rose and fell in inter-folding waves of creation and brilliant innovations in arts and sciences, only to fall in smoking ruins followed by ages of darkness.

Then, points of light appeared in the dark, interconnecting again in new waves of discovery and renaissance. Undulating waves of humanity were crashing and washing over the

planet in a succession of expansion and contraction. As I lived through this flux and change, there arose in me an awareness of the noble and brave potential of humanity and its duty as the intelligent species to protect the forests and life forms and water of the planet. I was experiencing a feeling of the sacred unity with all life. I saw the whole planet's surface as one organism inhabited by one spirit growing its forests to protect its surface and provide even moisture and temperature for all its creatures. I saw one species, humanity, as the natural intelligent guardian of all life. I realized that it was humanity's intelligence that must understand, preserve, and care for the earth's surface—and life that is its nutrient substrate, its womb, and its mother. I felt how all life was precious, interconnecting, and supportive of all other life. I dedicated my spirit not to destroy any part of this puzzle of divine mystery that is the milk of creation. Throughout, there was this balance and acknowledgment of the intertwining of opposites, the negative and positive, the base and noble. This feeling went through me as a dual aspect of one energy—total, deep, and sweeping me away on this immense journey of life's history. It was like falling in love, so entrancing was this vision.

Hours had gone by. The fire was long gone, yet this movie continued with fantastic detail, one pageant coming on the heels of another. An example of the incredible detail that *ibogaine* shows: through my constantly available "zoom lens," I was observing a French king and his retinue during a formal promenade in the gardens of Versailles. Of this large group of people in courtly splendor, one woman's dress caught my eye. I could see at great distance the hem of her dress, an intricate and tiny embroidery of inter-linked fleur-de-lis. Simultaneously, I could see both immense and complicated scenes and vistas as well as small details with great precision. On and on it went, and I never moved. This peak experience went on for at least 14 hours. I was watching scenes from the industrial revolution when the sun shown in the window. The movie continued in stronger and weaker waves, dimming in the light and finally fading out, although I know it was still going on at some internal level. Although I could move around now, I was still high and it was still going on 24 hours later. This was a long trip!

By afternoon, we were all getting pretty hungry. I decided to brave the world and pick up some food at the corner store. I exited the house, which was located on the black side of the street, and headed for a Puerto Rican store on the opposite corner. This was New York, a place where people don't usually greet strangers on the street. I walked past this old man





who glanced up and said, “Hello.” Down at the corner I met a black woman; we also greeted each other and smiled. I crossed the street and entered the store. Pretty soon I was chatting and joking with the owners, and they were putting extra fruit in my bag as gifts. As I exited the store and crossed the street upon my return I had to pass through a group of young black gang members who had just arrived. To my surprise they let me pass with no incident. What was going on? As I walked back it hit me. I knew where we all came from. We all came from the same source—the same mother. There was no difference between us. I saw it, I felt it, and I “was” it. And it was recognizable instantly by others. I had been transformed into a being at one with all other life. Racism and prejudice became incomprehensible to me after that. I knew where we all came from. We all came from the same universe: we were all one.

What I learned from this trip is that there is a new paradigm arising for humankind. Transcending mind, one finds the spirit or soul. Rejecting the bias of politics and the destructiveness of fear, one finds that life and unity and harmony are served by love. Humanity’s role as guardian of the planet becomes all too urgent as we go beyond the carrying capacity of the planet’s surface. This is the dream we must realize: to bring back the health of life and nature on this planet. Protect the womb that has borne us and still serves us. Bring back the forests, let the waters run clean, and live in love and harmony with each other. It is time to understand the roots of fear and deal with them. Let us join in a dance to celebrate life and love and rediscover the beauty of inner sacredness.

What is this stuff called ibogaine that tastes like earth and lets you see your ancestors? Is it a DNA-designed communication link to our origins? How far back are these origins? Are we visitors from space, planted here on the wings of the God-DNA? Is this cosmic panorama it reveals created to give humanity a real look at our history to understand who we are and how we are connected to the universe? One thing is certain: ibogaine is one of the true, deep psychedelics. It is flesh of the Gods. Use it with preparation, respect, and care, and you may grant yourself a taste of truth, a vision into the nature of reality and an inspiration to enter into the path of unity and knowing.

AFTER-THOUGHTS

One of richest uses of psychedelics is giving them enough time and attention to allow the sacred messages to filter through and become meaningful. A day before for preparation and one afterwards for contemplation is ideal. The peyote people would spend the morning after, for a traditional breakfast and sharing the visions they had had and finding meanings in these messages from beyond. In like manner, we can also find new meanings for these visions as the years deepen our perspectives.

So as time passed, I wondered who it could have been that was seeing the evolution of life on our planet. Was this some mystery that would just have to be accepted as is? Many years later I came across two ideas that gave new meaning and depth to these ibogaine visions. The first idea came when I read about an explorer in the Amazon questioning the chief of the Mayoruna about the purpose of all the intense psychedelic journeys that the entire tribe participated in. He said that the purpose was to go back to the beginning. The second idea came after reading JEREMY NARBY’S book *The Cosmic Serpent*. I realized that it was quite possible that the DNA molecule had an extraterrestrial origin. In fact, due to the complexity of this life-evolving molecule and the relatively short window it had in which to evolve on this earth it seems that DNA’s evolution here on planet earth may just be another geocentric earthling myth.

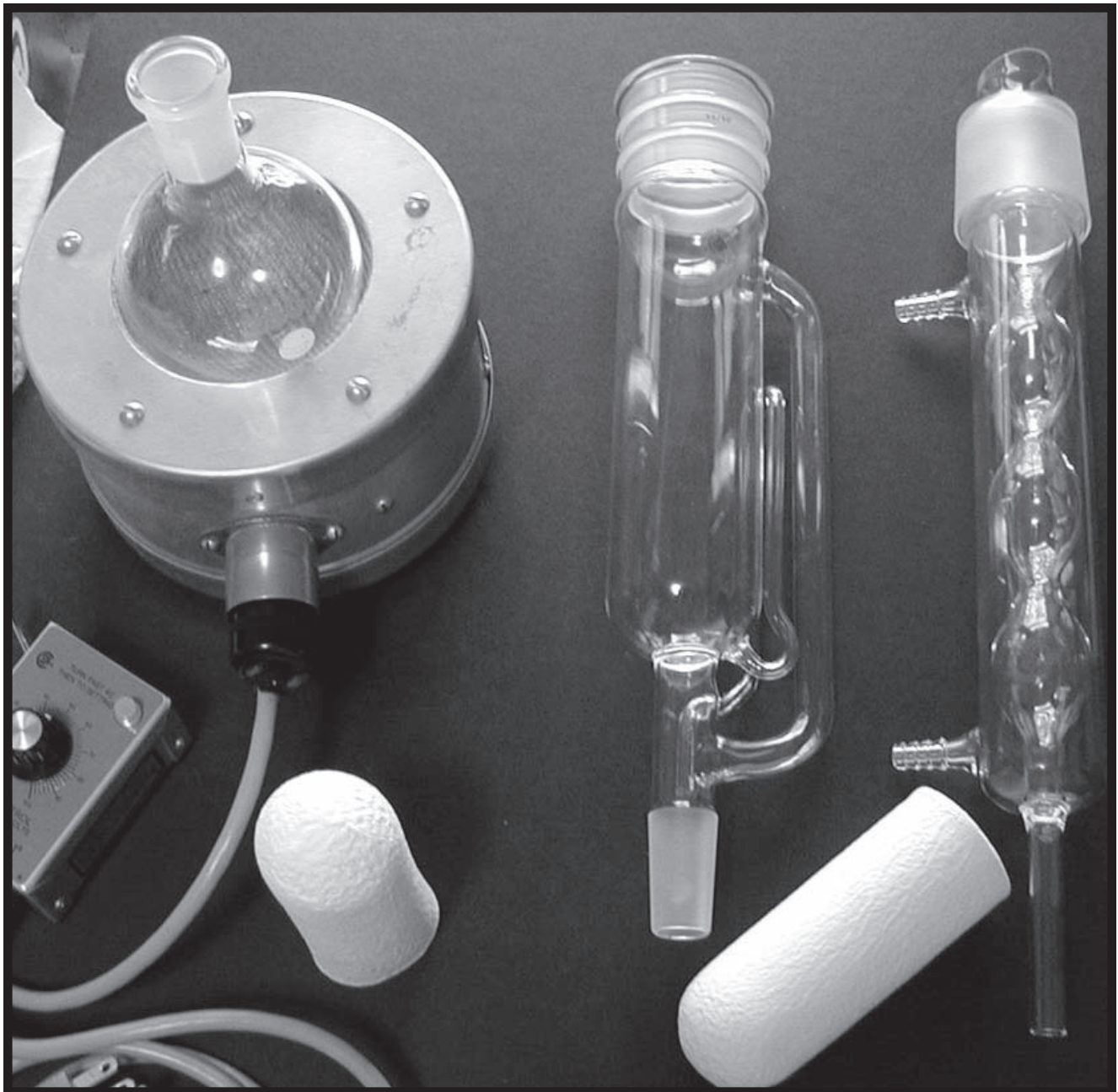
Putting these two ideas together started a process that gave a whole new meaning to my ibogaine vision. I was going back to the beginning. Going back to the beginning of life on this planet. Certainly, it was not my persona that was going back. Then what or who was going back? What was the common denominator of all living things? Who was the “I” that was observing and so intensely participating in all these lives and journeys? Suddenly I realized that the common denominator and the origin of life was the DNA that we all carry, whether it be the simplest bacteria or modern man. Now my vision took on a whole new meaning. Our consciousness predates this solar system. I had gone back to the beginning when I (and all of us) had been space-borne DNA looking for a new home in which to create life. I had been seeking through one solar system after another until I came to the nascent solar system we now call our home. Now I rushed down to the surface after waiting for eons for the conditions to be right for the formation of life. Then down I went, creating new life, evolving from the beginning into the vast mystery. ☉



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

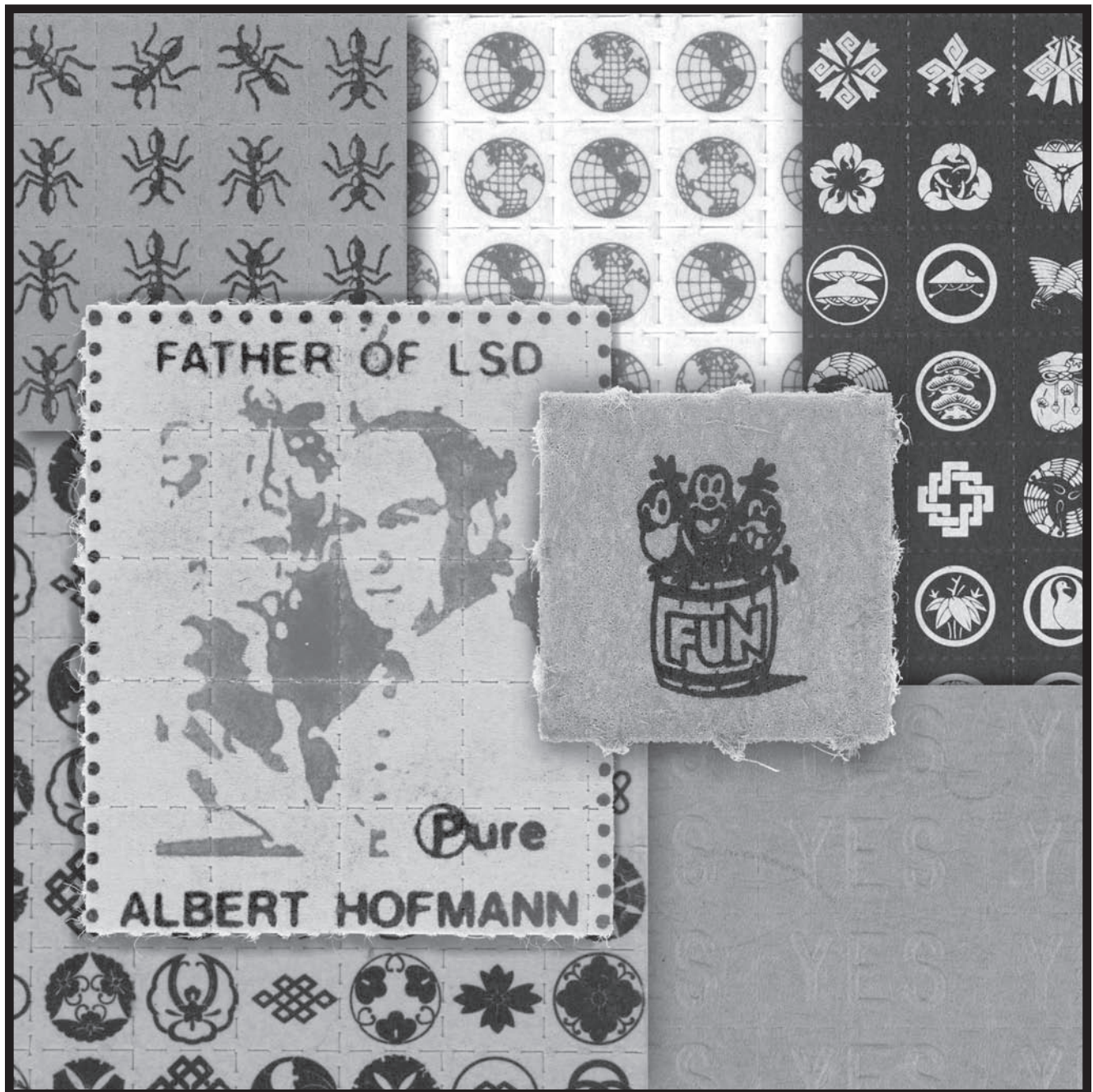
VOLUME XI, NUMBER 4 ❑ WINTER SOLSTICE 2002 ❑ ISSN 1066-1913



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

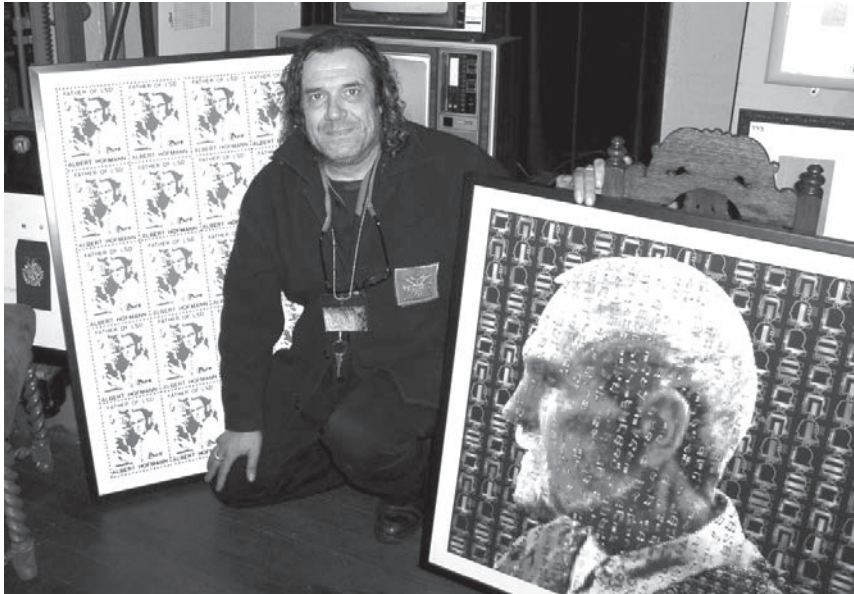
VOLUME XII, NUMBER 4 ❑ WINTER SOLSTICE 2003 ❑ ISSN 1066-1913





THE KING OF BLOTTER ART: MARK McCLOUD SPEAKS...

Interviewed by JON HANNA



MARK McCLOUD is a 50-year-old artist and former art professor who has the largest collection of LSD blotter art in the world. This art collection has caused McCLOUD to be busted (and acquitted) twice on charges of "conspiracy to distribute LSD": first in 1992, and then more recently in 2000. Having dodged a Federal conviction two times may be more unlikely than lightning striking the same spot twice. MARK told me that, historically speaking, the Feds rarely lose their drug cases: "They don't want to put up a fight unless they feel confident of a conviction." His most recent trial took place in the conservative Midwest, in Kansas City. MARK believes that the prosecutors made a strategic blunder when they argued the legal "merits" of their case during the first half of the trial, and presented the evidence during the second half. Hundreds of framed blotter art images were freshly imprinted on the jurors' minds just before they left to deliberate. It wasn't possible that they could see these as anything other than art. The judge wasn't pleased. When the verdict was read, MARK jumped up with arms open and rushed towards the jurors, as if to give them all a big hug. "Mr. McCLOUD, if there is *one* word out of you, I'll hold you in contempt and throw you in jail," justice GARY FENNER snarled. MARK considered for only a couple of seconds. He had been facing a *life* in prison, and now the judge felt that a few days in jail was some kind of threat? "Your honor," MARK spoke up slowly and clearly, "Where I'm from, when someone saves your life, you *thank* them."

With his generous heart, MARK is someone that you immediately fall in love with. His abilities as a raconteur rival SPAULDING GRAY, TERENCE McKENNA, or NICK SAND. You can listen enthralled for hours to all manner of stories, as time slips away unnoticed. For example, he recently told me about how politicians in a specific area of South America take their job more seriously than those in the United States do, because if the townspeople are displeased at the end of the politicians' terms, they will strip them naked, smear honey on their genitals, tie them to trees, and let the squirrels feast on their scrotums. I protest. But with a twinkle in his eye, McCLOUD swears that it is indeed true. And somehow, I almost believe him.

I met up with MARK at his Victorian house in San Francisco—perhaps more reasonably described as a museum, considering the high ceilings and walls with every inch covered in all manner of art. Of course, much of this was blotter art, some of which still sported the DEA evidence stickers from his past run-ins. On a rainy winter day, we chatted about psychedelic art, LSD, and some of his current projects. His new business, BLOTTER BARN, produces beautiful, gigantic giclee art prints, in signed, limited editions, of enlarged blotter hits and sheets. Talk about inducing macroscopic visions...





JON: I love this idea of the giant blotter. It's genius, really. You're gonna make your mint on it.

MARK: Yeah, we thought that every bar should have one. Here's the funny thing. I showed them at this art space the other night, and the staff—who weren't familiar with blotter—asked if they were stereograms. You know, that type of art that you sort of view with crossed eyes, and a hidden image eventually pops out of it. A lot of those images have a psychedelic blotter art feel to them.

JON: Right. Perhaps that's an example of the "mall mentality" as a means to relate to blotter art. Those stereograms used to be popular on poster art in the malls of America. So kids who didn't grow up with LSD blotter art still have a naïve way to understand it, by lumping it into the arena of stereogram art.

MARK: That's a really good analogy. And I like it that way, where people can still enjoy the images, but not have the stigma that is sometimes attached to blotter art. Or the life in prison. [laughs]

JON: Which of course brings to mind the idea that someone should put stereogram images on blotters.

MARK: Well, you know, THOMAS LYTTLE actually did one of those. He unfortunately didn't invent one, he just grabbed a computer program off of a Mac. But one of those "signed six"—the first "vanity" blotter, produced solely as a collectible due to the autographs on it—that LYTTLE did is a stereogram—this little pink thing. It's off-center, because he had to square it up to fit the format. But it's still cool.

JON: The other computer software that might be exploited in creating new blotter art is that Photomosaic™ technology developed by ROBERT SILVERS, where he takes many small images and manipulates them as components to form a larger image.

MARK: Oh yeah, I love that guy's stuff. I have a *MAD Magazine*—their "400th Moronic Issue" from December of 2000—where they used that process. They grabbed a bunch of images of past covers and other art from the 'zine and made a big head of ALFRED E. NEWMAN.

JON: Recently it was suggested to me that there may be blotter going around that doesn't contain LSD, but rather which contains ergine being passed off as LSD. What are your thoughts about that?

MARK: How would that work? How do you get ergine into a solution where one hit is enough of a dose?

JON: Well, it's supposed to be about a tenth as active as LSD is, right? So someone could certainly get 500 micrograms, or a milligram, or a bit more, onto a hit of blotter.

MARK: I think that there's another thing going on that more easily explains differences in effect from LSD. There are two stages in the completion of an LSD synthesis process. The first involves turning the ergotamine tartrate into a psychedelic oil. And then from that, the oil is refined into a crystal. And what has been the custom in the last fifteen years, is to use the oil itself, rather than taking the extra work to produce the crystal. That's what's going on.

canna
Trade.ch®2004
International Hemp Fair

March 19-21 BEABern expo Halle 210 Switzerland
www.cannatrade.ch



Internationale Hanffachmesse • Foire internationale du chanvre • Fiera internazionale della canapa • Feria internacional de cañamo

ALSO COME TO INTERHANF! • SEPTEMBER 10-12, 2004
BERLIN, GERMANY • SEE WWW.INTERHANF.COM





JON: Do you think that this is the reason that some people report that the quality of LSD is not as good as it was back in the 1960s?

MARK: That's one thing that may be contributing to such an attitude. But then there is also the dosage. Believe it or not, I think that the weakest hit I ever saw in the 1960s had to be 150 mics, or maybe about 100 mics, with some of those windowpanes. And back in those days we usually took around 500 mics. So *that's* the difference.

JON: Is there some difference chemically between the oil and the crystal? Or is this just a physical thing, like water and ice, and—if so—why would that make a difference in the effect?

MARK: The time it takes to come on to the effects from the oil is a lot longer in duration. The crystal acts faster. But, the oil is actually higher in psychedelic properties than the crystal. And that's one of the reasons that underground chemists stopped refining it to crystal. So it is the same chemical, but like you suggest with the water and ice analogy, it is in a different stage.

JON: So perhaps the stage that it is in is causing some manner of difference in how it is absorbed?

MARK: That may be possible, and that could also be why some people report that they can't get off as strongly as they used to in the 1960s. It doesn't come on as fast, and it is provided in a lower dose unit. It could be.

But here's my *other* theory about the complaints that acid isn't as good these days as it was back in the 1960s. Back then, our brains' synapses weren't all fucked up from doing a lot of cocaine. They weren't all blocked from ten years of doing bad coke.

JON: That might fit with my own experience, in that I've never done a lot of cocaine—barely any really—and I have never done a lot of speed. Now, I wasn't doing acid in the 1960s, so I can't make a comparison. But when I have done LSD, I've had *full-blown* psychedelic trips, and it has always been the same, keeping in mind some variation from set and setting of course. I have never gotten any "bad" acid, and all of the acid that I have taken has produced the exact same spectrum of effects as all of the other acid that I have taken. I sometimes get into discussions with old-timers about the "new" acid, or the "bad" acid that is on the street these days, and I

just don't comprehend what they are saying, because if I take enough of the 50-microgram (or so) hits that are available these days, I always have a full-blown psychedelic trip that is similar in effects to all of my other trips. But of course, not *all* of the old timers glorify the 1960s acid. Some who I have spoken with feel that today's acid taken in the right dose produces identical effects.

MARK: Well, you know, there are libraries of vintages from many different years, including a lot of the older stuff that was produced in the 1960s, that people still have in their collections. So it is pretty easy to compare the older stuff to the more recent hits.

JON: And what is your feeling regarding such comparisons?

MARK: That it's just the dose that people are taking. That dosage is the main difference between the so-called "good" acid of the 1960s and the so-called "bad" acid available today. People making a comparison to the stuff from the 1960s simply aren't taking a high enough dose of the currently available material. That, and perhaps their synapses are fried from coke abuse.

JON: So if you take a golden oldie on one day, and enough of some contemporary material to produce a dose of equal potency on another day, your feeling is that there really wouldn't be any difference?

MARK: Yes, I think that they would produce the same effects. They would be the same deal. But see, I'm not a snob. I do have friends that *are* real snobs about this sort of thing, and they'll only take a certain type of crystal. But I know better. And also, the effects have nothing to do with the *color* of the dose, for example, which some people still believe.

JON: That idea about the color of the dose producing different effects is related to test marketing that OWSLEY was said to have done, right? It's been said that he dyed the same crystalline material five different colors, stuck this into gel caps, and then sent it out to see what the consumer liked best. And different colors got different reviews. Red was supposed to be too mellow, green too speedy, and blue the happy medium. But it was all the same stuff.

MARK: Right.

JON: There is an appropriate quote from ABRAM HOFFER that was recently reprinted in OTTO SNOW's new book *LSD*, where





HOFFER said: “At 75 mcg some subjects react with a strong experience and others remain very tense and uncomfortable. At 100 mcg about 75 percent of normal subjects become very relaxed and remarkably free of tension. The remainder may require 200 mcg to get the same degree of relaxation. There must be a maximum degree of relaxation before the psychedelic experience is achieved; most subjects have very tense, unpleasant experiences when given too little LSD.” HOFFER said this back in 1967, so it was *known* back then that low doses produced the sort of side effects that some bullheaded old-timers attribute to what they call the “bad acid” that is produced these days. So, again, I think that it is the lower doses available on today’s market that are primarily responsible for the difference in effect, and even for the increased side effects that some of these old-timers report. As well, all of the side effects that are said to be due to the impure, or bad acid of today, were reported by some patients in the early literature from the 1950s: nausea, cramping, stimulation—this stuff is nothing new.

MARK: Now, I would say that “all acid is alike,” except for that RONNIE STARK acid. That shit was definitely from another planet. RONNIE’S acid... *forget* about it! It was like being shot out of a fucking cannon—really. And people might say, “Nah, that’s just due to the high doses.” But I don’t know that I can agree in this case. There was something about that acid—five minutes after taking it you could *hear* something happening to you, and within a half an hour you had nothing to do with this level of reality at all.

JON: Was it maybe a different chemical altogether?

MARK: No, I don’t think so. But it was something so well finished that it just coupled to you in a way unlike anything else. That’s the one that I saw change more lives than any other. Unfortunately, a lot of those people ended up in asylums.

JON: [laughs] So it wasn’t necessarily a change for the good?

MARK: No, because it was such a transforming experience that it took years for them to integrate it. I talked to poet JOHN GIORNO about this, because JOHN had tried that acid with RON, back in 1965, and he said, “RON was the walrus.”

JON: But you don’t think that this was just a dose-related thing, with people taking really high doses?

MARK: I don’t know. But I have said this to several people, and every once in a while someone will reply, “Dude, you’re

right! I tried that acid. And that was the weirdest acid that I ever took, and it was *definitely* different.” The real psychedelic art that came out—when things really transformed in the art world—was when RONNIE STARK’S acid was what was going around. Half an hour later you were on a different fucking planet, that had nothing to do with this one here. That you made it back at all, was like a miracle. It was fierce magical stuff—the stuff fables are made of. And I think that’s why the BROTHERHOOD [OF ETERNAL LOVE] was so successful, because they had that fucking incredible acid of RON’S.

I had a life-transforming experience on that acid of RONNIE STARK’S, which changed me around. I was a psychology major at the time, and by the end of that trip I had become an art major. What I thought people called “psychology” turned out to be called “art.” But, you know, English was my second language. [laughs] But that experience was really what sparked my collecting. It was my *love* for LSD that caused me to think, “Hey, I could frame one of these up and change the context.”

JON: What ever ended up happening with RON?

MARK: Well, that’s one of the great unsolved mysteries of our time. The government claimed that he died in 1984, but I’d bet he’s still around. One of the fantastic treasures of our time was that RON, apparently before he disappeared into the Italian Red Brigade, left a trunk full of acid buried in Death Valley, deep enough so that it would keep well at the low temperature it was stored at there.

JON: And that’s never been reported as having been found, right? You’re making me want to walk around Death Valley with a metal detector digging holes. [laughs]

MARK: Dude, I’m hoping that it’s gonna show up on one of those aerial photographs someday!

JON: But that story could just be urban legend.

MARK: Sure, but such legends are often based in truth. Either way, this is a good one. People who knew RON have said, “Not *one* trunk of acid, it was TEN trunks of acid.” And he was said to be that kind of a guy. When they arrested him, he was holding a Bulgarian passport in an Italian prison—they were holding him as a Red Brigade. And one of the CIA agents recognized him and had him brought back here to San Francisco, where he apparently died of that mysterious “heart attack” that they tend to get [laughs], but no one ever saw





the body. I bet they let him walk.

JON: So, the last time I saw you, we were discussing a book project that you were working on, related to blotter art.

MARK: Sure, that's my dream book, which I am still working on. It deals with the history of blotter paper as an art. We're still struggling with that, and I don't have the contract yet. I'm hoping to work with a fabulous English publisher called Sir EDWARD BOOTH-CLIBBORN EDITIONS. Sir EDWARD, who's now 84, told me that we're gonna do it. So I still have some faith. But there are possibly some legal troubles with it right now. There's potential copyright problems. How do you get away with including those images of MIKHAIL GORBACHEV in there? What's GORBY gonna think? You know, there *is* a GORBY protection league. [laughs]

JON: It seems as though, from an art historical perspective, that it is unreasonable for copyright issues to create too much of an obstacle. Perhaps with things like MICKEY. The MOUSE might be an insurmountable obstacle...

MARK: But not really... You know that WALT was expelled from the KANSAS CITY ART INSTITUTE for plagiarism? And they still haven't paid off their POOH bill. DISNEY is being sued as we speak for WINNIE THE POOH, although that's about to get settled. They never paid a cent to the copyright holder for unreported software and video sales.

Anyway, with my dream blotter book, I already have 250 pages of it produced, and Sir EDWARD told me that I can have 80 of these perfed, if I want to. They are produced in 8-flats, and he was willing to perf 10 of the flats, which is an incredible nightmare of an engineering problem, but what fun! So I have PAUL MAVRIDES as my book designer, who did the SUBGENIUS books, and then I have CARLO McCORMICK as my art hysterical writer, dealing with the aesthetic side of things, and then I will write the history side of it.

So that's who Sir EDWARD is. He did some work on *Bag One* with JOHN LENNON. He's been around forever, this old-timer. He was MARSHALL McCLUHAN's sidekick. He's got the best art book company in the world.

This editor named LIZ FARRELLY came out to a blotter show of mine in Los Angeles. She works for *ID Magazine—International Design*—and she's done a lot of books with Sir EDWARD. She worked on a book called *Highflyers* that came out in 1996, which is about the rave flyers in London. And she

saw the blotter collection and said, "Hey dude, come on out." And I said, "Yeah, I'll come on out." We were right about to produce the book, when the bust in 2000 happened. So I've had to re-initiate new contracts now, and get everyone in line.

My copyright attorney tells me that there is a realm of "found objects" that can appear in art, where you already *know* that the image is a rip-off. So we're hoping that some of these copyrighted images that have appeared on blotter art can be used in the book and that they will fall under that category of protection from lawsuits. The English even have a clause in their contracts where you have to be sure that what you are producing doesn't in some manner insult the Queen.

JON: You could publish the book in Mexico, and then you wouldn't have to worry about copyright laws at all, heh...

MARK: But that's not my focus. I'm trying to get it out there as a legitimate art form from a historical perspective. The book would be representing a couple hundred anonymous artists, so I have to give them their due respect. I want their little place in history secured. Then after that, sure, let the "vanity" blotter reign. But these original underground artists paid with their *nalgas*, you know.

JON: Are you aware of artists whose singular contribution to the art world is blotter art?

MARK: Sure. One of my dearest friends, who I collected for many years before I ever got to meet him—he was also serving a ten-year term—is FORESTER. He's a very famous guy. He did hundreds of sheets of blotter, and then got busted in the late 1980s. When he got out, I befriended him. I took him to that TIM LEARY show that we did, with TIM presiding, and he got to see all of his blotter framed up, and he couldn't believe it. So we became fast friends, and he comes over about once a month and we have serious talks. But that's all he's ever done, is blotter art. He's more of a mad scientist type who out of *need* got into the art world. But he was turned on by this guy called THE ELECTRIC BUDDHA, who had a 'zine in the Haight called *Stains on Paper*, which was published for about five years during the 1970s.

There's an idea that some of these underground blotter artists now hold to when wholesaling blank sheets. They will charge \$3.00 each if the customer is gonna dip them, and \$5.00 each if the customer is going to frame them. Some folks want to cut the customer a deal if he is going to propagate a hit, since that gives the art a good name on the street.





The Bust Book is an amazing collection of drug art. It was enjoyable to flip the pages and reminisce about which hits I had eaten or seen on the street during my younger days. Compiled by the DEA, and used as evidence against MARK McCLOUD, the facsimile edition produced by ADAM STANHOPE and McCLOUD is clearly a labor of love. Several mainstream media articles about McCLOUD's bust and acquittal at the beginning of the oversized binder (gold-foil-stamped on the cover, with an "Eye of Horus" design) provide a historical account of the case at hand. Following this, full-color reproductions from the original evidence book are carefully contained within 3-hole plastic sleeves. Each has data provided about what perfring machine was used on the blotter, the evidence number for the bust, a DEA-assigned descriptive name for the sheets, the number of hits seized, the drug content of the hits, and the date and location of the bust. The earliest busted sheet of acid is from August of 1982, with the most recent bust (aside from McCLOUD himself) being July of 2000. The date on this final bust was interesting: since McCloud himself was busted in February of that year, it would seem that the prosecution continued to collect "evidence" of McCLOUD's "guilt" even after they threw him in jail!

None of the sheets taken from McCLOUD's home had *any* LSD on them, and a few sheets seized from other locations also had no LSD on them. However, the hits that were seized that *did* contain LSD provide some interesting data on the range of potency that has been available over the last two decades or so. On the low end, there were sheets of "3-D Cubes" and "Roses" busted in Cave Junction in 1997 that only had a "trace" amount of LSD on them. Other dosed hits weighed in at 48 mics (1982), 63 mics (1986), 60 mics (1990), 37 mics (1991), 47 mics (1991), 62 mics (1992), 16 mics (1993), 23 mics (1993), 52 mics (1993), 78 mics (1993), 40 mics (1994), 51 mics (1994), 61 mics (1994), 69 mics (1994), 78 mics (1995), 63 mics (1997), 22 mics (1998), 27 mics (1998), 57 mics (1998), 22 mics (1999), 24 mics (1999), 24 mics (1999), 32 mics (2000), 51 mics (2000), with the highest dose being 107 mics (2000) for a hit of "Egyptian Eyes." Throwing out the two trace doses, this leaves 25 busts that the Feds presented specific dose data for, with an overall average dose of 48.56 mics. This is about one-third lower than the average 75 mics published by PHARMCHEM based on doses seized between 1969 and 1975, although it is worth noting that their results were calculated from a larger sampling of 2,200 doses that, when they contained LSD, ranged from 5 to 500 mics (EROWID 2003). Nevertheless, the assumption that today's hit of blotter acid is substantially less potent than that which was going around in the late 1960s through the mid-1970s seems to be borne out by the details presented in *The Bust Book*.

The format that *The Bust Book* is presented in, while historically accurate, also provides a good home where the connoisseur of contemporary "vanity" blotter can house his or her growing collection. As well, I have expanded the historical relevance of the book in the other direction, by downloading earlier representatives of blotter art in the form of "The LSD Blotter Index" (FRANZOSA et al 1987) from EROWID (www.erowid.org/chemicals/lsd/lsd_history5.shtml), which covers blotter busted from 1976 through 1986. Of course, produced as muddy black-and-white photocopies, this document collection pales compared to *The Bust Book*, but it does widen the scope.

Weighing in at around 140 printed pages, *The Bust Book* was produced as a signed, limited edition of 250 copies, and sells for \$750.00. A special premium edition, limited to a mere 10 copies, comes with a vintage "Eye of Horus" blotter art—the oldest known piece of blotter art still in existence—which is potentially worth the price of the entire book to a dedicated collector, and sure to go up in value. For information on how to order a copy of *The Bust Book*, check out www.acidartz.com. — JON HANNA

JON: You have *another* book project, however, that actually has recently been produced—*The Bust Book*, published with ADAM STANHOPE of ACIDARTZ.COM, right?

MARK: Let me tell you a little bit about *The Bust Book*. It begins with the bust of the "Eye of Horus"—you know, the "Eye in the Pyramid"—and then it goes all the way up to the bust of "Dancing Condoms." And in-between then it has numerous busts occurring throughout history in the United States, linking my collection of undipped blotters to these busts all over the U.S. What's valuable about this book, is that it is actually a history of blotter put together by the Feds. And it compares perforating machines, not just the artwork.

JON: So they can more accurately target where the undipped blotter may have entered into the market, by associating it with a specific perforation machine in a certain area?

MARK: Right. They break the history of blotter during this time into about eleven perforating machines, and then classify all of these different blotter images by associating them with specific perforating machines. Then they also provide the dosage that was on the seized street blotter, and the place and date of the seizure.

JON: Are there some busted hits in there that had the same image, but which had been perforated by two or more different machines?

MARK: Yes, thank God. What's neat about it is that you get to see that dosages on the same art also vary—there's some "Shields" in there that go down below 20 mics, and there are others that are around 80 mics. There's some other minor classifications in there too. For example, there's signed blotter, captured in King's County, from a friend of mine that has the second-largest blotter collection—a great guy called MAGIC MIKE.

JON: The interest in collecting blotter art has recently mushroomed into a huge phenomenon. There are many more people collecting it now than there were even two or three years ago.





What do you attribute that to? Is the desire to collect primarily driven by people who nostalgically look at a specific sheet, which reminds them of a certain time in their life when they were taking those hits? Or is there something else at play?

MARK: Well, preferably there *is* that association going on, and people are collecting their favorite hits. I remember being interviewed by a guy once, who works for *The Washington Post* now, and he was telling me that he had only tripped once, but it was under the pyramids at a DEAD show, and it was on an “Eye of the Pyramid” hit. Of course, when he saw a sheet of that framed up, I could see him flashback a little bit. So, I think that the beginning blotter collector does look for the one that “did it.” And then as one gets into it, the whole field becomes fascinating. Even the “vanity” blotter thing that is going on now—which never sees a drop of acid placed on it—for me, is an incredible achievement.

JON: It is indeed. On the other hand, there is a practical aspect to the “vanity” approach. These days we have hundreds of thousands of blotter images produced solely with the idea that they are only for art’s sake. Yet some people may chip off bits of this mountain and divert it to the street. In a pinch, it can be *practical* as well as alluring.

MARK: That’s the advantage of the time we are living in today. When blotter paper wasn’t considered an art form, it was a death sentence to be caught with a stack of it. And now it is kind of an honor to have a framed-up piece in your living room. It’s a good way to approach the topic without drawing a big line on a mirror.

JON: And with your BLOTTER BARN approach, there’s a whole new angle to the presentation of blotter art, taking it to an even higher level. Someday the name “McCLOUD” will be spoken in the same breath as “WARHOL.”

MARK: It’s true that I am trying to sneak them into the museums, I confess. My dream is to hang one in a museum somewhere, and have it work both ways. Have it be a valid art piece, and then, “Hey—nudge, nudge—that’s a four-way.”

JON: A *gigantic* four-way! [laughs]

MARK: I think that’s the next step to take. That’s the way to go with it and be true to my cause, which is to be an artist, and also perhaps invoke some penal reform. I’m hoping that I can eventually get one into the Vatican.

JON: What year did you start collecting?

MARK: In the late 1970s. I was still eating them back then, so my collection was kept in the freezer. And I had some that I would never eat, that ended up getting framed. But with most of them, I was scarfing them. So I kept them in the freezer for maybe the first five years of the collection. It wasn’t until I found this little old framer up on Noe Street, that I started framing them. And I only started out framing four-ways, and like nine hits—little tiny things. He didn’t know what they were. So I went to pick up a big framing job once and the shop was closed, and I thought, “*Oh fuck!* I bet this guy licked his fingers.” You know, because they were all loaded back then. I couldn’t find any undipped sheets back at that time. I was like anyone else.

JON: When I was dealing with the blotter art that I commissioned STEVEE POSTMAN to design for LSD’s 60th anniversary, some of which was signed by ALBERT HOFMANN and created as a fundraiser for EROWID and MAPS, I took a few of these autographed sheets to AARON BROTHERS to have them framed. AARON BROTHERS has a ludicrously low insurance amount per piece of art that you leave with them—something like \$200.00—that they will pay you if the trained monkeys they have working at their store mess up your art while they are framing it. Most of the 60 signed and numbered pieces that *are* available for sale have now sold, and the remainder that are available at the moment are going for \$1,500.00 each. And they will no doubt only go up in value. So I had to leave a few of these that were being framed there at the store for about a week. The manager had no idea of their *value*, right? But she clearly knew what they were used for on the street, and she thoughtfully suggested that the art be retained in the store’s safe. I think that she was worried that some hungry monkey might end up eating the art.

MARK: Right. Yeah, it was back when I saw a little hit of that HOFMANN design—you know, 20 hits of that “Father of LSD” design—that’s when I said to myself that I was going to start framing them. I included that blotter on the cover design for this issue of *The Entheogen Review*.

Anyway, I was on the board at the SAN FRANCISCO ART INSTITUTE back then, and they had this show every summer that was open to the public. As a board member, I suggested, “Since it is the 20th anniversary of the Summer of Love, I thought that we could show this.” I showed them my little blotter collection, and they said, “Cool dude.” And that’s how it happened. But you know, it was a fluke, because no one in





their right mind would have shown blotter back then. Only the S.F. ART INSTITUTE, of anyplace on the planet, would have done it. And then JACAEBER KASTOR came to that show and saw it, and asked me to do an exhibit at his gallery, PSYCHEDELIC SOLUTION, in New York.

JON: What ended up happening with that gallery? It was open in the mid-1980s, and then it closed down in the mid-1990s.

MARK: It just burnt JACAEBER out, and I can see why. He had half of the gallery dedicated to original art. He was showing people like MARK MOTHERSBAUGH, and AXEL—my favorite blood painter and silversmith, who used to do lost-wax work for H.R. GIGER and SALVADOR DALI. But then he had the other half of his gallery, where they were flipping posters. And it was the grind of the crowd flipping posters day-in and day-out that got to JACAEBER. If he had just said, “Hey, get out of here” to the poster crowd, or had done that in a separate spot perhaps, he might still be open. But the grind got him. Ten years of that grind will knock you out of the lottery.

It’s really hard to find a good art dealer. These days you can still call up JACAEBER and buy a JIMI HENDRIX watercolor from him for b’jillions, out of his living room. But it’s too bad that he couldn’t keep the gallery going. It was a perfect location—it was across from ELECTRIC LADYLAND STUDIOS. We all tripped the night of my opening, and then shut down the gallery to give PETER MAX a private viewing. He came in with this crowd of psychics, who were all telepaths. I don’t know if you’ve met that crowd yet, the telepaths, but man—they know you’re coming. They swept the place before he came in the building, to make sure that there weren’t any narcs in there. One look at you, and they know what you are thinking; they can see what you think. PETER was funneling lots of money into Congress at the time, trying to “turn on” Congress. He’s had some legal problems recently, but I like the guy. PETER’s one of my heroes. And he spends a lot of money trying to psychedelicize Congress, truly. He’s a weirdo.

I think that the interest in psychedelic art, that has been increasingly growing, is inevitable. It’s our time. The few and the proud have turned into the many. It’s left the ghetto. Slowly people have been able to *integrate* the psychedelic experience, and develop the psychedelic *individual*, and that’s what we’re seeing. It’s manifesting itself in the visual art world more. Of course, it has done this forever in the music scene, but now the visual arts are just starting to catch up. The phenomenon of blotter art as a collectible is just a reflection of the psychedelic individual’s new status in the 21st century.

JON: There’s many more of us now.

MARK: Exactly. And we’re all over in different countries. I was looking at a web page on EROWID today, and there was a donation up there from some nut in Buenos Aires, a little “Cheshire Cat” blotter image. So it’s really a worldwide phenomenon.

JON: The 1960s have been traditionally depicted and thought of by many as the psychedelic heyday. But I believe that there are *way* more people taking psychedelics right now than there ever were in the 1960s. Society in general may not see this; it doesn’t appear as explicit to them, because the radical political change is no longer as strongly associated with it, nor even the overt and “shocking” fashion statement. So psychedelic use today doesn’t draw nearly as much public attention as it did in the 1960s, but there is a lot more use actually happening. This is particularly easy to see when considering *Cannabis*, and it can be shown statistically via web page hits. For example, the web site POT-TV.NET gets over 800,000 page hits per day, and about 125,000 individual users per month. And even the more general-interest psychoactives web site EROWID.ORG recently reached around 500,000 page hits a day at their site. That is evidence of massive contemporary interest in this area.

MARK: There are many more people tripping now. I mean, suppose that there was the same amount of acid being made now as there was in the 1960s—and of course you would have to multiply this on a “per hit” basis by at least five times, considering that the doses back then were 250 to 500 mics, right? And today they are more like 50 to 100 mics. However, there are *many* more acid doses being produced now than can be accounted for by a simple multiplication by five times. There is much more acid being produced now. *Much* more. It’s turned into a world phenomenon and a major manifestation. It’s no longer just an American or a Czechoslovakian enterprise. It’s being made in many countries. The idea of Canadian acid in the 1960s was unheard of, for example.

JON: And I suspect that the interest will only continue to grow. Thanks for your contributions to this art scene MARK, and for taking the time to speak with me for *The Entheogen Review*. ☉





IBOGAINE AS THERAPY: SANDRA KARPETAS SPEAKS...

Interviewed by JON HANNA

SANDRA KARPETAS is the project coordinator for the IBOGA THERAPY HOUSE, a treatment center in Vancouver, British Columbia that uses ibogaine to combat drug addiction. They charge absolutely nothing for this service. Although it is illegal in the United States, ibogaine is not specifically scheduled in Canada.

However, even if ibogaine were legal in America, the treatment that happens at the IBOGA THERAPY HOUSE would not be allowed in the United States, as the FOOD AND DRUG ADMINISTRATION restricts the use of non-approved experimental medications. Interestingly, one of the reasons that the THERAPY HOUSE is able to use ibogaine is because they don't have doctors involved in the treatment. According to MARC EMERY, currently the sole funder of the THERAPY HOUSE, if doctors were running the therapy, various medical regulations would tie their hands and prohibit the work. Keeping the doctors uninvolved actually allows the therapeutic process to happen. Furthermore, if the THERAPY HOUSE charged for their services, there would be a completely different set of regulations that would bog down the process and make it difficult to provide the therapy.

What's being accomplished at the IBOGA THERAPY HOUSE is a well-considered and delicate dance that actually allows addicts to kick via a psychedelic treatment process. In order to protect the privacy of the individuals undergoing treatment and safeguard the healing process itself, the location of the IBOGA THERAPY HOUSE is not made public.

On a cool day in late spring I spoke with SANDRA about her initial interest in psychedelics, her work in the field of harm reduction, and how she ultimately became involved with this cutting-edge, philanthropic addiction treatment facility.



JON: When did you become interested in psychedelics?

SANDRA: Do you consider *Cannabis* to be a psychedelic? If that's the case, I was ten years old when I smoked my first joint. This was with my mother and a friend. I had bronchitis many times throughout my childhood, as well as asthma. Mom had heard that *Cannabis* might help me with my asthma, so she said, "Okay, I'm going to let you try this. But under no circumstances are you to keep using it on your own. It's going to be a supervised activity." So I smoked my first joint at age ten, but by the time I was thirteen, I was smoking pretty regularly.

JON: Did your mom smoke *Cannabis*?

SANDRA: No.

JON: She had just heard that it could be good medicinally. What was her attitude toward drugs like *Cannabis* and the psychedelics?

SANDRA: She didn't really have much information about them. She had heard all of the propaganda claiming that *Cannabis* was dangerous, so she was definitely worried about that.





YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET specializes in the development and hosting of entheogen-related web sites with an emphasis on ethnobotanical suppliers. We're also home to the largest collection of ayahuasca resources on the web.

- ▼ Hosting for ethnobotanical web sites.
- ▼ Web site development and design.
- ▼ On-line shopping cart solutions.

www.yage.net

Currently hosting sites for

The Entheogen Review

Trout's Notes

Pablo Amaringo

Luis Eduardo Luna

James Arthur

Ayahuasca.Com

EntheogenUK

and many more at

www.yage.net/hosted

JON: That takes a pretty ballsy mom to, out of a concern for her daughter's health, administer a medication that she not only felt uncertain about herself, but which also had all of the weight of anti-drug propaganda levied against it. Was she into naturopathy; did she lean toward natural remedies?

SANDRA: Not really, no. It was mostly because a friend that we had in common—who was between us in age and who acted as a very good bridge for us—was a regular pot smoker. It was through her that my mom found out about marijuana's medicinal properties.

JON: How old was your mom at that time?

SANDRA: Thirty-three.

JON: Did the *Cannabis* actually end up having any medicinal properties? Was it an effective treatment for your asthma?

SANDRA: I haven't had a problem with asthma since then. Whether that was psychosomatic or not, I don't know.

JON: Was it something that cured your asthma immediately, on the first try?

SANDRA: I don't know really, because I have been smoking it ever since. [laughs]

JON: Excellent! Of the more traditional psychedelics, which did you take first?

SANDRA: I took LSD first when I was fifteen. I was going out to a movie with some friends, and they told me about it. Of course, I had heard of LSD before that. I heard that it made you see things. I heard that it was really fun. So I decided to try it with my group of friends, and it blew me away. That's when my interest in psychedelics began to blossom.

JON: Had you heard any of the anti-drug propaganda at that time about LSD?

SANDRA: Some, but I didn't pay much attention to it, because I had also heard such propaganda about *Cannabis*, and clearly that was something very helpful and quite fun. I played with nitrous a lot when I was younger too. I remember occasions where a bunch of us kids would walk into a grocery store, clear out all the whipping cream in the dairy section, and get high in the supermarket. [laughs] However, some of my most influential and healing journeys have been facilitated by the intentional use of *Psilocybe* mushrooms.

JON: What is your educational background?

SANDRA: I don't really have any formal education. I'm self taught in the arena of drug information, although I have some very good mentors. But I've taken it upon myself to absorb as much information as I can in the areas that I'm interested in. I've taken quite a few workshops on topics ranging from harm reduction to facilitation. But most of my experience comes from being directly involved.





In 1996, I joined a group called MIND BODY LOVE. This was a raver information project based in Vancouver, whose purpose was to provide accurate, up-to-date, non-biased information about psychoactive drugs and sexual health. We set up safe spaces at raves and other events, with a focus on sharing information that could help to reduce harm associated with drug use. The spaces we set up were not just information based, but they were also there to help during the moment when people were having difficulties with their experiences. And those experiences got me interested in working with and learning more about transpersonal psychology and psychedelic psychotherapy.

Through this work, I increasingly became an advocate for harm reduction on a larger scale in Vancouver, particularly concerning young people and drug education. Due to my work in this area, I was eventually invited to host a number of workshops for young people in schools. That later turned into a project on the Sunshine Coast called the HIGHER KNOWLEDGE NETWORK. My work in harm reduction led to an interest in drug policy and cognitive liberty issues, and I became more proactive in working with the downtown East side and injection drug use. I'm a co-founder of VANDU, the VANCOUVER AREA NETWORK OF DRUG USERS, an advocacy group funded by HEALTH CANADA for which I co-wrote the proposal that got them their initial funding and who have made a number of recommendations to the City Council and the Health Board for changes in the city's policies related to IV drug use. Shortly after that, I moved to the Sunshine Coast and started doing the same kind of work, but became involved again with youth. And that's when we started doing more of the drug education workshops with young people, and hosting conferences.

JON: The difference in attitude in Canada is amazing to me. You were able to go into schools with an approach that is not abstinence-based, but rather a more realistic harm reduction focus that provides real education that kids can use. Growing up in the United States, the message is simply, "If it feels good, don't do it." The DARE program has set us back tremendously. Canada is clearly much more progressive than the United States, when it comes to drug policy.

SANDRA: Well, it took us years to establish trust with the people in charge at the schools and with the health promotion organizations. Basically we had to get to know these people as individuals, and approach them with various solid sources of information, such as the work that JOEL BROWN is doing in America with the CENTER FOR EDUCATIONAL

RESEARCH AND DEVELOPMENT on the topic of young people and drug education. We printed up that sort of information and sent packages of it out to the right people to persuade them of a more reasonable viewpoint. It didn't happen overnight. It took a lot of dialog and communication with these people to show them the need for this approach.

JON: Do you think that Canada may be receptive to this sort of approach because the government there has a much more reasonable take on health care in general? Perhaps because the government is more directly involved in health care, they actually need to come up with something practical that really works, as opposed to the United States.

SANDRA: Canada's drug strategy actually is a harm reduction strategy. A lot of people don't know that, and part of my work has been trying to educate people about that. I'll remind them that this is the case, and give them a definition for harm reduction and what it can potentially mean. Yes, our policy is different here, our health care system is different here. Because there is equal access to health care here, that then puts more of an onus on health care agencies to be proactive in finding out what works and what doesn't. But I also think that for us here, being able to jump through a lot of those hoops had to do with the people that we were forming relationships with and getting to know.

Dialog is paramount to making things work. I see the harm reduction approach as the middle path in a discussion of drug use in our culture, with prohibition on one side and promotion on the other. The definition of harm reduction has definitely changed for me over the years. It's not just about reducing harm, it's also about opening dialog. The whole concept of providing non-biased information can be a daunting task. But for me, the answer is found in the dialog that needs to take place between people involved from any particular viewpoint. We need to remember that everybody is different, and different substances will have different effects on different people.

JON: Tell me about the project that is your primary focus these days, the IBOGA THERAPY HOUSE.

SANDRA: The IBOGA THERAPY HOUSE was founded in November of 2002 by MARC EMERY, who is currently the sole funder of the project. I was hired in January of 2003. I had heard about ibogaine back in 1996. From 1997 through 1998, when I worked with VANDU, I thought that ibogaine might be very useful for some of these users, but I had no idea how





to get a hold of any. Information on ibogaine was somewhat scarce at that time, and I was also busy with a number of other projects. So as an interest, ibogaine kind of fell to the side. But I found out in December of 2002 that MARC EMERY was doing this ibogaine therapy project. I was curious, so I gave him a call. He took me on a tour of the space, introduced me to the facilitators, and showed me around. He told me what they were doing, what his intentions were with the project, how much he was willing to fund, and where he wanted to go with it. And I saw a real opportunity for growth there. He offered me a job, which I wasn't expecting. It wasn't necessarily what I was looking for, but I'm really glad that I decided to take it. I took it on as a sort of challenge, because I could see that the work had huge potential.

And now, this project has become my life. I'm very seriously dedicated to it, and to seeing that the world finds out about ibogaine. The monthly budget for the THERAPY HOUSE is about \$10,000, but that fluctuates depending on how many people we treat. We try to treat four people per month. One person per week in an individualized setting. We actually treat each person over a period of five days. It's a residential treatment, so we provide everything that they need during that time, as well as around-the-clock staff.

Within the project, I have a number of different roles. I'm the project coordinator, so I not only screen the clients for physical and psychological health issues, but also help to make the decision with them about whether or not they are ready to make this sort of a change in their lives. Ibogaine certainly is *not* a miracle cure, as has been touted by some. But it can be a powerful catalyst and tool for an ongoing program of recovery. My role as a facilitator and sitter with the client during the actual experience includes helping to prepare them for having a potent psychedelic experience, and also helping to set up the space in which it will be conducted. Basically paying attention to the "set and setting" of the whole thing. Finding out what they expect from the experience and seeing how well they are prepared to really go into that and deal with anything that might come up is definitely a factor in how beneficial the experience will be with them. So that's my role. My role is to inform and provide support.

JON: Are the clients usually lying down for the entire session, or do people want to get up, walk around, or even leave the environment of the THERAPY HOUSE?

SANDRA: Everybody is different, but most people prefer to stay lying down. Ibogaine in large doses, such as those given for addiction therapy, causes ataxia (loss of muscle coordination). So often patients can not walk around, although we have had a few people who have been able to come out and spend some time with us in other spaces in the house. For example, someone might come out into the living room and spend some time with the facilitators and have short conversations, maybe just to get a change of external scenery. But most people tend to lie down. The ibogaine is more of a facilitator in itself. It's different from LSD or MDMA therapy, where there is an active role for a therapist while the person is under the influence, in terms of opening dialog and discussing issues that may come up. The ibogaine tends to get people into a state where they focus inwardly, and it seems to act as the facilitator in itself. So a lot of our job, again, includes preparing them for the experience, and then helping them to integrate the experience afterwards. And of course we're there monitoring vital signs and helping them to go to the bathroom, or keeping them hydrated, and reassuring them that they are in a safe space and that if anything comes up where they *do* need to talk, that we're there for them.

JON: Have you seen any sort of major freakouts?

SANDRA: No, there haven't been any freakouts. I've had people who have come out of it saying that it was the worst thing that they had ever done and that they would never do it again, who then called me two weeks later saying that it was actually the *best* thing that they had ever done, and they wanted to do it again.

JON: There's a code among some of the psychedelic therapists who were working before these compounds were criminalized, that has been adopted by many underground psychedelic therapists as well, which says that the therapist must have at least one session with the substance they are providing for others, so that they can speak from a place of experience. Do you agree with this idea? And if so, what was your experience with ibogaine like?

SANDRA: That's a good question, because I did administer ibogaine to others for a few months before I had tried it myself. And I think that was valuable in terms of having an objective look at what other people were experiencing, and basing my interpretations of what was happening on user reports, which I think is quite valuable to do. But I also felt that I couldn't fully comprehend what was going on until I had my own experience with it. So I've taken *iboga* now, and





it was a very beautiful and powerful experience. I've learned a lot from it. It's definitely valuable when giving treatment to others to have some background information about what someone else *may* experience, but it's also important to be quite aware that whatever you experienced isn't necessarily what someone else is going to experience. Everybody is quite unique, and those providing treatment should honor and respect someone else's interpretation of the experience. Again, our job is to inform the process and act on a support basis, and not to try to color their experience with our own interpretations.

JON: Was the experience that you had with the pure compound ibogaine, or did you take some manner of more crude extract of *Tabernanthe iboga* root?

SANDRA: I'd like to try ibogaine hydrochloride, which is the pure compound. What I took is called the "Indra" extract, which is a total alkaloid extract. So it wasn't pure ibogaine. I took 3000 milligrams of this extract, which is less potent than pure ibogaine, and which contains additional alkaloids found in the plant's roots, other than ibogaine.

JON: It's my understanding that the Indra extract was tested a while back and shown to contain about 15 to 20% alkaloids, with about 50% of that being ibogaine (and the other 50% being other alkaloids of various activities). This would put your dose of ibogaine at about 225 to 300 milligrams. I'm not certain when those tests were done, but I'm curious if you know how long the Indra extract has been around or if it has been analyzed recently. It would be interesting to know exactly how much of what it contains these days, as I believe that the same batch of extract has been circulating for some years now. I wonder how stable ibogaine is.

SANDRA: One of the reasons that we stopped working with the Indra extract is because we don't have the answers to those questions. From what I've heard, the extract could be anywhere from 15 to 20 years old, and I don't know when the last time that it was tested was. But we haven't had any independent people test it for us. Because we aren't working with it anymore, we don't have any future plans to test it. We're working with ibogaine hydrochloride, which is a 98% pure extract. We have a certificate of analysis for that chemical, so we feel more comfortable knowing what we have is pure. I've found already that there are some differences between the Indra extract and the pure ibogaine hydrochloride. People tend to get a lot less sick with the hydrochloride; there's less vomiting and pain in the body afterwards.

JON: How much work have you done with the Indra extract, and how much of your work has been done with the pure compound?

SANDRA: We treated 16 people with the Indra extract, and then the last 15 have been with the hydrochloride.

JON: How many of those 31 people have come in for additional treatments?

SANDRA: Seven people have come for a second treatment. And we've had a few people who have requested a third treatment, but that hasn't happened yet. We have 13 people currently who have relapsed, and four of those 13 want to come in for either a second or third treatment. Out of those who relapsed, five were due to inadequate pain management.

JON: So you've had about a 58% success rate. Have people who have *not* relapsed wanted to come in for an additional treatment?

SANDRA: Yes, we've had a few. None of them have actually filed another application with us yet, but they have mentioned interest in trying it again or can see that it would be valuable maybe six or nine months down the road.

www.HerbalDistribution.com



HerbalDistribution offers a full range of herbal products for every smartshop, headshop and reformshop. If you require extra information on what we sell, or if you wish to order our catalogue, please contact us on +31 (20) 4897914 or send an e-mail to wholesale@herbaldistribution.com



HerbalDistribution.com





JON: Is that something that you would feel comfortable doing, or do you have a policy regarding repeat treatments for those who have not relapsed?

SANDRA: We've said that we are willing to offer people up to three treatments if they feel that's necessary. So we are open to having people come in for a second or third treatment.

JON: I realize that you haven't yet treated that many people, but have you seen any sort of a trend where the people who are addicted to a particular type of substance tend to have a higher or lower success rate? For example, does a heroin addict seem to respond better to ibogaine treatment than a cocaine addict?

SANDRA: Both people who are using heroin and people who are using cocaine tend to have pretty good results, although cocaine users have seemed to do better at remaining abstinent. We've had a great deal of success lately with cocaine users. Poly-substance users might be a bit more difficult. The methadone users tend to be a little harder to detox, depending on how much they have got in their systems and whether or not they have pre-existing pain issues to deal with. But even with them, ibogaine seems to be pretty effective in terms of curbing withdrawal. However, pain management issues may be a contributing factor as to why in some cases opiate addicts have a harder time remaining abstinent than cocaine addicts.

JON: What is your client screening process?

SANDRA: We request copies of medical tests: EKGs, cell blood count with differential, and a liver panel. We need to make sure that the client is healthy enough to take the medication. We check their heart because there have been a few cases where heart rates have shot up, or blood pressure has been lowered or raised, and so we need to make sure that their heart is healthy. Liver work is done because it is the liver that helps metabolize the ibogaine into noribogaine, which then remains in the system for quite a while. So we want to make sure that the client's liver is healthy enough to deal with this process. We do accept people with hepatitis C if their liver enzymes are lower than 200% above normal. Our screening also includes a whole component on finding out what their withdrawal symptoms are, what their patterns of use are, how long they've been using, how much they tend to use, whether or not they are poly-substance users, what their nutritional habits are, and whether or not they're physically active. Some of these questions are to find out about the client and where

they are at, and others are to help them in their recovery process in terms of recommending changes in their diets or to avoid potential triggers with regard to relapse issues. We want to find out whether or not they've tried any other detox options in the past or if they have been to any other treatment centers. Generally we get people for whom other treatment options have failed, but that's not the case with every client and it's not a requirement. A social support network and an aftercare plan are vital. With regard to the aftercare, it's really important to get an idea of what they plan to do. For some people that might mean going into another treatment center. For everyone, it means getting their life back together on a number of different levels. We ask about that so we can help them to make those changes or find suitable recovery options.

Before treatment, we'd like the client be clear from other medications, like antidepressants, for example. We ask what kind of medications the client is on and find out whether or not those medications are contraindicated with ibogaine. In any case, I generally ask people to taper down or stop their medications before they take the ibogaine. And as well, they need to stop their intake of the drug of abuse. How long before the treatment they should stop the drug depends on what it is. If it's heroin, generally 12 hours before. If it's methadone, 24 hours before. With cocaine, anywhere from 10 to 12 hours. It also depends on the dose they take and their frequency of use. But we definitely do require them to stop taking their drug of abuse.

JON: Has there been a problem with border crossings, when maybe a patient went into withdrawal before reaching you?

SANDRA: It did in one case, where the applicant had withheld information about a previous felony conviction. When he tried to cross the border, he was basically considered an "undesirable" and they didn't want to let him in. He had been detoxing already for a day, and then he got to Canada and was detained at the border. He was allowed to come to us for a single evening, during which we didn't have enough time to treat him because the experience itself can last from 20 to 36 hours. And we feel that the reintegration period is also quite necessary, so we didn't want to just dose him and stick him back on a plane in the morning. When he got back to the airport, he was detained from his flight because he started to go into withdrawals before getting on the plane. It was a very difficult situation for us and for him, because he wasn't able to take the treatment nor was he able to have access to the substance he was dependent upon.





JON: What percentage of the people that you treat are from Canada and what percentage of them are from elsewhere?

SANDRA: It's changed. At one point it was about 50-50. But currently it's about 60% Canadian, 40% American.

JON: Ibogaine is known to produce a moderate rise in blood pressure in about 15% of the people who take it. Do you give any sort of a "test dose" to see how the person responds to the ibogaine?

SANDRA: We administer a 100 mg dose of ibogaine before we give them a full dose, monitor their vital signs—their blood pressure, pulse, and temperature—for an hour to check for any allergic reaction. If there is such a reaction, we will abort the treatment.

JON: What is a full dose considered to be?

SANDRA: It is largely based on the person's weight. However, it also depends on the substance of addiction that we are treating for, and the person's frequency of use of that substance, and the dose that the person is used to taking. It can be anywhere from 16 to 20 mg per kg for people who are physically dependent on the chemical or chemicals that they are trying to kick.

JON: You said that the course of action of the drug can range from 20 to 36 hours. What is the average time that people are under the effects of ibogaine?

SANDRA: The average is about 24 hours, and that's in three phases. The first phase is a period of psychological exploration and dumping. A lot of random images come up, and the experience is highly visual and chaotic. The images may seem strange and unrelated to each other. That phase usually lasts anywhere from 5 to 10 hours. Phase two is where they start to get more visions that are related specifically to themselves, to their past, and to their drug use or family or other issues that they need to look at. The visions generally come in a bit slower. Based on user reports, people tend to feel that this phase of the process is more about working through their issues than the first part. The second phase can last anywhere from 10 to 16 hours. Then the third phase is coming down, where the visuals start to subside. The person is usually up for a few more hours, but just waiting to fall asleep. It depends on the individual, but that can last from another 3 to 12 hours.

JON: Are you collecting any sort of documentation during or after the experiences from your subjects?

SANDRA: We give the subjects the option to use a tape recorder during the session if they want to. We also try to keep notes regarding anything that the person says during the session, as well as anything that he or she has ingested, or any changes in vital signs. All this information is compiled in a set of treatment notes that we retain. And we always ask the people to write something about their experiences afterwards. We provide them with questions that touch on a number of different areas, regarding the mental, emotional, and spiritual effects that were experienced, as well as the person's general well being. We use the *Peak Experience Profile*, which was created by RICHARD YENSEN and FRANCO DI LEO, and the *Hallucinogen Rating Scale* developed by RICK STRASSMAN. The subjects are also expected to write a report of their experience of their treatment and of the IBOGA THERAPY HOUSE. This helps us to evaluate our program and make the changes that are needed.

JON: Do you see any side effects from the treatments?

SANDRA: Primarily there can be some nausea and ataxia. For nausea we may give Gravol®, which in America you know of as Dramamine® (dimenhydrinate). Sometimes we get people who have a rising or lowering of their blood pressure. Generally we've found that if we keep people well-hydrated beforehand, the chances of their blood pressure dropping is minimal.

JON: Some ibogaine researchers have noticed that people who undergo the treatment have a reduction in their need for sleep that can last a month or more following the treatment. The idea has been presented that this might indicated some manner of structural change that has occurred in the brain, or that there is a long-lasting metabolite of ibogaine that stays in one's system. People have reported needing only three or four hours of sleep a night. Have you seen this reaction with any of your patients?

SANDRA: I've seen it with some of them, but definitely not with all of them—very few, in fact. ROBERT GOUTAREL's hypothesis is that ibogaine may facilitate a prolonged R.E.M. experience, and there is speculation that this might delay the need for sleep. But that's just speculation. EEG brain-mapping at some of the stages of the experience of people under the influence of ibogaine may prove to be quite interesting.





JON: Two of the people who are known to have died during ibogaine treatment were women. These deaths led people to be worried that ibogaine might have a greater toxicity in females, possibly due to it being metabolized differently. That concern caused the FOOD AND DRUG ADMINISTRATION to exclude women from their 1993 approval of clinical studies with ibogaine. Are you aware of any comparative metabolism studies based on gender that have been done? Do you allow women to detox at the IBOGA THERAPY HOUSE? If so, what is the ratio of men to women who are treated?

SANDRA: Yes, we do treat women. About 40% of our patients have been women. One ibogaine treatment provider who sent us his treatment procedure did suggest that women who are having their menstrual period be excluded from treatment, including the time a week before their period. I haven't found anything that mentions *why* that may be.

JON: The only thing that I can think is that there is some concern about a woman's metabolism related to her hormone levels, but I dunno...

SANDRA: I'm waiting to find out what DEBORAH MASH has to say about that, as I believe that she is doing some work related to the metabolism of ibogaine and/or noribogaine.

JON: Have you ever had to stop a treatment based on a negative reaction from the test dose that you give?

SANDRA: Yes. Once we had someone who had already taken ibogaine in the past. We noticed a dramatic drop in her blood pressure, and had to stop the treatment. And we also had another person whose heart rate jumped to over 120 within ten minutes, and then it took about an hour for that to subside. It has been suggested that the response in this second case may have been just due to anxiety. But the patient didn't appear to have any outward signs of anxiety. And since we're not doctors, we would rather play things safe—it was such a drastic rise in his heart rate. So we have had two treatments that were aborted.

JON: What if the need for a doctor arose?

SANDRA: I'm trying to work out the possibility of having a doctor or registered nurse on hand as an observer. Not as someone who is actively involved, due to the government restrictions on that, but just there in a safety net sort of position. I'd also like to have a crash cart on site, with someone experienced in its use, in case it is needed. However, we are

currently about five minutes away from the closest hospital. We have advised them that we are providing this treatment, and we have tried to establish an emergency protocol with them. They said that if anything goes wrong, we should just call, and an ambulance would be right over. Our staff all has first aid training, too.

JON: There have been a few deaths reported from the use of *Tabernanthe iboga* root among the African tribe, the Bwiti, who traditionally use it in spiritual rituals. How many people have died from taking the plant for recreational purposes or as an addiction treatment?

SANDRA: I don't know the answer to that question. To find out the specific details regarding each of the deaths that happened during therapy sessions would be valuable. There are some questions as to whether or not these people may have died due to the concurrent consumption of other drugs *while* on ibogaine, or immediately afterwards. Such an approach could cause a potentially-lethal overdose, if they revisit their drug of abuse at their "normal" dose level. If someone was going to try and use their drug of addiction directly following ibogaine treatment, they would have to be careful to take a very small test dose to find out what their tolerance level has become. Ibogaine can highly potentiate other drugs. So far as I know, a lot of the deaths have been because of this tolerance issue in conjunction with using another drug. But there are a couple deaths that are in question. I believe that five or six people have died related in some manner to ibogaine therapy, but I don't know the exact figure.

JON: There was recently a death in England, which was noted to be the first case where a coroner actually listed the specific cause of death as ibogaine. This raised concerns that ibogaine might become scheduled in the United Kingdom. Considering Canada's connection with the U.K., are you afraid that scheduling of ibogaine over there might increase the chances that it becomes scheduled in Canada?

SANDRA: Yes, absolutely. It's something that I think about all the time, that our situation could change at *any* moment. And I think that makes our task even more urgent, in terms of helping as many people as we can now, and gathering data. So that if Canada were to threaten the scheduling of ibogaine, we could argue for its place as a licensed medicine. Or for not scheduling it. Or at least to open dialogs about the potentials, and have the government look more deeply into it before making a rash decision based on some anecdotal evidence. I haven't seen the coroner's report, so I don't really





know whether or not the death was solely due to ibogaine itself, or if there were any other drugs in the person's system. I'd like to find out more.

JON: The risk of death is probably minuscule in the proper environment. Possibly of greater concern is the potential for neurotoxic effects from ibogaine. **MARK MOLLIVER** of **JOHN'S HOPKINS** showed cytopathology in the cerebellum. **KARL JANSEN, M.D., Ph.D.** has stated that ibogaine therapy should only be used as a last resort, with hardcore addicts who have failed to kick via any other approach, due to his concerns about permanent changes that might occur in the brain. To what degree should people who take ibogaine be worried about brain damage?

SANDRA: From my knowledge of the **MOLLIVER** study, anything under 50 mg per kg was *not* shown to be neurotoxic.

That was in rats. I don't know if there have been any neurotoxicity studies in humans. I definitely hope that there will be such studies in the future, because I am very curious. Again, the dose that we give is anywhere from 16 to 20 mg per kg, with 20 being reserved for the most severe cases of addiction. We also recommend to those people who apply for our treatment that they attempt some other manner of treatment first. Not only because of potential neurotoxicity, but also because it is a very potent psychoactive experience. Not everybody is ready for that. Of course, one of the most important tasks that we have is to prepare people for that experience. But I do think that ibogaine is a better choice for those who have already exhausted other options. It also speaks well to the efficacy of ibogaine therapy if it is successful with people who have tried other treatments and failed at them; that's something that may be persuasive to researchers that ibogaine therapy needs to be looked into seriously.

MIND STATES

OAXACA

September 15–20, 2004

Oaxaca, a sun-drenched city cooled by Mexican mountain breezes, is regarded by many as a spiritual center because of the ancient Zapotec and Mixtec cities that dominate the nearby hills. It is also a multicultural center—people from all over the world come to see the arts and crafts of the 16 different indigenous groups practicing their traditional ways in the region. — IRIS DENTON, Whole Life Times, June 1998

The state of Oaxaca in Mexico is infamous due to the (re)discovery of several powerful entheogens in use by Mazatec healers in the Sierra Mazatec mountain area, including *Psilocybe* mushrooms and *Salvia divinorum*. In particular, the town of Huautla de Jiménez attracted those interested in discovering more about the native use of these visionary plants. Oaxaca City is the first stopping point in Mexico for many wishing to take the beautiful 6-hour scenic drive through a multitude of ecosystems to the Sierra Mazateca. In Oaxaca City, *curendera* **MARÍA SABINA** clearly holds the status of a folk hero—one can even find T-shirts with her face on them sold in the city square! Oaxaca is a great little city, with delicious food, friendly locals, and *tons* of art, both traditional and contemporary. It is home to the world's largest, longest-running open air market, and of course a trip to the *amazing* Zapotec ruins at Monte Albán will be part of the adventures during the **MIND STATES OAXACA** seminar. Join us in Oaxaca City! Spend a week in an intimate, relaxed setting, having stimulating conversations with the following presenters:

DEIRDRE BARRETT • BRUCE DAMER • ERIC DAVIS • ALEX GREY • ALLYSON GREY • JON HANNA • MANUEL JIMÉNEZ (tentative)
JONATHAN OTT • DANIEL SIEBERT • ANN SHULGIN • SASHA SHULGIN • ALLAN SNYDER (tentative) • MARTHA TOLEDO

Each ticket is \$1,200.00 per person. Price includes admission to all lectures and field trips, accommodations (a single space in a double-occupancy room), access to the swimming pool and hotel amenities, and delicious Mexican breakfasts and lunches (vegetarian and vegan available). Airfare and transfer to the hotel (about ten minutes by taxi) are not included. Early registration is suggested, as space is limited. Payment for ticket(s) should be sent to: Mind States, POB 19820 (Dept. ER), Sacramento, CA 95819, USA. Credit card payment available through PayPal: send money to mindstates@prodigy.net. For additional info see: www.mindstates.org.





JON: The active metabolite of ibogaine, 12-hydroxyibogamine or *O*-desmethylibogaine, which is more commonly referred to as noribogaine, is thought to stay in the system for a long time. One of the actions of noribogaine is that it elevates serotonin levels. It has been theorized that these higher levels of serotonin may be a reason why those addicts who have taken ibogaine may have an easier time practicing abstinence following their treatment. Do you know how long noribogaine stays in one's system?

SANDRA: I have heard of some studies that postulate that it may stay in the system for up to three months, but I don't know for sure. More studies on this are needed, as it is suspected that this action may contribute to ibogaine's long-lasting effectiveness in curbing cravings.

JON: Ibogaine has also been shown to reverse cocaine-induced dopamine increases. So it not only affects the serotonin system, but the dopamine system as well. It also acts as a competitive inhibitor of MK-801, binding to the NMDA-receptor complex, which has been shown to attenuate tolerance to opiates and alcohol, and reverse tolerance to stimulants. This reflects what you were saying about an addict being at great risk if he or she was to take their drug of choice at the same dose level following the treatment as was used prior to the treatment. As well, ibogaine has been shown to bind to the mu and kappa opioid receptors. So pharmacologically, there is a *lot* going on with ibogaine.

SANDRA: I'm looking for a pharmacology tutor, by the way. Perhaps I can get a student to come and explain these issues to me, because I've never studied pharmacology other than...

JON: ...applied pharmacology? [laughs] Sure, we're *all* students of that.

SANDRA: Exactly. But for me to try and speak with any legitimacy on this level is impossible, because I really don't know.

JON: Well, with that caveat in mind, I'm going to ask you to speculate anyhow. Many addicts undergoing ibogaine treatment are said to experience the benefit of not having any withdrawal symptoms, or having less intense withdrawal symptoms. To what extent do you attribute the anti-addictive properties of ibogaine on its pharmacology, and to what extent do you attribute future success with abstinence to the visionary psychotherapeutic effects? After all, people *are* going through a very intense and sometimes reflective or "life reviewing" mental process.

SANDRA: I feel that those elements are inseparable. While one can *attempt* to separate the mental, emotional, spiritual, and physical components, I don't think that we will ever be entirely successful in that process or achieve a truly balanced look at what may be going on.

JON: Over a decade ago, someone created a synthetic analogue of ibogaine that didn't produce any visionary effects, but which could theoretically still be used for its anti-addictive properties, right?

SANDRA: Yes. It's called 18-methoxycoronaridine: 18-MC, for short. But they still haven't tested it on humans. That's STANLEY GLICK's project, and I'm really interested in seeing what comes out of that.

Everyone who has undergone treatment with us has *had* a visionary experience of some form or another. Having gone through a process where they are able to look at traumatic issues in their lives and find some sort of peace within themselves around those issues—I suspect it may play a significant part in the success of the treatment.

JON: The ideas of set and setting are well known in the psychedelic community. But one of the great early LSD researchers, Dr. BETTY EISNER, proposed a third idea that didn't catch on as well. Yet I feel it is equally important, if not more so. EISNER worked with alcoholics, treating them with LSD. Her idea was that, along with "set" and "setting," there was the "matrix." The matrix relates to one's environment. The matrix could help one with the integration of the effects of the psychedelic after a trip. It could help addicts to stay clean. A potential problem is that addicts may have friends who are addicts. So you kick, now what are you going to do afterwards? What EISNER did was that she had these homes set up, where people following their treatment would live. In these halfway houses, the (hopefully) former addict would be surrounded by people who were similar to them, who were also in the process of getting the monkey off their backs. Now all of a sudden the matrix that surrounds them is a group of people who can support each other in a common goal; a new group of friends. Which leads me to ask what sort of follow-up work is done with those people who have undergone treatment at the IBOGA THERAPY HOUSE?

SANDRA: We're trying to tackle that issue on a number of different levels. Our ideal patients for therapy are those who already have factors in place that include a support matrix. So along with the ability to have good nutrition, remain in





shape physically, and related issues, we are looking for people who have a good social and home life. Because we have a lot of people who apply, in our screening process we attempt to locate those people who could potentially have the most successful outcomes based on a number of different factors. We take all of those things into consideration. It doesn't necessarily mean that we would exclude somebody from treatment based on those reasons. But for the aftercare plans it really helps us to get an idea of where the person is at beforehand. This aids us in formulating the individual's aftercare plans, so that they can work on the areas that need help. I think that it would be beneficial to have a two- or three- or four-week program at the IBOGA THERAPY HOUSE, but we can't afford that just yet.

So the way that we are trying to respond at the moment within our means is to form a network of people locally, in Vancouver. We're compiling a resource of individuals, service providers, holistic health healers, therapists, body workers, and others who are willing to help the addicts both pretreatment and posttreatment. For example, if someone has a problem with employment, but has a very good home and family life, then we could refer them to an employment counselor who knows about our ibogaine program, who knows what these people are facing, and who is coming from a well-informed position about the issues that a chemically dependent person faces. Such an employment counselor will support the addict in working toward his or her specific needs and goals. So if we can put that matrix into place, it will help the person have a better chance at a successful recovery.

JON: What are the long term goals of the project? What about the funding?

SANDRA: MARC EMERY has agreed to fund the project for an undetermined amount of time, providing the \$10,000 monthly that we need for our operating expenses. Although he is committed to the project, the future is uncertain. Something could happen to MARC where he is no longer able to continue funding the project. Or Canada might decided to schedule ibogaine. Changes could occur quickly, without any warning. I'd like to get a number of options in place, so that if anything restricted our current funding, we would be able to immediately obtain funding from other sources. We do want to apply for funding from other sources in any case. But I feel that there are a number of things that we need to get in place first, before this can happen.

I'd like to integrate the IBOGA THERAPY HOUSE into the city of Vancouver's document *A Framework for Action*, which outlines the Four-Pillars Drug Strategy that they are trying to implement. The Safe Injection Site is an example of one of the recommendations made in *A Framework for Action* that has already been put into place. Prescription heroin is another one that they are working on getting in place. In Vancouver, hopefully within two or three years, I would like to see ibogaine be the next big thing on that level. It should be included in *A Framework for Action* under "treatment," which is one of the four pillars of the city's approach to the problems with drugs. [The three other pillars are harm reduction, prevention, and law enforcement.] One of the currently proposed actions is that the city fund clinical trials for medications that may be used in detoxification and treatment, and they list levo-alpha-acetyl-methadol (LAAM) and buprenorphine as examples. But I'd like to suggest that ibogaine be included as well. So I would like to see more funding put into research and clinical trials, but then I'd also like to open up dialog with the city about them helping us to continue this program. Our program is not necessarily as stringent as a clinical research trial, but it is still providing data and treatment that is clearly valuable.

JON: Where do you see yourself five or ten years from now?

SANDRA: I'd like to see this program get off the ground and provide enough of a framework that others could work with it. I could train other people to do this kind of work. In the future, if the IBOGA THERAPY HOUSE or some incarnation of it becomes sponsored by the city, I may continue to work with it or I may train somebody else to do my job. I'd like to go to school some day and study transpersonal psychology. But I think that ibogaine's gonna follow me around for at least the next five years. And I'm committed to do it. Eventually, I'd like to work as a psychedelic therapist.

JON: Thanks, SANDRA, for taking the time to speak with me for *The Entheogen Review*. ☉

The IBOGA THERAPY HOUSE is currently only accepting applications from Canadian residents. This is related to an outcome study funded by the MULTIDISCIPLINARY ASSOCIATION FOR PSYCHEDELIC STUDIES, which will gauge the long-term effectiveness of the treatment offered via the THERAPY HOUSE, as well as via the IBOGAINE ASSOCIATION, which offers similar treatments in Mexico. For more information on this study, see MOJEIKO, V. 2004. "Developing an Outcome Study of Ibogaine Therapy," MAPS Bulletin 14(1): 7-8, or visit www.maps.org.





MODERN PSYCHEDELIC ART'S ORIGINS AS A PRODUCT OF CLINICAL EXPERIMENTATION

by R. STUART; German sources translated by SCOTT J. THOMSON

There is a common belief that hippies in the United States invented psychedelic art in the 1960s. Actually, modern psychedelic art began in Germany four decades before the "Summer of Love." This art first appeared in clinical settings, unaware of its antecedents in native societies and little influenced by earlier Western drug art from the 1800s (see Figure 1).

MESCALINE

KURT BERINGER'S 1927 book *Der Meskalinrausch* presented his study of the effects of injected mescaline hydrochloride on 32 human subjects. Subject #8 was a fine arts painter, but he did not do art during his session. However, some of BERINGER'S subjects did illustrate their written descriptions of their mescaline experiences. These subjects did not have



Figure 1: A depiction of ether-induced hallucinations. Taken from *Les Merveilles de la Science, ou Description populaire des inventions modernes* by LOUIS FIGUIER, 1867–1870.

any artistic training, but their aesthetically unimpressive sketches were the first publication of mescaline's visual imagery uninfluenced by the religious programming of Native American cacti ceremonies.

Subjects #3 and #31 were doctors who took 500 mg each, in different experiments. They both drew "trails" produced by the glowing end of a moving cigarette. Subject #31 looked at upholstery with a batik pattern of checks and squares. He then looked at a book, and the textile patterns transferred to the book and proceeded to metamorphose into the designs he represented in three drawings.

Subject #10 was a doctor who was administered 400 mg. He was inside a building looking up at light coming down through a domed concrete ceiling. Closing his eyes, he felt elevated into the dome and identified with it. "It was as if I was inside the cupola, and looking up as the light was going through. At the same time I had a sort of physical sensation of the entire construction, the ability to feel what this kind of iron/concrete construction was like from the inside." The subject drew a grating of iron slates with bronze ornaments that was part of the construction.

Subject #17 was a doctor who was given 400 mg. Looking at a rug, she commented, "The whole carpet seemed to me without sense." She drew a stylized crab, an animated form that she imagined in the carpet.

Subject #18 was a law student who took 400 mg. Either during or after his session, he illustrated the phosphenes that he produced by pressing on his closed eyes. He described, "With closed eyes there was again a strongly ordered surface of color changing like a kaleidoscope and taking on geometrical patterns that were crisscrossing as if lit up by a flashlight."

Subject #23 was a doctor who was administered 500 mg. He drew phosphenes to illustrate the following experience. "I closed my eyes and pressed on the eyeballs and saw small circling white points and later these apparitions transformed into kaleidoscope-like whirls of small red and green flecks of





color like an ocean of little pennants. Red and green played from now on until later in the afternoon, and I see only red and green in the world and I am searching for blue and yellow.” He also drew “egg-dart-molding,” which was an architectural molding with filigree ornamentation, that he imagined in the glowing band emanating from an electric lamp that was moving back and forth. The subject was shown a test pattern, designed by the Gestalt psychologist MAX WERTHEIMER, to test for the perception of illusory movement and colors. The subject recounted: “the pinnacle or apex of the triangle moved from A to B and back. There were no colors, they were gray.” The subject drew two sketches of the moving triangle.

Subject #26 was a doctor. He drew six pictures illustrating his experience with a 500 mg dose. He described what he imagined while looking open-eyed into a dark cellar. “From this black space emerged colorful swastika figures—innumerable, all of them around me, in front and back, above and below, right and left. I must have been in the middle of them. They were not actual swastika, but rather like this (indicating the drawing). And then began from the points of the hooks innumerable spirals and flashes and lines. The swastikas disappeared when the music turned on. Unusual, mostly red and green, geometrical figures appeared again in numerous places. This time they moved in pleasant rhythm, sometimes hastily, sometimes slowly, then taking on the most bizarre architectonic forms... The splendid color and rhythm melded into a certain harmony.”

STANISLAW IGNACY WITKIEWICZ (a.k.a. WITKACY) was a Polish philosopher, playwright, and artist. He obtained peyote from WARSZAWSKIM TOWARZYSTWIE PSYCHO-FIZYCZNYM (the WARSAW METAPHYSICAL SOCIETY), and later from the scientists ALEXANDRE ROUHIER and KURT BERINGER. He also got mescaline directly from MERCK pharmaceuticals. An expurgated version of his description of a peyote experience was published in his 1932 essay *Narcotics*. The censored text originally included surreal sexual imagery such as “violet sperm-jet straight in the face, from a hydrant of mountain-genitals.” Author MARCUS BOON commented: “Profane and misanthropic, Witkiewicz’s prose reads somewhat like a modernist version of Hunter S. Thompson’s” (BOON 2002). BOON speculates that WITKACY’s novel *Insatiability* may have been influenced by his peyote experiences. Apparently, WITKACY was the first modern artist to work under the influence of a classical hallucinogen. In 1928, WITKACY took “peyotl” under the supervision of Drs. TEODORA BIALYNICKIEGO-BIRULA and STEFAN SZUMAN. Dr. SZUMAN published illustrations of WITKACY’s peyote and mescaline visions in 1930. In 1990, IRENA JAKIMOWICZ published a 1928 drawing and ten pastel portraits created from 1929 to 1930 that WITKACY made under the influence of peyote, as well as three drawings and five pastel portraits he made under the influence of mescaline (see two examples, Figures 2 & 3).



Figure 2 (above). WITKACY made this 1929 portrait of NENY STACHURSKIEJ under the influence of peyote. (JAKIMOWICZ 1985, plate 143).

Figure 3 (below). WITKACY made this 1929 portrait of TEODORA BIALYNICKIEGO-BIRULA under the influence of mescaline. (JAKIMOWICZ 1985, plate 151).





In 1932 FREDERIC WERTHAM and MANFRED BLEULER administered mescaline to normal subjects to study visual hallucinations:

A good impression of these optic phenomena is given by the attempt of one subject to paint in oil a few of the scenes on the day after his mescaline test. He painted four pictures. Since it is very difficult to gain a clear realization of these visual experiences in words, and since mescaline hallucinations are of considerable psychopathological interest, two of these paintings are given here as illustrations (figs. 1 and 2). He wrote of these paintings in his retrospective account:

...A field of century plants. I have painted only one plane, but there were actually five at the same time. This is the only vision that had any apparent connection with the drug (century plants, pulque, also called mescal). The plants were in sandy fields and did not move in relation to their background, though all five planes moved separately in different directions and at different angles from the eye. (fig. 1.)

The second vision was seen while the physician played the phonograph. The background was flames. The black figures moved up black stairways. Their movements were angular and mechanical. In this case there was one background, but the stairs were, like the century plants, at different distances from me. (Fig. 2.)

In 1933 G. MARINESCO published a drawing of a hand seen under the influence of mescaline. The thumb was reduced to a pointed protrusion and the fingers were of inconsistent size.

In 1934 Dr. FRITZ FRÄNKEL, who was living in Paris after having fled the Nazis, injected a small dose of mescaline into his roommate, WALTER BENJAMIN (THOMPSON 1997). BENJAMIN drew three pictures that consisted of words about sheep and witches poetically scribbled across the page. He also produced, while under the influence of *Cannabis*, a picture of a bird.

WALTER BENJAMIN is currently an extremely popular philosopher, especially in literary circles. There are fourteen volumes of his work published in German, and five volumes of English translations published by HARVARD UNIVERSITY PRESS. One of the foremost experts on BENJAMIN is GEORGE STIENER. In Amsterdam, STIENER opened the 1997 CONGRESS OF THE INTERNATIONAL WALTER BENJAMIN ASSOCIA-

TION by giving the keynote address. The assembled congregation of scholars visibly bristled as STIENER lectured about BENJAMIN's drug usage, which went back at least to 1927, possibly even earlier. STIENER said that the eleven extant drug protocols were only the "tip of the iceberg," because BENJAMIN had hundreds of sessions with hashish and other drugs. STIENER related these sessions to BENJAMIN's obsession with BAUDELAIRE and his interest in the influence of dreams and hallucinations on art. Although STIENER emphasized that these experiments occurred before the legal prohibition, when societal attitudes were different than today, the audience was quite disturbed. The academic world fears that mentioning BENJAMIN's drug use would discredit the legitimacy of his ideas. For example, one contemporary BENJAMIN scholar—terrified that his career would be ruined if he seemed to encourage drug use—decries any public discussion of BENJAMIN's pharmacological explorations. Yet he has stated privately that he finds the topic interesting.

Only a few of the drug protocols that BENJAMIN participated in were published in English. There were a few hashish experiments scattered in the various volumes produced by HARVARD, but no mention of BENJAMIN's use of mescaline. CITY LIGHTS BOOKSTORE in San Francisco agreed to publish SCOTT J. THOMPSON's English translation of BENJAMIN's collected drug protocols. However, HARVARD UNIVERSITY PRESS owned the copyrights, and LINDSEY WATERS, Executive Editor for the Humanities at HARVARD UNIVERSITY PRESS, told THOMPSON that he would not sell publication rights to CITY LIGHTS, nor would HARVARD be interested in publishing such a compilation. WATERS said, "We are very interested in publishing translations of BENJAMIN's work, but we can not undermine BENJAMIN's reputation by making him appear to be a drug addict." It seems that JANUS-faced scholars and bowdlerizing editors are suppressing academic discussion about legitimate scientific experiments! Incidentally, BENJAMIN's preoccupation with recurrent hallucinogenic ornamental motifs may have been influenced by parallel observations by scientists (KNAUER 1913).

DRS. ERIC GUTTMANN and WALTER S. MACLAY of MAUDSLEY HOSPITAL studied art produced by psychotic patients and by mescaline subjects. Art generated by their 1936 mescaline experiments is preserved in the BETHLEM ROYAL HOSPITAL ARCHIVES AND MUSEUM in Kent, England. BETHLEM also has a collection of pictures by RICHARD DADD and other artists who suffered mental disorders.





In his 1948 doctoral dissertation for the Medical Faculty of the UNIVERSITY OF HEIDELBERG, HANS FRIEDRICH described a series of tests conducted from 1937–1938 at the PSYCHOLOGISCHEN INSTITUT DER UNIVERSITÄT BONN (Psychological Institute of the University of Bonn). The subject of the experiment was a 24-year-old student of philosophy and mathematics who spontaneously produced six drawings approximately eight hours after being injected with 300 mg of mescaline sulfate. These pictures represented the “extraordinary profusion of images powerfully charged, in part, with emotive associations so difficult to describe” that he experienced during the peak of the session. He wrote a statement about the last illustration, which he submitted along with his drawings to the test director:

What I was thinking about as I drew this illustration: Underneath matter, [there is] the Questionable, about which the skeptics argue and are at odds. Chaos, the organic, the imperfect, the inadequate. I am deeply rooted in it, unfortunately. I elevate myself up above it and strive for the realm of pure form, which is the nearest and most immediate passage into the infinite Nothingness. Everything irrational, unworldly is located here, hovering in the Nothingness. Nothingness endlessly encased and concealed inside Nothingness over and over. “God desired to look away from Himself, so He created the world.” The sense of this is completely clear to me. The diagonal line [in the illustration] is the limit of time, where space-and-timelessness begin, and into which I can consciously project myself, if I so desire. Here the Will is everything. It alone is capable of giving form to the Nothingness. Everything here is given to it for interpretation: namely Nothing[ness]!

Still remote [is] the Feminine-Maternal, which gave birth to me. Everything else behind me to the right, always in the right, corresponds to it. These unutterably lamentable figures torment themselves over the truth. What is truth? The Nothingness is true. We strive toward it as the one certain thing in death! *atastalos!* [Greek: *ατασθαλος*, reckless, presumptuous] (FRIEDRICH 1948).

LSD

In 1947, WERNER STOLL published a small sketch of an LSD-induced “tesselloptic hallucination” in the first article about the psychological effects of LSD.

GIUSEPPE TONINI and C. MONTANARI worked at the OSPEDALE PSICHIATRICO “L. LOLLI” in Imola, Italy. In 1955 they administered drugs to an artist who worked in the hospital’s occupational therapy department. The two researchers adhered to the psychotomimetic paradigm, and

described their subject as a having a normal but “slightly primitive” mind. They asked the artist to paint during his sessions with mescaline, LSD, lysergic acid monoethylamide (LAE 32), as well as with methedrine (both alone and in combination with either mescaline or LSD). He produced paintings during all sessions except the one on LAE-32. The doctors published seven of his paintings of flowers in vases and a landscape, along with a comparison drawing by a schizophrenic. They concluded, “the pictures do not contain any new elements in the creative sense, *but reflect pathological manifestations of the type observed in schizophrenia*” (TONINI & MONTANARI 1955). The researchers believed the drawings expressed the differences in the mental states elicited by the different drugs. Although the pictures did look different from each other, it would not have been possible to pick out which picture was painted in an ordinary state of consciousness.

Four prominent American graphic artists were asked by LOUIS BERLIN and his colleagues to paint under the influence of mescaline and LSD. Three subjects were disinclined to paint while peaking, preferring instead to “look and feel,” while the remaining subject “painted with great fervor and excitement.” Paintings done under the influence of a psychedelic were “works of greater esthetic value appeal according to the panel of fellow artists, but this was associated with a relaxation of control in the execution of lines and employment of color, so that both color and line were freer and bolder.” The doctors explained:

This improvement in their esthetic creativity may be explained by the following observations. The subjects became aware of “dead areas and dull colors” in their paintings and were able to modify them. There was a new feeling of unconcern about drawing in a “loose free way”, and this loosening of restraint was evident in the size, freedom of line and brilliance of colors employed in their paintings. One artist who described her approach to painting as “indirect and tentative with many changes” felt “relaxed about the mistakes in drawing” and “could cope with them in due time” while under the influence of mescaline (BERLIN et al. 1955).

During the “Draw-A-Person” test and BENDER-GESTALT doodles, the artistic style was more bizarre, expansive, and free when the subject was under the influence. The drugs caused an “impairment of the highest integrative functions” as measured by other standardized psychological instruments. These were naïve subjects “unaccustomed to the use of ‘drugs,’” so perhaps their performance on “integrative functions” would have improved with practice.





MAX RINKLE, M.D., initiated the United States' first LSD research in 1949. RINKLE (1955) reported that he and CLEMENS C. BENDA, M.D., "gave mescaline and, on another occasion, LSD to a nationally-known contemporary painter who showed a progressive disintegration in his drawings though each line showed the superior craftsman in his art."

Dr. JIŘÍ ROUBÍČEK'S 1961 book *Experimentální Psychosy* (Experimental Psychoses) described research in Prague, providing numerous drawings and paintings, including 20 color plates (see Figures 4 & 5). These pictures were by subjects under the influence of psychedelics (some of whom were well-known professional painters), and by mental patients. ROUBÍČEK'S book notes that between 1952 and 1960 at the Psychiatric Clinic of CHARLES UNIVERSITY, Czechoslovakian psychiatrists conducted "11 experiments with mescaline on healthy subjects; 130 experiments with LSD on 76 healthy volunteers and 80 experiments on 44 patients; with psilocybin 8 experiments on healthy subjects and 7 on patients; furthermore occasional experiments with other drugs, tryptamine substances and benactazine." The text's English-translation summary retains psychotomimetic terminology that characterizes psychedelics as "delirogens" that produce "toxic psychotic conditions." The art of healthy psychedelic subjects is described in comparison to schizophrenic art:

Symbolism is not so much in the foreground and composition is not so profoundly disturbed in the graphic production of volunteer painters in toxic psychotic conditions, especially following the administration of LSD,

mescaline and psilocybin. On the whole intoxicated subjects frequently present a spontaneous recording of their hallucinatory and illusionary experiences and often attempt to depict the dynamisms of abruptly alternating visions. In euphoric and hypomanic states their manual speed and available drawing space are sometimes not equal to the flood of dazzling perceptive changes. The expressionistic exaggeration and caricature of some elements in the drawings are reminiscent of the productions from the prehistory of graphic art in which space and time are not yet mastered. Another common feature is the immediacy and directness of the creative product. If a certain regression may be inferred it is one to archetypal levels, to the fundamental features of painting. Such a view is supported by the oft employed ornament during intoxications which is also an ancient mode of expression and is reminiscent of the geometrical records and ornamental drawings in caves and later on various objects of primitive man. In keeping with this view are also the introverted lack of interest in the environment, "spatial insensitivity", loss of established inhibitions and rationally unprepared automatisms. Such regressive mechanisms, however, are in no sense specifically confined to states produced by delirogens; such retrograde processes are repeatedly seen in certain developmental phases of painting. In such comparisons of healthy painters, especially modern ones, we are not concerned here with matters of valuation but with pointers to the understanding of some creative processes.

From all that has been said hitherto it is clear that the symptomatology, electrical brain activity was well as the artistic products of schizophrenics on the one hand and

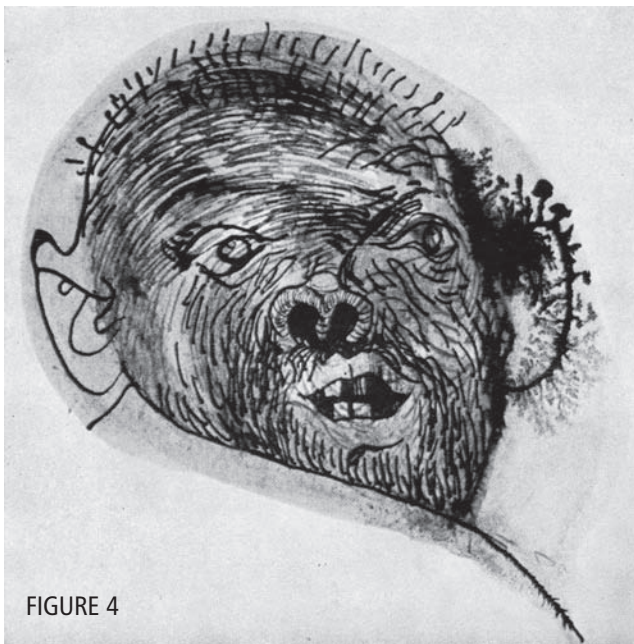


FIGURE 4

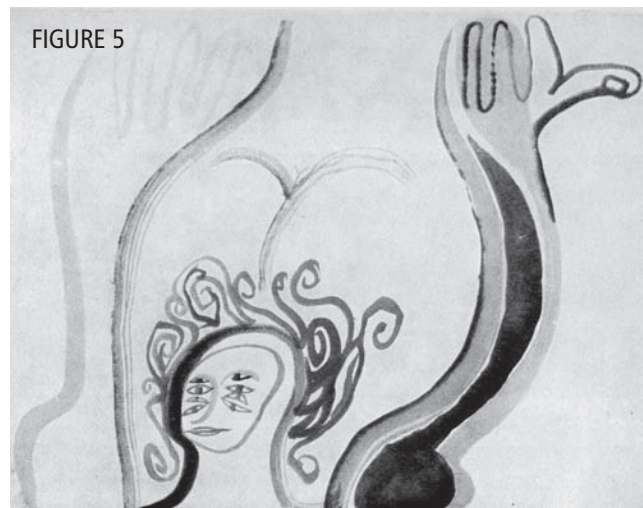


FIGURE 5

The face to the left and female form above were both created under the influence of a psychedelic in a clinical setting. Taken from Jiří Roubíček's 1961 book *Experimentální Psychosy*.





experimentally intoxicated individuals on the other, are so divergent that their differences far outweigh their allied and similar features.

It was not surprising that hallucinogens came to the attention of creativity researchers who were already interested in dreams, eidetic imagery, hypnogogic imagery, and synesthesia (MCKELLAR 1957). They considered these drugs as being useful for understanding abnormal thought processes. Around the same time, psychedelics also came to be regarded as tools for enhancing creativity or for art therapy. In 1955 J.J. SAURÍ and A.C. DE ONORATO gave LSD to “autistic schizophrenics,” who made artistic images that expressed greater openness and readiness for interpersonal contact. Psycholytic therapist HANSCARL LEUNER described psychotherapy wherein chronic neurotic students attempted to use art to portray the content of their hallucinations induced by LSD and psilocybin. LEUNER said that three subjects initially produced stiff drawings, but after subsequent drug sessions they made “large-surfaced freely-conceptualized and often unusually expressive artistically interesting paintings part of which were pregnant with caricature-like traits, and part with intense colors” (LEUNER 1962). In 1952 LÁSZLO MÁTÉFI described how an experimental subject under the influence of a hallucinogen experienced a discrepancy between his intention and performance while making a portrait:

I see the object correctly but draw it falsely; my hands won't follow it.... This desire to paint is harder and harder for me to perform since the expanse of my experience pulls me more and more into it. Myself, the drawing, and the surroundings create a unity—and that hinders me because I cannot concentrate on the model. I have the

need to bring everything including the painted picture into the surface of the image. Had the painting process been more of a technical success, I would have been able to produce a fantastically good work (MÁTÉFI 1952).

Over the course of seven years, OSCAR JANIGER, M.D., collected over 250 drawings and paintings by artists who volunteered for his LSD study, which ended in 1962. The artists painted pictures of a kachina doll before and during their LSD session. Part of JANIGER'S collection was displayed in 1971 at the LANG ART GALLERY at CLAREMONT COLLEGE (HERTEL 1971). In 1986 JANIGER hosted the exhibit “The Enchanted Loom: LSD and Creativity” at his home in Santa Monica, California. He displayed this art along with commentary by 25 of the artists (DOBKIN DE RIOS & JANIGER 2003).



Figure 6. Dr. GERALD OSTER, chemist turned artist, following his LSD experience; pictured superimposed on one of his paintings. Photograph by YALE JOEL, taken from “Psychedelic Art” in *Life* magazine, September 9, 1966.

After taking 75 µg LSD in a visual psychology experiment in the 1960s, Brooklyn chemistry professor Dr. GERALD OSTER (see Figure 6) began an art career dedicated to painting phosphenes with an oil suspension of phosphorescent pigments (JOEL 1966; OSTER 1970). A 1996 issue of *Wired* magazine reported that Dr. MARIO MARKUS, of the MAX PLANCK INSTITUTE in Dortmund, used OSTER'S “glow in the dark” paintings to study how hallucinations are produced in the brain:

To test his hypothesis, Markus investigated sketches made by artist Gerald Oster—sketches

he made of the hallucinations he experienced under the influence of LSD. Markus then digitized the images, fed them into his computer, and applied his transformation algorithms to them in order to work out how these visions looked when mapped out according to the topography of the visual cortex. Pleasingly, the spirals and circles were found to correspond to exactly the simple striped Turing patterns that Markus had predicted.





In the 1960s the INTERNATIONAL FOUNDATION FOR ADVANCED STUDY in Menlo Park and the INSTITUTE FOR PSYCHEDELIC RESEARCH OF SAN FRANCISCO STATE COLLEGE ran a research project on the use of LSD and mescaline for creative problem solving. One of the subjects was a commercial artist. His customer, STANFORD UNIVERSITY, had rejected several of his presentation sketches for a letterhead. He took a psychedelic for the purpose of developing a saleable design. The university later accepted one of the 26 drawings produced in his session:

I started with modifying the original idea of the presentation sketch a little. After a couple of those I dismissed the original idea entirely, and started to approach the graphic problem radically differently. That's when things started to happen. All kinds of different possibilities began to come to mind, and I started to quickly sketch them out on the blank lettersized sheets that I had brought with me for that purpose. Each new sketch would suggest other possibilities and new ideas. I began to work fast, almost feverishly, to keep up with the flow of ideas. And the feeling during this profuse production was one of joy and exuberance: I had a ball: It was the pure fun of doing, inventing, creating and playing. There was no fear, no worry, no sense of reputation and competition, no envy; none of these things which in varying degrees have always been present in my work. There was just the joy of doing (ANONYMOUS n.d.).

The artist ARLENE SKLAR-WEINSTEIN had a single LSD session, which was under the supervision of a psychologist. This experience influenced her paintings for years afterward. She said "it opened thousands of doors for me and dramatically changed the content, intent, and style of my work" (KRIPPNER 1977).

In 1967 LEONARD S. ZEGANS, M.D. led a research group in the United States that published an LSD creativity study. The creative performance on standardized tests given to 19 LSD subjects was compared to the performance of 11 controls who received a placebo. The researchers concluded that administration of LSD is unlikely to amplify creativity in randomly selected people. However, while acknowledging the limitations of their methodology, the researchers speculated "that greater openness to remote or unique ideas and associations would only be likely to enhance creative thought in those individuals who were meaningfully engaged in some specific interest or problem. There should exist some matrix around which the fluid thought processes can be organized if the experience is not to diffuse into a melange of affective, somatic,

and perceptual impressions which may lead to feelings of anxiety or depression" (ZEGANS et al. 1967).

PSILOCYBIN

In the late 1950s and early 1960s, SANDOZ distributed synthetic psilocybin at no cost to European and North American scientists. Consequently, there was a small amount of psilocybin-inspired art before the mid-1970s, when the dissemination of *Psilocybe cubensis* cultivation methods made "shroom art" accessible to the masses.

FRANK BARRON was first to bring psychedelics to the attention of TIMOTHY LEARY by advising him to investigate psilocybin. BARRON participated in the early stages of LEARY's psilocybin research at HARVARD. He published two excerpts from accounts written by artists who were their subjects.

I attempted some drawings but found that my attention span was unusually brief.... Interruptions, such as the model moving, did not really bother me and on at least one occasion a considerable period passed between the beginning of the drawing and its completion (if it could have been called complete even at that point); I simply picked it up and finished it when the occasion presented itself. I seemed to become unusually aware of detail and also unusually unconscious of the relationship of the various parts of the drawing. My concern was with the immediate and what had preceded a particular mark on the page or what was to follow seemed quite irrelevant. When I finished a drawing I tossed it aside with a feeling of totally abandoning it and not really caring very much. In spite of the uniqueness of the experience of drawing while influenced by the drug and my general "what the hell" attitude toward my work I cannot help but feel that the drawings were, in some ways, good ones. I was far better able to isolate the significant and ignore that which, for the moment, seemed insignificant and I was able to become much more intensely involved with the drawing and with the object drawn. I felt as though I were grimacing as I drew. I have seldom known such absolute identification with what I was doing—nor such a lack of concern with it afterward. Throughout the afternoon nothing seemed important beyond what was happening at the moment.

The other painter did not comply with the experimenter's repeated encouragement to draw because it seemed to be an invasion of privacy at the time. This subject recounted:

Now I think that the most important part of what has happened to me since the experiment is that I seem to





be able to get a good deal more work done. Sunday afternoon I did about six hours work in two hours time. I did not worry about what I was doing—I just did it. Three or four times I wanted a particular color pencil or a triangle and would go directly to it, lift up three or four pieces of paper and pull it out. Never thought of where it was—just knew I wanted it and picked it up. This of course amazed me but I just relied on it—found things immediately. My wife was a little annoyed at me on Sunday afternoon because I was so happy, but I would not be dissuaded.

When painting it generally takes me an hour and a half to two hours to really get into the painting and three or four hours to really hit a peak. Tuesday I hit a peak in less than half an hour. The esthetic experience was more intense than I have experienced before—so much so that several times I had to leave the studio and finally decided that I was unable to cope with it and left for good! I now have this under control to some extent but I am delighted that I can just jump into it without the long build-up and I certainly hope it continues (BARRON 1963).

It is now understood that artists will be most productive if they approach their session with an emotional commitment to a specific project; particularly for naïve subjects, they should be already working as their consciousness begins to alter.

In 1962 in California, BARRON and STERLING BUNNELL JR., M.D. organized a series of experiments with several psychedelics, wherein subjects were encouraged to draw, dance, or make music. One of the subjects was psychiatrist CLAUDIO NARANJO, who received psilocybin. Several of NARANJO's drawings were published in *Scientific American* (BARRON et al. 1964; STAFFORD n.d). While presenting a paper at a creativity conference in 1964, BARRON screened film footage

of two of his subjects—a dancer and an artist—who were given 30 mg psilocybin. BARRON was working at the INSTITUTE OF PERSONALITY ASSESSMENT AND RESEARCH at the UNIVERSITY OF CALIFORNIA, BERKELEY. Because the institute lacked film equipment, the movie was made by BARRON himself, with the assistance of BUNNELL. The painter did not want to sketch or paint, but she did want to do photography.

The experimenters let her go outside to photograph children and flowers.

In 1964, for the FIFTH UTAH CREATIVITY RESEARCH CONFERENCE, LEARY published encouraging results achieved by administering psilocybin to 65 artists, musicians, and writers

Les Champignons Hallucinogènes du Mexique (HEIM & WASSON 1965–1966) contains photographs of ancient mushroom art, such as a picture from an Aztec codex, photographs of mushroom stones and a mycolatrous ceramic figurine, sketches of native use drawn by Conquistador priests, and botanical illustrations—excellent watercolors of different species. Of greater relevance to the student of modern art are the mushroom-inspired images created by French

subjects in Paris. One woman painted a watercolor of a smiling mother with child, and ten drawings of human faces and animals. Another subject produced several drawings, one portraying CHRIST'S crucifixion. Another artist created two well-crafted paintings, one of a two-headed bird and another of a many-eyed dragon (see Figure 7).

CANNABINOIDS

In a forthcoming book, Dr. JAMES KETCHUM (formerly of the EDGEWOOD ARSENAL), plans to publish four pictures by an experimental subject who was administered EA 2233 in late 1961. EA 2233 was a mixture of eight stereoisomers of THC with a heptyl (seven-carbon) side chain that had been



Figure 7. Many-eyed dragon drawn by a psilocybin subject in Paris. Taken from HEIM & WASSON'S 1965–1966 book *Les Champignons Hallucinogènes du Mexique*.





invented by chemist HARRY PARS. KETCHUM explained, "At intervals during the experiment subjects were required to "Draw-a-Man", a commonly used projective test, indicating distortion of self image as well as the physical and mental capacity to create a coherent representation of the human body" (KETCHUM 2003).

MANDALAS AND THERAPY

The term "mandala" originally referred to Vajrayana Buddhist icons that resemble Hindu *yantras*. In 1969, JOAN KELLOGG began having her psychotherapy patients use oil pastels to make circular paintings, which she called "mandalas." KELLOGG collaborated with HELEN BONNY, the pioneering music therapist who worked at the MARYLAND PSYCHIATRIC RESEARCH CENTER (see Figure 8). From there, mandalas were popularized in New Age circles by STANISLAV GROF'S Holotropic Breathwork. In 1977 KELLOGG published two pictures of mandalas drawn by an alcoholic who underwent therapy with an unspecified psychedelic at the MARYLAND PSYCHIATRIC RESEARCH CENTER. The patient drew a series of seven mandalas over the course of his treatment. A full description of the case was provided in the unpublished manuscript *The Use of Mandalas in a Case of Psychedelic-Assisted, Time-Limited Psychotherapy*.

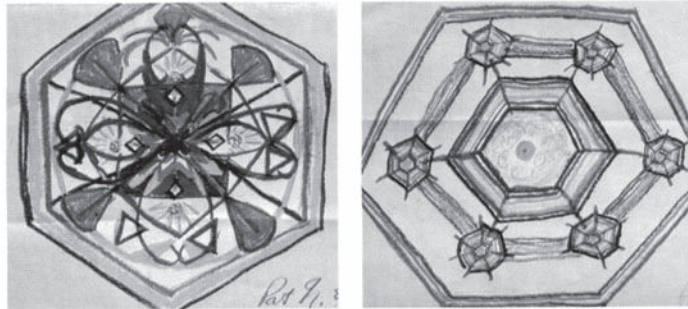


Figure 8. Mandalas created before (left) and after (right) an LSD session conducted at the MARYLAND PSYCHIATRIC RESEARCH CENTER, from SCHULTES and HOFMANN'S 1979 book *Plants of the Gods*.

CREATIVITY RESEARCH ENDS

The last scientific experiment on psychedelic art was at the MAX PLANCK INSTITUTE in Munich (KRIPPNER 1985, citing KIPPHOFF 1969). In the late 1960s RICHARD P. HARTMANN administered LSD to numerous well-known artists, devoting about one week to each subject (HARTMANN 1974). Artist FRIEDENSREICH HUNDERTWASSER refused to paint while under the influence of LSD. GERD HOEHMAN could not paint due to a headache elicited by remembering a wartime experience. The work of C.O. GOETZ was indistinguishable from his ordinary paintings. ALFRED HRDLICKA, usually a technical perfectionist, drew caricatures and primitive shapes with crude gusto. WALDEMAR GRZIMEK attempted to draw a female figure but developed anatomy problems insoluble

with his charcoal pencil. The paintings by HEINZ TROKES demonstrated an almost complete disappearance of form. EBERHARD EGGERS and THOMAS HÄFNER succeeded in transferring their mental images onto canvas, and EGGERS' canvas was judged to show improved artistry. Part of the experiment was televised, demonstrating a change in the artists' behavior. WERNER SCHROIB, reputed to usually have an aggressive manner, chatted pleasantly while drawing. MANFRED GARSTKA had a nightmarish time, commenting "I held fast to painting for it was the only thing I had to cling to to save myself from total submergence in an inferno." All the artists concurred that the experience was of value and the work was placed on display in a Frankfurt gallery. Ger-

man web sites carry more information about this experiment, including a description in a dissertation, testimonials by some of the artists, a photograph of an artist painting under the influence of LSD, and more recent psychedelic art by one artist who participated in the *Kunstrausch* (Inebriation Art) show in Hamburg.

EXHIBITS AND COLLECTIONS

In Mexico City in 1971 there was a large exhibit of dozens of paintings and drawings produced by psychiatric patients under the influence of LSD and other hallucinogens. Most of the art came from Eastern Europe where psychedelic psychotherapy was still allowed. Little or none was from the United States, as by then therapists were prohibited from administering psychedelics to patients. This exhibit was displayed at the MUSEUM OF ANTHROPOLOGY in connection with the FIFTH WORLD CONGRESS OF PSYCHIATRY. The CONGRESS, which in various years had presentations on psychedelic psychotherapy, convened at a conference center near the museum.

SANDOZ published two collections of art produced by patients undergoing LSD psychotherapy. Psycholytic psychotherapist HANSCARL LEUNER (1963, 1974) provided commentary. SANDOZ also published psychedelic art in *Pandorama Sandoz* (March–April 1968) and an issue of *Triangle* (see front and back covers of this issue of *The Entheogen Review*).





In 1979 RICHARD EVANS SCHULTES and ALBERT HOFMANN published pictures of LSD art by both psychiatric patients and normal subjects, in their coffee table book *Plants of the Gods: Origins of Hallucinogenic Use*.

TIMOTHY LEARY and JOHN LILLY decorated their homes with psychedelic paintings given to them by admirers, but these collections apparently dissipated after their deaths. No substantial collections of psychedelic fine art—either privately owned or in museums—have come to the attention of the public. However, various psychedelic researchers accumulated personal collections of art produced by patients.

STANISLAV GROF, M.D., collected art during his practice of LSD psychotherapy in Prague and later at the SPRING GROVE STATE HOSPITAL and the MARYLAND PSYCHIATRIC RESEARCH CENTER. His 1980 textbook *LSD Psychotherapy* contains 52 black and white plates and 41 color plates (see Figure 9). These pictures included those created by patients undergoing psychedelic therapy, as well as those by GROF himself depicting the types experiences catalyzed by psychedelics, plus a drawing by GROF of dream imagery from his own therapy while in psychoanalytic training. Further illustrations are found in GROF's other books.

RICHARD YENSEN, M.D., also worked at the MARYLAND PSYCHIATRIC RESEARCH CENTER. He has a collection that “is from patients in MDA therapy and consists of mandalas drawn at our request with oil pastels” (YENSEN 2004).

BETTY EISNER collected some paintings produced by her patients during psychedelic therapy. Creating art was part of her treatment protocol from 1957 to 1964 (EISNER 2004).

SALVADOR ROQUET collected art by the patients at his psychedelic psychotherapy clinic in Mexico City from the 1960s through the 1980s. Some of his patients were artists, including PEDRO ALATRISTE, RODOLFO AGUIRRE TINOCO, and FRED DE KEIJZER (CLARK 1977, cited by KRIPPNER 1980). Dr. YENSEN regarded the art by DE KEIJZER—a Mexican of Dutch ancestry—as particularly notable, and AGUIRRE TINOCO is still active, having participated in a 2002 group show at SALÓN DE LA PLÁSTICA MEXICANA.

POP CULTURE

News about art produced in experiments gradually diffused to the general public. In 1953 *Newsweek* published an article about the use of mescaline in psychiatry entitled “Mescal madness.” This featured surrealist composite photographs by German photographer LEIF GEIGES that simulated “the mental patterns described by mescal users.”

British novelist ALDOUS HUXLEY first took mescaline in 1953, under the supervision of Dr. HUMPHRY OSMOND. HUXLEY discussed mescaline and art while delivering the opening address—“Visionary Experience, Visionary Art, and the Other World”—at the 1954 DUKE UNIVERSITY LECTURE SERIES in North Carolina (LA BARRE 1975). HUXLEY regularly mentioned psychedelics in his lectures at scientific conferences and he informed the general public about them through his talks at universities, magazine interviews, and written works. Nevertheless, in 1960 HUXLEY expressed a lack of enthusiasm about using psychedelics for art:

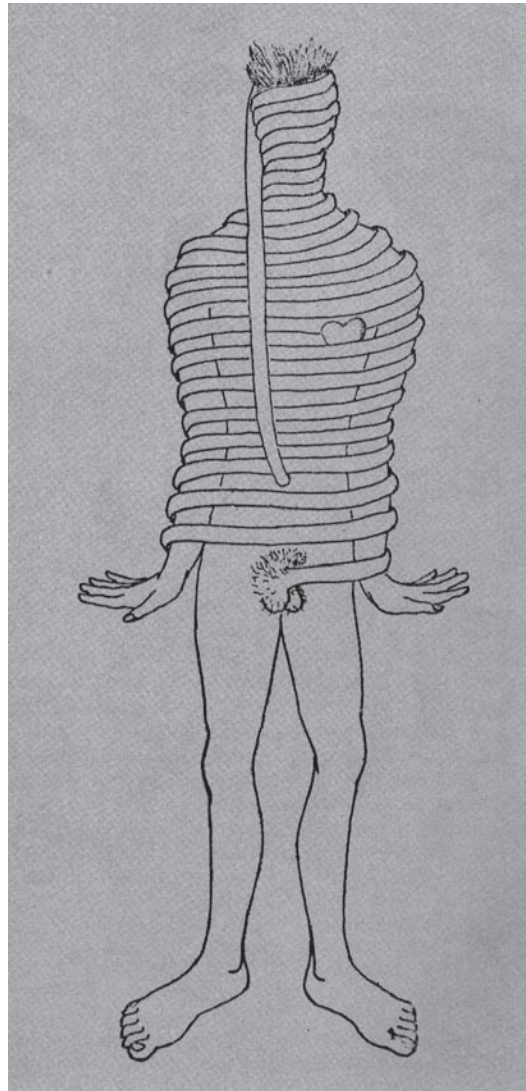


Figure 9. The castration complex rooted in the birth trauma from GROF's 1980 book *LSD Psychotherapy*.

Some experiments have been made to see what painters can do under the influence of the drug, but most of the examples I have seen are very uninteresting. You could never hope to reproduce to the full extent the quite





incredible intensity of color that you get under the influence of the drug. Most of the things I have seen are just rather tiresome bits of expressionism, which correspond hardly at all, I would think, to the actual experience. Maybe an immensely gifted artist—someone like Odilon Redon (who probably saw the world like this all the time anyhow)—maybe such a man could profit by the lysergic acid experience, could use his visions as models, could reproduce on canvas the external world as it is transfigured by the drug.

The pulp magazine *Fate* published sensationalistic articles about pseudoscience, parapsychology, and the occult. “Magic Land of Mescaline,” the lead story for a 1956 issue of *Fate*, was an account by CLAUDE CHAMBERLAIN, an experimental subject who took mescaline under medical supervision in a laboratory. Despite making numerous erroneous statements, the author astutely suggested that mescaline might provide a “shortcut” to achievement for artists, inventors, philosophers, and theologians. As cover art for this article, LLOYD N. ROGNAN produced a color painting of a beautiful blond woman—clad only in a flowing diaphanous scarf—prancing through a strange landscape with a polychromatic explosion in the sky (see Figure 10). This picture also appeared in the story itself, along with a drawing of a man who was hallucinating a voluptuous nude woman orbiting the planet Saturn. These pictures did not correspond to the text, and there is no indication that the artist had ever ingested a psychedelic himself; he was probably just assigned the task of conveying the impression that mescaline grants instant access to cosmic marvels and libidinal titillation.

In 1955 the French writer HENRI MICHAUX began painting and drawing under the influence of mescaline, apparently without medical supervision. He displayed 22 mescaline ink drawings in 1957 at Gallery One in London (see Figure 11).

FUTURE TRENDS

In 1962 underground LSD distribution began in the United States. Consequently, psychedelic art rapidly developed outside of clinical experiments and merged *Cannabis*-inspired art. Since the early 20th century, some indigenous hallucinogen-using artists have employed modern painting materials and European artistic conventions such as shading and perspective, and distribution to an international market. In the 1990s, non-native artists began experiencing visionary plants in traditional shamanic settings. Contemporary psychedelic art and indigenous hallucinogen-inspired art will undoubtedly continue to converge in the 21st century. ☉



Figure 10. “Mescaline art” on tabloid magazine cover.



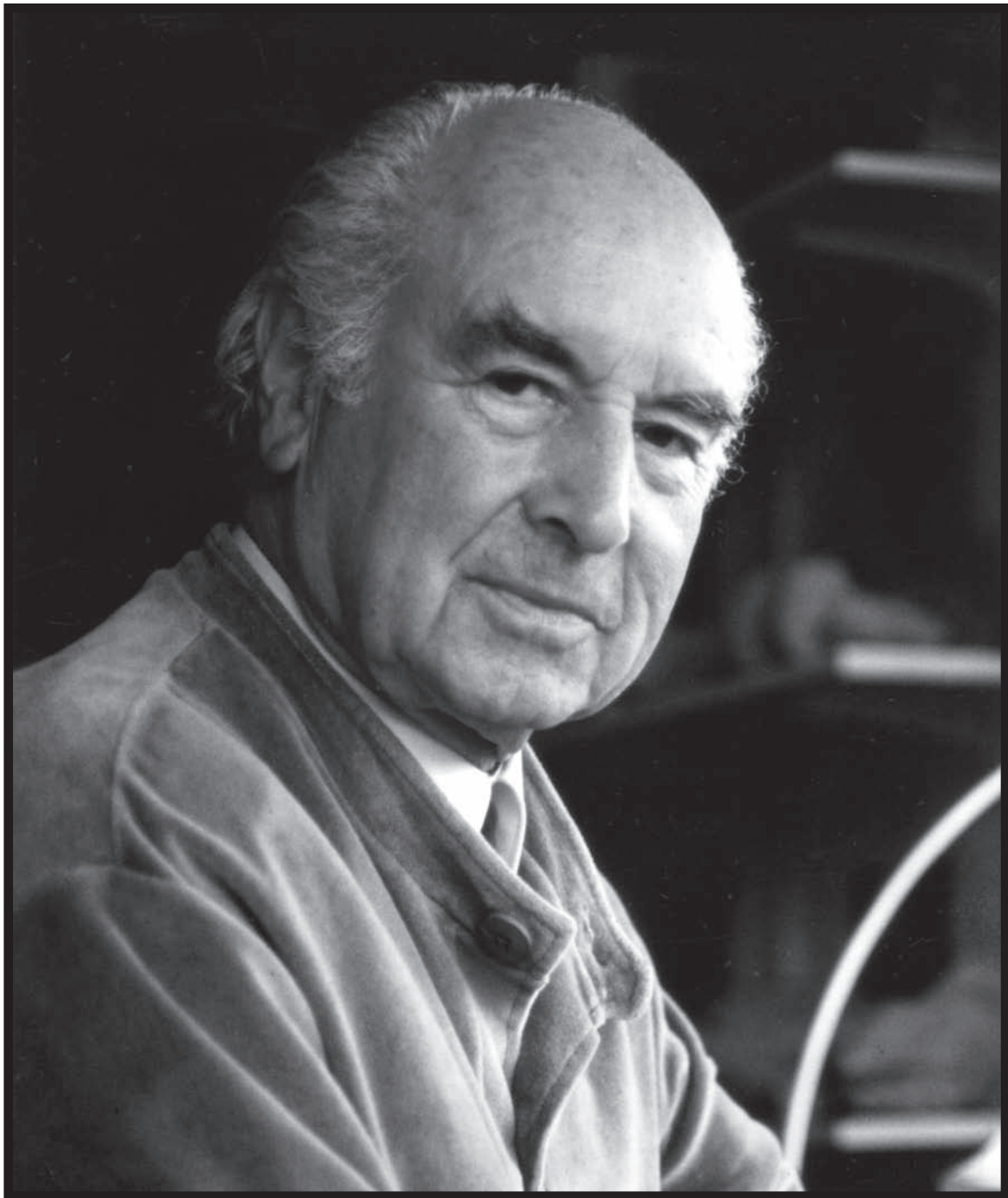
Figure 11. An untitled ink drawing done by HENRI MICHAUX, under the influence of mescaline, from the collection at the TATE GALLERY.



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME XIV, NUMBER 1 ❑ AUTUMNAL EQUINOX 2005 ❑ ISSN 1066-1913





ALBERT HOFMANN SPEAKS...

in conversation with RICK DOBLIN, CHARLES GROB, JOHN HALPERN,
MICHAEL MITHOEFER, and ANDREW SEWELL (shown left, top to bottom)



January 11, 2006, is the 100th birthday of Dr. ALBERT HOFMANN.

On the day after his 99th birthday in 2005, he was interviewed via phone—broadcast live on the Internet—by a collection of contemporary psychedelic researchers. The following transcription of that conversation has been edited and adapted to make it easier to read. An audio file containing most of the actual conversation (missing only a short bit from the front and back ends) can be downloaded from www.maps.org/conferences/ah99/howto.html.

ANDREW SEWELL: It's a pleasure to speak with you today, Dr. HOFMANN. Dr. HALPERN and I are working toward restarting clinical trials with LSD and psilocybin at HARVARD, and in pursuit of this I have been gathering a series of cases for publication of people who have successfully used these hallucinogens to treat their cluster headaches. As you know, a cluster headache is a trigeminal autonomic cephalgia that causes such intense pain that people sometimes will even kill themselves to escape it. Although we have medications that can make it more bearable, most have severe side effects or are difficult to take. In the meantime, a grassroots group of cluster headache sufferers, the CLUSTERBUSTERS, has discovered that three doses of psilocybin or a single dose of your LSD can cure their headaches for as long as a year!

I wanted to take this opportunity to share with you some of the data I have collected prior to its publication. I have 93 cases of patients who have used psilocybin. Thirty-seven found it 100% effective and a further 46 found it partially effective in aborting a headache cluster. Of 32 who took it while they had a headache, 30 found it effective in treating the individual headache. What is particularly interesting is that 47% of these patients achieved headache control with a dose of psilocybin that did not cause hallucinogenic effects.

I have a further 11 cases who treated their headaches with LSD. Ten found it to be 100% effective in aborting a cluster and the remaining person found it improved the headaches more than 75%. Again, half were able to achieve therapeutic success with a sub-psychedelic dose, sometimes as little as 25 micrograms.

I trust you find these results as exciting as we do, and we all look forward to the day when your "problem child" can become a "miracle child!"

RICK DOBLIN: When you were first synthesizing LSD for SANDOZ, back in 1938, what did you think it might be used for at that point? What kind of a medicine were you looking for through the whole ergot series?





ALBERT HOFMANN: I was looking for a substance like a psychological stimulant, like uh—what is name of...

RICK: Like amphetamine?

ALBERT: Not amphetamine, no, no...

ANDREW: Hydergine? Mescaline?

ALBERT: The fourth ring of lysergic acid is a ring like in...

RICK: Serotonin?

ALBERT: No, no... *mon dieu* what is it?

ANDREW: Ergotamine?

ALBERT: Nicotinic acid diethylamide, do you know the name for this? It is...

ANDREW: NAD.

ALBERT: ...coramine! I thought it could be used like coramine because the structure of lysergic acid is the nicotinic acid structure. And therefore I prepared an analogue of this coramine, which is this nicotinic acid diethylamide. I prepared the diethylamide of lysergic acid because of this chemical similarity. And I expected this—like coramine—to be a stimulant of heart and lung, a stimulant of circulation. That was because I believed in analogy of chemical structure. And it was a heart stimulant and not a stimulant for breathing, but it became extremely, as you know, what it is! (laughs)

RICK: (laughs) And an even more important stimulant of the mind.

ALBERT: Yes, yes, it is really. And what I always must say is, one should realize, such kinds of medicines have been used for over 3000 years, always as *sacred* drugs. Never just as other things. It was always sacred, like *ololiuqui* and mushrooms. It was always for contact with higher forces, with our higher consciousness. And we should realize this. Why did people 3000 years ago use mushrooms and the *ololiuqui*? That was a *special* kind of substance. They realized it changes our consciousness. And a consciousness is the heart of the human being. And it quite different from just a stimulant, or just something sleep-producing. It is a change of our consciousness....It cannot be compared with others. It is the same... imagine in fact *ololiuqui*, it is practically this very old

substance, plant, and it was always used in a sacred environment with priests, by priests. And LSD belongs to these safe plants. One must realize it is not just a stimulant, or just a sleeping pill. It really changes the very heart of the human being, which is the consciousness. And one must always be conscious of this fact.

RICK: And we need it so much, in today's world.

ALBERT: Our society needed a change in consciousness. Just to see what is important in life, what is very important. Not the technical world. But that we realize that we are part of creation of the living Nature. We must become conscious of that. And that is something that is not just a medicine, it is the product of a *sacred* plant. I think for the future, I can imagine that LSD could be a sacred medicine in a meditation sense. Meditation centers like ELEMISIS, where people would try to get deeper in the ego, probe the consciousness, and have the possibility to have this experience, with a pure substance, in a wonderful environment, and with guides who know these things. That is my vision for the future. Something like ELEMISIS.

RICK: This is a little bit out of order, but CHARLIE could you tell ALBERT about the efforts in the United States to legalize the religious use of ayahuasca? Because, I think that the kind of centers you're talking about, ALBERT, they may be possible.

CHARLES S. GROB: Well, I've done research with one of the ayahuasca churches of Brazil, the *União do Vegetal*, or UDV. And in the early '90s, they established Center in the United States, primarily in Santa Fe, New Mexico. In 1999, CUSTOMS and the DEA confiscated their ayahuasca, preventing them from conducting their ceremonies. The UDV in the United States filed suit against the Justice Department. In 2001, the case was heard in federal court, and to my surprise, the federal judge ruled in favor of the UDV, primarily on the issue of health and safety. The federal judge ruled that the government had not established that there were health and safety risks with ayahuasca. The federal judge did not agree with the UDV, however, that they were entitled to equal protection under law in regards to the NATIVE AMERICAN CHURCH; that the NATIVE AMERICAN CHURCH was a discrete nation, and had made a separate treaty with the United States. In any event, the Justice Department appealed the federal judge's ruling, and it went to the Circuit Court of Appeals in Denver. It was heard by a panel, the panel ruled 2 to 1 in favor of the UDV. Again it was appealed by the Justice





Department, it went to the full appeals court, and, a couple months ago that court ruled 8 to 5, *again* in favor of the *UDV*. At that point it was appealed and went to the Solicitor General, and it looked initially like it was going to be heard by the Supreme Court, but several weeks ago, the Supreme Court essentially lifted the injunction against the *UDV* using ayahuasca in their religious ceremonies, allowing the Church to hold—as far as I was told—two ceremonies, around Christmas time. So, at this particular point in time, there does appear to be a legal use of ayahuasca within the context of a particular religious structure, the *União do Vegetal*. So things have moved forward, to a surprising degree, given the increasingly conservative direction our federal government is taking.

ALBERT: Yes, I have no experience with ayahuasca. I cannot compare it, as I have no experience. But I think LSD is really a very dangerous drug if it is not legalized, if it is not used in a psychologically controlled way. It is a sacred drug. What else can I say? And it may be ayahuasca has the same use. But what I know from the chemical point, it is quite different. Imagine: it is a part of a gram, a microgram, which is used for LSD. It is the very very most active psychologically working substance that we have. And also very specific. Therefore I think, I cannot compare it with ayahuasca. I don't know, maybe ayahuasca could also be used only in a religious context. I just can't compare it, because I have no *experience* with ayahuasca.

CHARLES: One protective factor with ayahuasca against it being used recreationally is that it often causes significant gastrointestinal side effects, deterring many individuals from using it in a recreational context. I am only aware of ayahuasca use in a group ceremonial setting.

RICK: Can you describe, CHARLIE, what you think the subjective similarities and difference are between ayahuasca and LSD?

CHARLES: That's a tough one, in just a couple minutes. Really, it depends so much on the set and setting. But it does appear to induce quite a profound subjective psychedelic state. If you were to compare it to anything, perhaps it would be closest to mushrooms. And there is the potential, if used under optimal conditions with the appropriate intention, for individuals to have very powerful religious/spiritual epiphanies, which can be utilized to motivate transformational changes in their lives subsequently. It is a shorter-acting substance than LSD. LSD is an eight- to ten-hour experience.

Ayahuasca is generally only four hours or so. So in a sense, more manageable. It induces significantly more somatic side effects. But the internal state is, I think, within the realm of psychedelic experience and quite profound and valuable when used under ideal conditions.

ALBERT: Like I told you, I have no experience with ayahuasca.

RICK: Well, ALBERT, there's still time...(chuckles)

ALBERT: And the history of ayahuasca, has it also been a holy drug in antiquity?

CHARLES: Well, because of the weather conditions for archaeological evidence in that part of the world, it's hard for things to be preserved. Nevertheless, there's quite good indication that ayahuasca was used by the native tribes going back long before the Europeans came into that area... that it was used for native religious purposes, but also to facilitate practical matters, such as facilitating the hunt. In a sense it would prepare the hunters to find game, and the like. But also it had a spiritual context in which it was used. Throughout the Amazon basin, wherever the plants would grow wild, the native people seemed to figure out how to utilize them. And they utilize them in a consistent manner, from area to area.

ALBERT: Hmm.

RICK: I think, ALBERT, the idea of the meditation centers, and the idea of spiritual use of LSD, that's going to be a little bit harder, because that's an individual's personal connection to spirituality... whereas, at least in our legal system, for the foreseeable future, these drugs have to be like ayahuasca use within the *UDV*, within a social structure or a religious context, based on group religion. We're not quite at the point yet where individuals can have their own approach to spirituality directly, in some kind of a legal context outside of a particular religion. But is an opening for the *UDV*...

CHARLES: It's a necessary first step, and perhaps... the *UDV* is a Christian church, certainly many people would debate the merits of that. Nevertheless, from a political point of view, I'm sure that has helped the political process to move forward.

RICK: JOHN, would you mind now talking a little bit more about our research projects here, and what you're doing with the LSD/psilocybin cluster-headache project, as well?





YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET

YAGE.NET specializes in the development and hosting of entheogen-related web sites with an emphasis on ethnobotanical suppliers. We're also home to the largest collection of ayahuasca resources on the web.

- ▼ Hosting for ethnobotanical web sites.
- ▼ Web site development and design.
- ▼ On-line shopping cart solutions.

www.yage.net

Currently hosting sites for

The Entheogen Review

Trout's Notes

Pablo Amaringo

Luis Eduardo Luna

James Arthur

Ayahuasca.Com

EntheogenUK

and many more at

www.yage.net/hosted

JOHN HALPERN: Sure. Greetings Dr. HOFMANN, happy birthday.

ALBERT: Thank you.

JOHN: When I saw you at the last EUROPEAN COLLEGE FOR THE STUDY OF CONSCIOUSNESS conference, I had to apologize to you for not speaking any German. Now I apologize that all I can say is *entschuldigen Sie* and *sprechen sie Deutsch*. So it's still in English. You heard from Dr. ANDREW SEWELL, about the progress we're making in looking at what people are telling us; that LSD in particular, and psilocybin, do something that no current standard medications offer for these people. It may truly alter and improve cluster headache, which is the worst headache of them all; people commit suicide to get away from this type of headache. So it's compelling. It's just the sort of research project that somebody involved in academic research for helping people, lives to discover, I think: that we might be able to offer a true relief for people who don't really have anywhere to turn anymore. And so, your problem child may be a savior for a very important population of patients. ANDREW didn't mention it, but he's a psychiatrist *and* a neurologist. I think that's what it would take, because obviously LSD should be administered by physicians most familiar with the psychological components of the acute effects of LSD. Fortunately we have somebody who's an expert on headaches working with us on this, too. It's really quite promising; we've held initial meetings with the administration here at HARVARD'S McCLEAN HOSPITAL. They're supportive of it because they've met some of these patients, and they've even seen a video of what it's like for a person to go through the traumatic experience of this type of headache. It's truly a terrifying thing to behold. And to see a group of people seeking us out that were not from any drug reform movement, or advocacy movement; they came from this community of support for people who have cluster headache—that they sought us out because they discovered that this really improves their lives, it's just remarkable to hear this from these people. So the credibility of how this is starting out goes a long way. I think that's the first part of it. The other part is trying of course to make sure we have the LSD to use, and I'm glad to report that I think that we will have Drs. YENSEN and DRYER transferring to us the SANDOZ LSD that they still retain, that's from a study that's still on hold with the FDA. So SANDOZ LSD may eventually be used in this coming project for cluster headache. I thought you'd be pleased to hear that. The LSD was taken up under argon, so it still should be pure and active. This study will, I'm sure, be quite controversial, when it starts getting press attention. But we will be focusing on that it's about these patients and helping them, and being good, caring physicians, nothing more, nothing less. The political side of it I will leave to our other friends. And, hopefully that will change the way this country and the world takes a look at your problem child. We should be reporting back to you more good news, I think over this year.

The other study that I'm actively working on right now is similar to one that Dr. GROB is going to tell you about with his project. I have FDA approval to give MDMA to cancer patients who have less than a year to live, and have a diagnosis of Associated Anxiety Disorder. It will be with twelve individuals, and there will be six non-drug sessions, and two sessions where people will be receiving MDMA in conjunction with psychotherapy. We will be tracking whether this changes their





sense of pain, their use of medication, their use of benzodiazepine anti-anxiety medications. And we will be videotaping the sessions, primarily to deepen the psychotherapy—the patient can take it home and watch it—but also for training purposes, and even in case there's something that might go wrong. We expect to be able to start that study in the next two years. Then...

RICK: Wait, start the study in the next two years? We hope to start within the...

JOHN: I'm sorry, within the next two *months*.

RICK: (laughs) Okay...

JOHN: Thank you RICK. He's paying for all this, Dr. HOFMANN, so he's carefully watching the timeline.

RICK: JOHN, one other thing... ALBERT talked about how in a way these substances should be approached in a spiritual context? Could you talk a little bit about that? Because you're going to be working with people who are dying, and so this is kind of a combination of psychiatry and sacred spirituality to help people deal with mortality.

ALBERT: I remember when LSD was a substance distributed by SANDOZ—I called it already, “a pharmacological aid to psychoanalysis”—I had nine people write me that they had terrible headaches. They had even had psychoanalysis but it had not helped. It was people who were seventy or sixty years old, who had had a lifelong headache, and psychoanalysis without result. The first session of psychoanalysis with the help of LSD, opened the person so that he healed. They told me that really that completely changed their life. And that was legal, and not a religious use, but I was impressed that people had analysis for years and years without any help, and under LSD, analysis was successful. If it could be possible that LSD could be used officially, as a medical aide in psychoanalysis, then we have the possibility to get more experience and can study the mechanism and the very use of LSD. One could continue what was interrupted in the '60s. This pharmacological help in psychoanalysis, that would be a very clear indication.

RICK: It's so exciting to hear you say that, about how people spontaneously talked to you about the use of LSD with headaches, and having the headaches go away.

ALBERT: Yes.

RICK: Because that's something that was just sort of lost in the history of LSD research. I mean, I had not even heard of cluster headaches before the cluster headache patients came to us, and said that LSD and psilocybin helped them. Now ANDREW, you had assumed that it's not the actual psychoanalysis, though, because some people have said that with LSD it's from the sub-psychedelic threshold dose.

ANDREW: I think the psychedelic effects are not related to the headache-abating effects.

ALBERT: Yes. It was used for people who did not, could not, were not able to respond to analysis; with LSD an opening could be created by the psychiatrist.

JOHN: I spoke with JAN BASTIAANS, just a few months before he passed away, and he told me virtually exactly everything you just said now about his life work, and using LSD in his analytic practice in Holland, and he was very worried that something that he was convinced truly made all the difference for those patients—who could not talk about, for example, the trauma of the Holocaust—that it was the LSD that opened them up, and allowed them to talk finally about this very difficult material. He was very worried for the students that he left behind, to carry on the work. So, this time around, we're going to do everything in the open. Our protocol is on the Internet for people to read, and it will get published, and hopefully we will be challenging our colleagues—if they don't believe our work—to try to replicate it, and disprove us. So that the work with LSD, or MDMA, or psilocybin, will be approached fully from within accepted modern scientific research. I was very excited that yesterday, on your birthday, I was invited to BROWN UNIVERSITY to present on psychedelic research to the residency in psychiatry. At the conclusion of the lecture, I asked all the residents if any of them felt that this work should not happen. And not a single one raised their hand. So we may be at this point, that it's acceptable to move forward with this type of work, doing it fully in a legitimate and legal way, and answer these questions that seem so promising. RICK asked about the spiritual side of the work, and I would just answer that by saying that we won't shy away from it, we won't run away from the spiritual component involved with it. In fact, if that is what comes up primarily in the discussed material with the participants, then we will go towards it, and see if we can help deepen their direct spiritual experience. And hopefully, we have the tools that we can capture that this is a valid and therapeutic response.



RICK: I should add that I think there is definitely something sacred about the scientific process as well. Many of us have so much hope and faith that through the rigorous scientific process there is a way to get closer to truth and that there's something beautiful and sacred about science. It's not surprising in a way then, that science would help us look at, with psychedelics, the spirituality in people's life, and mortality.

JOHN: Well, with the results from my study of the Navajo, who use peyote—mescaline—in their religious ceremonies, I did not find any problems in thinking. I did find that they report healthier lives, more lifetime satisfaction, less depression, less anxiety in their life, better connections to their community. And it even was dose-dependent—those who had been participating in the church the longest, or the most, had the most vibrant differences from those who do not follow the NATIVE AMERICAN CHURCH, and follow different religions. So: one part religion, one part phenethylamine for them.

RICK: I was thinking, CHARLIE, that you'd speak next, but MICHAEL, do you have to leave at one?

MICHAEL MITHOEFER: I do, yeah.

RICK: So maybe MICHAEL, if you could talk next about our MDMA/post-traumatic stress disorder study?

MICHAEL: I'd be happy to.

RICK: CHARLIE, do you have time?

CHARLES: Yeah, I've got a few minutes.

RICK: Okay.

MICHAEL: Hello, Dr. HOFMANN. It's an honor to talk to you today, and happy birthday.

ALBERT: Thank you, thank you.

MICHAEL: We're doing a pilot study of MDMA-assisted psychotherapy, for people with post-traumatic stress disorder that has not responded to conventional treatments. We started this study in March of this year, we got our final approval in February of 2004. The study is going to include twenty subjects altogether, and thus far five people have finished the study, and we have some others who are getting ready to start. One thing I want to say at the outset—even

though this is MDMA—I feel a great debt of gratitude to you and your work. Because my wife and I, who are the co-therapists in the study, have both studied with STAN GROF. He's been an important teacher and mentor for us. The model for the way we approach working with people in our MDMA study comes from his LSD psychotherapy, which of course he developed working with LSD. So, this is very much a follow-up of your work, in that way. What we're finding is, well, several important points, I think. One is that we pay a great deal of attention to set and setting. We have a very amenable place for people to work, and we're with the subjects during their MDMA sessions for eight hours, to support them in their experience. Actually, now there are two stages of the study. The first stage is double-blind placebo-controlled. Sixty percent of people get MDMA on two occasions, and forty percent get placebo on two occasions. Then along with that there are eleven other psychotherapy sessions—two beforehand, and others after the sessions. So there's a lot of attention paid to preparing people for the experience, and then supporting them in integrating the experience. I think all of that is also in the tradition that you've spoken about so eloquently today, that these substances need to be used in a way that gives a lot of attention to the intention and the support with appropriate guides; the way they're used makes all the difference. So we're paying a lot of attention to that. We've just recently gotten permission to do a second stage, in which the people who got placebos will be then offered two MDMA sessions, so they'll act as their own controls. We're looking forward to now starting to work in that way.

ALBERT: I wish you much success in your studies, in your work.

MICHAEL: Thank you very much. I appreciate that. We're very encouraged about the way it's going so far, and I very much appreciate getting your thoughts about this whole study thing.

RICK: MICHAEL, could you describe the recent expansion of the study?

MICHAEL: Yes, initially, our protocol called for working with crime-related PTSD only, people who had been raped, or who had suffered childhood sexual abuse, or other violent incidents. And now the FDA granted us permission to work with war veterans—people who, in this case, have had PTSD for less than five years. There's now the possibility to work with some people returning from Afghanistan or Iraq with PTSD.

RICK: I think this will make our study more acceptable, too, to the American public, because we're working with people who are very sympathetic to the general population. Starting to work with war-related post-traumatic stress disorder, and then also working with cancer patients, I think we're trying to show that these substances and these states of mind don't inherently make people drop out of society, or want to start a counter culture—that we can weave them into our culture as it is, and as it will grow. Hopefully, we won't be rejected and repressed the way it was 40 years ago, when this all came up so strong; and that now, I think, after several generations, hopefully the culture is better able to accept and integrate these states of mind and the ways we're trying to help people with them.

MICHAEL: It's been interesting to me that—you know, our numbers are still very small, but—the people who have come to these studies have not been people who have used a lot of these *kinds* of drugs. They've used a lot of prescription medications, but they're people—many of them—to whom it never occurred that they would use any substance like this. But they were so desperate to find a solution and their therapist referred them, and they've gone back to rather conventional lives, but with many fewer symptoms. The experience so far is very consistent with that, that these can be used in the context of mainstream culture, without causing disruption in people's lives, but with causing possibly a real improvement.

ALBERT: Uh, RICK...? *Yes*. I thank you very, very much for helping to bring this material, SANDOZ documentation, to the Internet. And I ask you, wouldn't it be very important to analyze this material; I am sure that many experimental results could be used for the future.

RICK: Yes, I think that's very true...

ALBERT: It is very important, this material, with three to four thousand items. I am very, very happy that you brought it to the Internet, and why not use this material? And analyze it and see? I think very much experiential experimental material is contained there.

RICK: Yes. I think actually as part of our application to the FDA, to the McLEAN HOSPITAL institutional review board, for the LSD study, and the psilocybin study with cluster headaches, we will be reviewing all of the literature as it relates to the safety of the compound, and anything we can see about its use for headaches, and then we'll also continue on with

that project, to try to analyze the existing information about therapeutic uses. We've had to do that with MDMA, and so far we've spend about \$125,000 reviewing several thousand studies with MDMA, to summarize that, and then submit that to FDA and the institutional review boards. I think with the cluster headache study that gives us the opportunity to try to do something similar with the LSD and the psilocybin literature. And I'm just so glad that you saved all those papers over the years, because a lot of those papers we would have had a very difficult time finding in libraries; many of them are before the 1960s, they're not even indexed on MEDLINE. So that fact that you had a pretty complete collection we were able to scan and digitize and archive on the Internet; it really helped save this whole field of research for the future, and now anybody can access the archive for free. And analyzing it is on our agenda. It is the next thing that we'll be doing as part of the LSD/psilocybin cluster headache protocol.

ALBERT: Yes, very important. Another thing: After LSD came into medical use, I was asked by physicians if we should make an LSD which would work only three hour. LSD is... difficult to work with because it lasts twelve hours. And you need too much to surveil the patient when working with LSD. And, what do you think about that? Is that real reason for not using LSD, and looking for other substances, because LSD works too long?

RICK: I don't think that that's a valid reason. In fact, I remember one time STAN GROF was talking about how, when people smoked DMT, that they have unusual experiences, but it doesn't seem to necessarily produce therapeutic changes. He also said something similar about ketamine, that it also produces very dramatic experiences but they only last a relatively short time. And STAN thought that sometimes the length of time that you're in an altered state experience permits you to learn more. Because a lot of times there's the defenses—it's scary material, and people run away from what's coming up in their minds. Then they gather strength and...over time can look at it again, and they get more and more benefit from it, the longer the experience lasts. I am thinking right now of ibogaine, which is used in the treatment of addiction, and that lasts, I would say, sometimes even longer than LSD. I think really that it's more that psychiatry and psychotherapy need to change, to work around the gifts that LSD offers, rather than we should try to squeeze LSD into the traditional analytic model of the fifty-minute therapy session.



ANDREW: Also, there's the issue that one dose of LSD has an effect, that makes it different from conventional medications that have to be taken every day. If one LSD session is the equivalent of, say, twelve psychotherapy sessions, the total amount of time you're spending on it is the same.

RICK: Ayahuasca is in a sense that sort of a drug, it's like a two- or three-hour LSD experience, somewhat similar—although CHARLIE says its closer to mushrooms—but there are short-acting psychedelics, and they do have a role in their religious use. I think that the *União do Vegetal* wouldn't be able to use a longer-acting drug as easily. Although the NATIVE AMERICAN CHURCH, again, has used peyote in all-night ceremonies. So I think the value of the time that you're in the altered state, LSD, just the way it is, is tremendously potentially therapeutic and inspirational and spiritual, and I don't think that that's really a reason to try to abandon it and look for a shorter-acting substance. I mean, MDMA is shorter-acting, and it has a therapeutic use, but I think, in these meditation centers of the future, all these psychedelic clinics, that there will be a spectrum of substances that people could go there to experience. And that the therapists will be trained to work with a range of substances. They may start with MDMA, or move to ayahuasca, and then move to LSD; there may be a sequence, but I think that LSD just exactly the way it is will have a very important role in these meditation centers and psychedelic clinics.

MICHAEL: I think our experience with MDMA supports the value of a longer time of a process, because even though the MDMA lasts four or five hours, we're with the people for eight hours, then they spend the night, and use that time in a meditative way with a support person there. Then we meet with them again for an hour and a half the next morning. So actually, it's a 24-hour experience for them all together, and I think that's tremendously valuable.

ALBERT: Mm, hmm.

RICK: CHARLIE, would you like to explain about your study now?

CHARLES: Sure.

MIKE: Oh excuse me, I'm going to have to get off, but I'm sorry to miss what you're going to say. I've really enjoyed this discussion, I thank you all.

(Goodbyes)

CHARLES: Hello again, Dr. HOFMANN! First, again, many, many thanks and much gratitude, for your laying the foundation to this field, because obviously none of what we're talking about, none of these exciting new developments, could have occurred without the critical work you did many years ago. Also, let me just allude to one issue that you and JOHN brought up about the transcendental, or spiritual, experience that might be induced by psychedelics. Just looking back at the old literature, in particular at the literature with alcoholics and drug addicts, finding that what often was the critical, distinguishing, variable between those patients who had positive therapeutic outcome versus those who did not, was that those who did seemed to have some kind of transpersonal or spiritual epiphany. So that might be—even though modern medicine and psychiatry recoil to some degree at the notion of looking at spirituality as therapeutic—a critical component of the psychological mechanism of therapeutic effect. But getting to our study, we have a study at HARBOR UCLA MEDICAL CENTER that's been developed with the HEFFTER RESEARCH INSTITUTE; we're approved to treat patients with advanced cancer—Stage Three and Stage Four metastatic cancer, who have tremendous overwhelming anxiety—with moderate-dose psilocybin. Thus far we've treated two subjects with good effect; we have a third that we're going to treat next week. Anxiety is the key symptom we're looking at, secondarily we're looking at mood, pain, need for narcotics to suppress pain, and quality of life. Essentially it's a placebo-controlled, double-blind, each subject acts as their own control, and they will have an active medicine session and a placebo session. The order is variable, so—and it's all double-blind, so we don't know what they're getting on each occasion—each of the subjects will have an experience. We are having some challenges recruiting patients for this study, we are actively looking for new patients; interestingly, all of our subjects to date had prior psychedelic experience back in the 1960s and 1970s, so when they heard of the study they understood implicitly the mechanism and the rationale, so those are the subjects at least who have stepped forward at this point. But again, it's proved to be somewhat challenging getting the word out about our need for subjects. I'm taking this opportunity to mention that. We're encouraged, with the overall structure of the study, and our results to date. Again, much gratitude and appreciation for your critical work years ago, and your continued support for our efforts in recent years.

RICK: CHARLIE, what do you think about the length of time that you have to spend with people with psilocybin?





CHARLES: We're with them for six hours. That's the structure of the session, and that appears to be quite adequate for what we're doing. The subjects we've worked with thus far felt they got a great deal out of the experience. I would say moving beyond six hours becomes, logistically, more challenging for the treatment facilitator. You'd almost have to have teams ready, one team replacing the other. A ten, twelve hour, closely-monitored experience would be pretty arduous for the doctor and the nurse team. I would also say that, I've studied ayahuasca quite a bit, it's generally at maximum a four hour experience...but, the subjective sense of time certainly slows down. So, what objectively may be measured at four hours could be an eternity for the individual in the experience. Certainly the report I hear over and over again is that tremendously valuable information is gained during even the short time period compared to LSD. I don't necessarily think it's essential to have a marathon session, although there might be some advantages in particular situations.

RICK: Do you see any arguments against LSD or psilocybin because they last so long?

CHARLES: No, not necessarily, it's a relative issue. Certainly, its therapeutic capacities need to be explored, and compared to these other medicines. It would not be a prohibitive factor, it's a logistical consideration.

RICK: Now, one other question, this is also for you, JOHN, because the history of the research working with the terminally ill is really with LSD. Starting ERIC KAST in the early '60s, and then ALDOUS HUXLEY, who took LSD...

CHARLES: It's mostly with LSD, although GROF did work with dipropyltryptamine, which is somewhat shorter-acting.

RICK: So now we're starting with psilocybin and MDMA, and I think that, along this line, we should think about adding—at some point, after we have the cluster headache study approved—a group that receives LSD. I'm wondering, JOHN or CHARLIE, your intuition: do you think there will be significant therapeutic differences between psilocybin and MDMA and LSD, or do they all more or less open people up to their emotions, and more or less act in a similar way?

JOHN: Well, I think it relates to what CHARLIE was mentioning earlier, harking back to the few lasting positive contributions we have from the days of LEARY, which is set and setting. And as we gain more direct experience in working with these compounds again, we're going to be better able to help

prepare our subjects, our patients, for realizing the full potential of the treatment. And so, any of those substances can induce *no* sense of spirituality or connection with something greater. It really is the intention that goes into it, and the preparation, and of course the setting, and we'll be hard at work to try to optimize those. Of all of the substances, MDMA is starkly different than LSD and psilocybin, because there's preservation of ego, even in higher doses. Especially with larger doses of LSD and psilocybin, that's a more difficult thing to try to prepare individuals for—that they may lose their sense of self, as part of the process of the experience.

CHARLES: I agree. I also think that my best sense of this would be that all of these substances will have significant value over not utilizing this model of treatment at all. Nevertheless, within this model I think we're going to see some distinct differences between MDMA—a phenethylamine empathogen—on the one hand, and LSD or psilocybin—classic psychedelic substances—on the other.

RICK: To really experimentally get at that, would either of you be interested in a future study where we have a group that gets randomized either to LSD or psilocybin or MDMA?

CHARLES: Sure. In the best of all possible worlds, you bet.

JOHN: I would, absolutely. And I would just throw in one other, and that is mescaline.

CHARLES: Sure. That would bring in the third classic hallucinogen. And we should also consider what might the applications of ayahuasca be? Although ayahuasca will have some challenging considerations, given drug-drug interactions, and some individuals might not be wise to use ayahuasca. Nevertheless, with all the treatment applications here, ayahuasca may have a very valuable place, ultimately.

RICK: ALBERT, I'm wondering if you have any suggestions for us about things that we might want to look into regarding LSD and psilocybin? I remember, a while ago, you said one of the most unexplored areas of research with LSD was low doses?

ALBERT: Yes, that would be interesting. Just as a kind of pleasure drug. Heh heh.

RICK: Ah.





ALBERT: Very, very low doses; this could be a worthwhile study. I have used it, sometimes, just very small doses, for walking and thinking. This could be a worthwhile study.

RICK: What kind of doses are you talking about, when you would go out walking?

ALBERT: 25 microgram. Twenty-five, instead of 125. Or even lower: ten.

RICK: Wow. Can you actually notice when you take ten micrograms? Can you notice that you've taken it?

ALBERT: Oh, yes! Yes. An improved response to nature. Improved experience of nature, yes. And of thinking, a big improvement of thinking. But, may I just add to this discussion, quite another thing: the work of KAST, WALTER PAHNKE, and GROF—that it may be used for dying people.

RICK: Yes.

ALBERT: I think that is a so very, very important thing in our time: the people who are suffering terrible pain, which resists other pain medicaments, have been treated *very* successfully. And I think this should be continued, this study in dying people who suffer terrible pain. We have a big investigations and publications from KAST, PAHNKE, and GROF. What do you think? That it be allowed; if the danger of becoming addicted to LSD would not exist, if you use it in this kind of a very, very important use in our time?

RICK: Yes. I think we should definitely try to get LSD back into research for helping people with terminal illness. I think that for many people, LSD is the most controversial psychedelic of all. So I don't think it's surprising that right now, there's not a single, legal study anywhere in the world in which LSD has been given to human subjects. And that we've been able to get permission for research with DMT, psilocybin, ibogaine, MDMA, and mescaline, and yet—so far, not yet—LSD. But I think that this LSD cluster headache study will be the one that will have an excellent chance of actually restarting LSD research. In a way I think it's possible because it's not LSD psychotherapy that we're asking the regulatory authorities to accept, it's pharmacological. And from there I think we can build to LSD for therapy.

ALBERT: I think that it is the relief of pain, it is not just the...

RICK: Ah yes. Oh, I see what you're saying...

ALBERT: There is already a large number of studies, literature is already there, experience by these people that I named—GROF, and KAST, and PAHNKE—very important research, and I think it should be followed up on. What do you think?

RICK: I agree.

ALBERT: I spoke with GROF, and he also thought personally that it would be very important in our time, the big discussion about dying people, with problems which do not have the help of religion. LSD could have a place as a pharmacological aide.

CHARLES: Interestingly, ERIC KAST, who focused solely on pain perception, used very low doses of LSD, and he did report a good outcome.

RICK: Well, with the traditional narcotic painkillers, too, people at the end of life are often so sedated that they're not paying attention, and not alert to the few moments they have left in life, and with LSD they report being able to lower the amount of other narcotic painkillers that they're taking—so that people could be pain-free, and yet lucid and present to be with their families. I think that's really very important.

ALBERT: Yes.

JOHN: It's going to be a long road, still, to get back to that study, I suspect. It's important, I think, to first start getting a clinical study with LSD active, and the cluster headache one will be compelling. But of course people who are dying, anything that might truly help them is compelling as well. But there's the reinventing of the wheel here, too. Dr. KAST's work is now forty years old, and doesn't meet the type of descriptive standards that we would want in a publication to be able to understand what he did. And sadly, Dr. PAHNKE died an untimely death; otherwise, maybe we would have more answers today. And, Dr. GROF's work was done at the closing of this last era of research with LSD. And clearly, the reports that were published on LSD and DPT and the SPRING GROVE experiments were overlooked by medicine, in the closing days of the research with LSD. Hopefully, one day soon, though, we will get back to this, because those reports are important and haven't been forgotten. And I think CHARLIE GROB and I, we're starting off with psilocybin and, MDMA for anxiety, for people who are dying; if we achieve positive results in these studies, it will bring us that much closer to revisiting this type of study as well.





RICK: I guess that's our main message to you, ALBERT, on your birthday—which actually was yesterday—that there is this continual effort to try to bring this field back to science, back to the forefront. I'm sure that we ourselves, when we're older, we'll only have accomplished a small fraction of what we see as the potential of what we could have accomplished. I'm feeling more comfortable too, now that I'm working a little bit more with younger people, that this is going to continue. For thousands of years, these substances have attracted human fascination, and we're not going to let the ball drop, ALBERT. We're going to keep working on it until we do bring these things back. And the next generation after us will continue it as well.

ALBERT: (*pauses*) I didn't really understand the whole thing, what you said. I could not follow, I'm sorry, my English is not very perfect. Heh heh.

RICK: Oh, no, you're doing great! I was just saying that our message to you on your birthday is that what you helped to discover, and brought to our lives, and the lives of the world—even though there's been this thirty, forty years of repression, that it's starting to end. We're going to stick with it until we bring LSD research back to exploring its use for pain, and exploring its use in analysis, and exploring its use with cancer patients, and the confrontation with death. And that, even though we won't be able to accomplish all that we hope to, there'll be a younger generation after us that will continue on as well. And that, it's been going for thousands of years, and I think this thirty, forty year period of repression is really kind of an unusual point in history. We'll get back to the more standard, where cultures and people value these experiences. That's what we're working towards, and that's what you've inspired us to do.

CHARLIE : Many thanks again, Dr. HOFMANN, for all your work creating this field, and laying down the foundation, which we're now trying to develop in our contemporary times.

ALBERT: Thank you. And may I speak something for my book, *LSD, My Problem Child*. It is, I think, the bible of the psychedelic movement, and it has been translated into eleven languages—even into Japanese and Hebrew. I would like, that it also be translated into Chinese and Russian, because it exists in all the other important languages. ☉

Subsequent to this interview, a Russian translation of *LSD, My Problem Child* was posted at the MAPS web site, and a Chinese translation is underway, at a cost of about \$4,000. MAPS also plans to reprint a new English edition (as the book is currently out-of-print), to be released by Dr. HOFMANN's birthday in January 2006.

STUDY UPDATES

Dr. MICHAEL and ANNIE MITHOEFER's MAPS-sponsored U.S. MDMA/PTSD study is almost at the half-way point, with a preliminary data analysis to be conducted after the 10th subject completes her final follow-up exam around the end of September. So far, 10 subjects have received a total of 18 MDMA experimental sessions and 6 placebo experimental sessions, along with lots of non-drug psychotherapy sessions. This includes 7 subjects who were randomized into the MDMA group, each of whom received 2 MDMA sessions. In addition, 2 subjects who were initially randomized into the placebo group chose to participate in Stage 2, in which they received 2 MDMA sessions on an unblinded "open label" basis as well as the same amount of non-drug psychotherapy. There have been no drug-related "serious adverse events," meaning that MAPS has spent \$24,000 so far on an ER doc and ER nurse who have sat in the next room during the first five hours of each experimental session doing absolutely nothing. The outcome data is quite promising. If the second half of the study closely mirrors the first half, we'll have a potential FDA-approved medication on our hands, assuming we can raise enough funds and train enough co-therapists to eventually test about 550 additional subjects. Due to the track record of 18 MDMA sessions conducted safely and with evidence of efficacy, MAPS-sponsored MDMA/PTSD pilot studies in Israel and Switzerland are moving slowly but surely through the regulatory review process.

Dr. ANDREW SEWELL has completed his MAPS-sponsored case report series of people who have used psilocybin/LSD to help them deal with their cluster headaches. Dr. SEWELL has gathered medical records and dosing and outcome information on over 40 people. This case report series—the largest ever compiled on cluster headache patients—has been written up and submitted for publication. The results suggest that LSD and/or psilocybin do have efficacy in some patients after other medications have failed, and can in some instances be administered at sub-psychedelic threshold doses. The results are now guiding the design for a pilot study that will, if approved by FDA and the Institutional Review Board (IRB) at HARVARD'S McLEAN HOSPITAL, involve the administration of LSD and/or psilocybin to cluster headache patients. We're working to obtain approval for the study prior to Dr. ALBERT HOFMANN'S 100th birthday on January 11, 2006.

Dr. JOHN HALPERN'S MAPS-sponsored study of the use of MDMA-assisted psychotherapy in subjects with anxiety associated with advanced cancer is expected to receive final approval from the DEA before the end of September. The FDA and the IRB at HARVARD'S McLEAN HOSPITAL have already approved the study.

Dr. CHARLES GROB'S HEFFTER RESEARCH INSTITUTE-sponsored study of the use of MDMA-assisted psychotherapy in subjects with anxiety associated with cancer is underway, with three subjects already having received both of their experimental sessions (one with psilocybin and one with placebo). Initial results suggest that this form of therapy can play an important role in the psychotherapeutic treatment of cancer patients.





SO YOU WANT TO BE A PSYCHEDELIC RESEARCHER?

by R. ANDREW SEWELL, M.D. • MCLEAN HOSPITAL/HARVARD MEDICAL SCHOOL

with contributions from

MATT BAGGOTT, Ph.D. (candidate) • NICHOLAS V. COZZI, Ph.D. • RICK DOBLIN, Ph.D. • ROBERT FORTE • MARC FRANKLIN
NEAL M. GOLDSMITH, Ph.D. • PAUL GOODWIN, Ph.D. • CASEY GUILLOT, Ph.D. (candidate) • JON HANNA • JORDAN HOLMES
ILSA JEROME, Ph.D. • SAMEET KUMAR, Ph.D. • CHRISTOPHER D. LOVETT, Ph.D. (candidate) • DAN MERKUR, Ph.D.
JULIA ONNIE-HAY • ERIK PEDEN, Ph.D. • THOMAS B. ROBERTS, Ph.D. • MICHAEL ALLAN RUDERMAN • KEVIN SACHS, Ph.D.
and TOBIAS C. VAN VEEN, Ph.D.

Introduction

With the current renaissance in psychedelic research, after a forty-year moratorium, undergraduates interested in the topic are increasingly starting to ask: “How can I get involved?” Unfortunately, psychedelics are still heavily stigmatized, and there is as yet no obvious infrastructure into which enthusiasts can channel their energy. There are no psychedelic research graduate programs, no psychedelic student groups, no psychedelic scholarships, and few professors willing to provide mentorship or funding agencies willing to sponsor such research. This leaves undergraduates inspired by psychedelics frustrated and uncertain about what they should be doing in order to most help the cause. Here are some suggestions and guidance for those so perplexed.

First, examine your motives for entering psychedelic research? Is it because psychedelics are novel and “cool”? If so, you are apt to find psychedelic research disappointing. While Dr. TIMOTHY LEARY, perhaps the most famous of the psychedelic researchers, found it a route to enduring fame and hot sex with large numbers of young women, he did this primarily through his showmanship rather than his scientific research. If such a lifestyle is appealing to you, there are shorter routes to this goal than decades of scholarly study.

Or is it because you have had a mystical or life-changing experience on a psychedelic? You do not need to become a psychedelic researcher in order to continue your self-exploration; you do not even need to continue to take psychedelics, as there are many other methods of changing one’s own consciousness, from yoga to meditation to Holotropic Breathwork™. Such a path may prove profoundly self-altering—however, it is unlikely to change society.

Or is it because you are frustrated living in a culture that tramples individual freedoms, discourages introspection and insight, substitutes lies and half-truths for genuine science, encourages people to self-censor and conform to that which they know is harmful and wrong, and that you wish instead to change society for the better? You do not need to be a scientific researcher in order to be an activist. Ultimately, scientific research is only useful as a tool in the hands of the activist, for it is the activist who compels society to improve.

Or is it because you are motivated by a genuine curiosity about these peculiar substances, and wish to apply the tools of modern inquiry toward understanding their properties? Perhaps you appreciate that scientists such as RALPH ABRAHAM, STEPHEN JAY GOULD, CARL SAGAN, ANDREW WEIL, and Nobel Prize winners such as FRANCIS CRICK, RICHARD FEYNMAN, and KARY MULLIS have found psychedelics valuable tools in formulating their great discoveries, and wonder how this can be so? Maybe you know that the discovery of LSD was what sparked interest in the serotonin system and prompted the explosive growth of modern psychopharmacology that continues today? Possibly you contemplate what other wonders may lie hidden in the closed box of psychedelic science?

And are you willing to accept that your unconventional interests may lead to professional isolation or even ostracism, and that the time-consuming navigation of the layers of red tape endemic to psychedelic research will inevitably slow your publication rate and consequently promotions compared with your peers? And are you aware that the total lack of government or corporate support for such endeavors means that you will never be rich, and you may in fact eventually land in jail on trumped up charges of one sort or another? If such considerations do not trouble you, then read on.





As An Undergraduate

GET YOUR DEGREE! LIE LOW & INFILTRATE THE SYSTEM

The undergraduate years are a difficult time for the nascent psychedelic researcher because of the stigma that these drugs still hold. Many undergraduates come to realize that broadcasting their unconventional views at this time could potentially harm their future careers, and thus indirectly harm psychedelic research. Sometimes we have to conform to others' expectations in order to establish a solid base of credibility, and wait for a time when we can be more independent in our pursuits. The book *Why Shrooms Are Good* by JOE SCHMOE is likely to be ignored; *Therapeutic Benefits of Psilocybin* by Dr. JOE SCHMOE considerably less so, even if both books say exactly the same thing. Incidentally, this was the path I followed; I didn't breath a word of my interests until I was already on the faculty of HARVARD MEDICAL SCHOOL. Be warned, however—conformity for too long can corrode the soul. And in retrospect, you are freer as an undergraduate than you may think you are.

EDUCATE YOURSELF ABOUT PSYCHEDELICS

Read what scientific literature *does* exist regarding psychedelics, not just the material that draws popular attention. If possible, take a course in psychedelics. Dr. STACY B. SCHAEFER teaches a class on "Indigenous People of Latin America" at CALIFORNIA STATE UNIVERSITY, CHICO, dealing in part with the peyote-using Huichol Indians. Dr. CONSTANTINO MANUEL TORRES teaches an "Art and Shamanism" course at FLORIDA INTERNATIONAL UNIVERSITY, exploring traditional cultures that use psychedelics. NORTHERN ILLINOIS UNIVERSITY offers regular courses by Dr. THOMAS ROBERTS. Invite him to be a guest lecturer at your own school! Dr. ROBERTS writes:

If your department or another would like to offer either course—"Foundations of Psychedelic Studies" or "Entheogens—Sacramentals or Sacrilege?" to students (graduate or undergraduate), it might be possible for me to travel every now and then and meet with a class, say over long weekends or for a day or two every couple of weeks. The rest we can do by Internet.

Alternately, design your own independent study course for credit in psychedelics. Use Dr. ROBERTS' syllabus as a basis. PAUL GOODWIN is starting a web site aimed at interested students offering links and short descriptions of courses relevant to psychedelic studies. This should be on-line by the fall of 2006 (www.psycomp.org.uk). Keep current with the literature in your area of interest, and start thinking about ideas for your own research project. Another graduate student writes:

**The book
Why Shrooms
Are Good
by JOE SCHMOE
is likely
to be
ignored...**

I completed an honors thesis as an undergraduate, which basically was a literature review, and it ended up resulting in my first publication a few years later. It also led up to my master's thesis (a quasi-experimental study) and a few other papers in press. The best thing undergraduates can do to help is to prepare themselves, I believe. Be persistent about being a part of psychedelic research, if that is truly where your heart lies. I may not be able to do exactly what I want right now, but I still can keep it in mind for the future.

"The Implications of Psychedelic Research for XXX" often makes a good term paper topic. Rephrasing a title as a question is one tactic to use when encountering skeptical professors: "Do Psychedelics Have Implications for XXX?" or "How Should We Evaluate Psychedelic Claims of XXX?" Also, consider requesting that your local and school libraries acquire psychedelic books. Not only does this help spread knowledge, it also helps authors and encourages publishers to accept more psychedelic titles.

In the meantime, attend a convention! There's quite a bit of psychedelic research presented at the yearly SOCIETY FOR LITERATURE, SCIENCE, AND THE ARTS conferences (<http://slsa.press.jhu.edu>). Similarly, the TOWARD A SCIENCE OF CONSCIOUSNESS conferences held in Tucson, Arizona every other year also always have some presentations dealing with psychedelic research (www.consciousness.arizona.edu). And more specifically focused on psychedelics and altered states are the yearly MIND STATES conventions, where aboveground researchers and underground psychonauts congregate to discuss their latest discoveries. The monthly MIND STATES e-mailing list provides updates on similar events that happen worldwide (www.mindstates.org).





Underground publications often present cutting-edge discoveries in the arenas of psychedelic chemistry, botany, and pharmacology. *The Entheogen Review*, for example, was the first place to discuss the extraction of tryptamines from *Phalaris* grasses for ayahuasca analogues and the first to confirm the psychoactivity of *Mimosa tenuiflora* (= *M. hostilis*) without coadministration of a monoamine oxidase inhibitor. These days, countless web sites and discussion forums carry first-person reports of the latest synthetic psychedelics and botanical preparations. Amateur science flourishes in our current legal situation, in which professional science is so difficult to perform that most discoveries have to be made underground. Remember, though, that the rigorous controls present in aboveground science are usually lacking in underground efforts, rendering many results questionable at best.

START A PSYCHEDELIC STUDENT GROUP

While one undergraduate is easy to intimidate, large groups of them have a history of occupying administration buildings to facilitate societal change. Fish travel in schools for a reason! Another strategy, therefore, is to start a student group. One possibility would be to form a chapter of a national organization such as the MULTIDISCIPLINARY ASSOCIATION FOR PSYCHEDELIC STUDIES (MAPS), the MARIJUANA POLICY PROJECT (MPP), or STUDENTS FOR SENSIBLE DRUG POLICY (SSDP). This approach would be similar to student chapters of GREENPEACE, AMNESTY INTERNATIONAL, or STUDENTS FOR A FREE TIBET. One notorious troublemaker writes:

I took out an ad in the school's newspaper, "Come to the first meeting of the University of Chicago Psychedelic Education Society." We met at the spot that marked the beginning of the Atomic Age, a Henry Moore sculpture called *The Nuclear Egg*. About a hundred people showed up.... We shared stories, brought speakers to town, dreamed of a saner world, and labored to manifest one.

At HARVARD, where I work, there is no recognized undergraduate student organization focused on psychedelic research. The procedure for creating such an organization can be found on-line at: www.college.harvard.edu/student/handbook.pdf. The advantages of forming a recognized student organization are many. Not only can recognized groups get permission to use campus facilities and assembly halls for events and symposia, they are also eligible to apply for funding from the student government. A student organization focused on psychedelic research could engage in out-

reach with other student groups and academic departments encompassing most of the physical, biological, and social sciences, as well as those pertaining to the arts, humanities, and civil liberties. Events could be held on campus to educate and inform, and university funds could be used to bring in speakers and arrange conferences. Such events could draw participants from all over the world. While these activities do not necessarily amount to actual "psychedelic research," they could be fashioned in a manner to do so, if—for example—a faculty member were enlisted to supervise a survey-based study. More importantly, student organizations spread awareness, generate understanding, and de-stigmatize psychedelics, thereby helping to set the stage for actual research when the time and place are right.

SSDP and the student ACLU group helped sponsor the ethnopharmacology society's seminar on the co-evolution of plants and humans. We also were awarded a grant from the student organization office—raising more than a thousand bucks!—and were able to bring in Dennis McKenna as the outside speaker. It was a splendid event, with Dennis giving a great talk examining plant chemical communication signals that may be driving the interesting side of human evolution. It was followed by a panel discussion that included some of University of Washington's botany professors, a classics scholar, and an Incan medicine man.

VOLUNTEER

Numerous organizations exist that appreciate people who offer to do volunteer work. MAPS needs help with their on-line psychedelic bibliography, creating abstracts for many of the articles that are listed. The EROWID web site also sometimes uses volunteers (see www.erowid.org/general/about/about_volunteers.shtml). Find an organization with which you resonate and contact them to see what sort of help they need.

WRITE LETTERS

Without government approval, psychedelic research will stagnate as it has for the last forty or so years. Government politicians, agencies, and organizations need to understand that people interested in psychedelics are not thoughtlessly promoting drug use, but are sincerely searching for personal and scientific truths. Write letters and share how you feel! Nobody can arrest you for an opinion—yet.

DONATE MONEY TO PSYCHEDELIC ORGANIZATIONS

This is by far the easiest way to get involved. With no support from government or industry, that means that funding





for psychedelic research is going to come from one place only—you! See the listing below for the web sites of psychedelic organizations.

As a Graduate Student

Your first stop should be the HEFFTER RESEARCH INSTITUTE'S *Scientific Advisory Panel*, which is a list of psychedelic allies in the international academic world. The locations where these individuals work are areas where there is possible support for psychedelic research.

Failing this, Dr. ALEXANDER SHULGIN'S recommendation is to get as strong a foundation in graduate school as possible. Work in a highly respected institution with good people doing solid, reputable research, pick up as many skills as you can along the way (for you never know which will ultimately be useful) then pursue what it is that you genuinely want to do, which you might not even know until after graduate school anyway. Learn solid methodology and techniques, gain as much knowledge as you can, hone your analytic skills—while keeping sight of the “big picture”—and then apply all these resources to psychedelic research when the time comes. The more rigorous and stringent your research and its interpretation, the harder it will be for people to argue with it, reject it, or not take it seriously—and that can make all the difference. If you try to get as much as you can out of graduate or medical school, you'll always have those tools, analytical skills, and knowledge of sound techniques available to do excellent research in whatever field you choose. In addition, it is important to have proficiency and credibility in a field other than psychedelic research, to serve as a fallback position when changing political winds make times tough.

My own path was one of going to medical school and becoming a medical doctor, which I figured was a necessity if I ever wanted to actually give these drugs to people, which I do. Furthermore, I believe that an M.D. sometimes has more credibility than a Ph.D. or politician when it comes to telling people what's good and bad for them. My grant proposals can afford to be a little more daring because if they're all turned down, I won't be living on the street—seeing patients for money is always an option. One disadvantage, of course, is the length of training—which in my case (neurology/psychiatry) was ten years after college. Another disadvantage is the large loans and consequent temptation to specialize in something more profitable than psychedelics (and ample opportunities to do so). But I have no regrets about the path I have chosen to follow.

If you wish to follow the Ph.D. route, however, pure neuroscience or neuropharmacology is extremely valuable, as it is much easier politically to give psychedelics to animals or tissue cultures than it is to humans, and there is a large amount of funding available in areas indirectly applicable to the study of psychedelics, such as the pharmacology and physiology of serotonin. This sort of research builds the credibility necessary to apply for funding to study psychedelics directly. Unfortunately, much of the research done in these fields is on animals and never directly examines higher-order thought and cognition—the levels at which psychedelics engage human consciousness in the most fascinating way. And sadly, there are few academics in these fields willing to serve as mentors for students interested in psychedelics.

Experimental psychology, the study of the human mind, is also valuable, but psychonaut psychologists have given graduate-level psychology study mixed reviews. Today's experimental psychology Ph.D. programs reportedly involve working in very restricted domains, performing tightly controlled experiments that rarely resemble real-world conditions, focus primarily on outward “behavior” (as opposed to studying “mind”), and interpreting data in ways that are inevitably constrained by how well they fit with currently accepted theories.

Clinical psychology will allow you to build the skills necessary in any multidisciplinary team researching the psychotherapeutic value of psychedelics. When psychedelics are ultimately approved as a treatment modality, a clinical psychologist will undoubtedly be part of any such treatment team. And as a clinical psychologist, you'll be able to design clinical trials sensitive to “set and setting,” which are largely ignored in contemporary psychedelic research. Clinical psychology graduate students report that the most prominent psychological perspective today is cognitive-behavioral, an approach more balanced between observable behavior and cognition. Less mainstream, transpersonal graduate schools such as the CALIFORNIA INSTITUTE OF INTEGRAL STUDIES, the INSTITUTE OF TRANSPERSONAL PSYCHOLOGY, or the SAYBROOK INSTITUTE provide an alternative to the prevailing cognitive-behavioral paradigm. Collectively, these institutes are the central hubs of clinical psychology wisdom, knowledge, and experience from the sixties, largely due to the influx of faculty such as RALPH METZNER, STANISLAV GROF, RICHARD TARNAS, STANLEY KRIPPNER, and other veterans of the psychedelic science community.





Also consider psychoanalytic training, which is not just for M.D.s any more—learning to navigate the subconscious is a valuable skill for anyone doing psychedelic psychotherapy! A dream is not so different from a trip, and dream analysis skills translate directly. But if you're interested in research, make sure that you get a Ph.D. rather than a Psy.D.

Cognitive science is a pure “science of the mind,” drawing from a variety of disciplines, including computer science. (Cognitive science was largely founded as an attempt to model and imitate the human mind on a computer system.) There are far fewer such programs than comparable psychology programs, which are ubiquitous, yet cognitive science differs from experimental psychology in that it relies strongly on theoretical and empirical work done in other fields (such as ethnographic research), especially philosophy, neuroscience, and linguistics, but also sociology, anthropology, and cultural studies. These data are then used in an integrative way to better understand and modify theoretical foundations, rather than looked at as orthogonal data from a “different field.” The boundaries between disciplines often dissolve, resulting in integration that is necessary in order to understand the psychedelic experience and consciousness in general.

Cognitive science, as the science of higher order conceptual structure and thought, will permit you to broadly study the mind itself, its cognitive components, how it is manifested in neural tissue, and how meaning is created, organized, modified, and communicated by humans in the real ecological, social, and cultural environment that we inhabit. Many cognitive science programs emphasize computational modeling, which is unfortunately still in its infancy. One cognitive scientist writes:

Here, in a cognitive science program, I am able to work in labs doing both brain-imaging (fMRI) as well as electrophysiological (EEG/ERP—brainwave) research, but at the same time study in rigorous detail theories from philosophy and linguistics while attempting to form a coherent picture of how the mind works, what “thought” is, and how we comprehend “reality.”

Ultimately, when deciding on a graduate program that will nurture your growth and refine your skills, your decision should be based on the professors under whom you will be working, the type of research that is carried out in their labs, the resources available to you, and the fit of your questions and ideas with those of your advisor. Whatever route you

follow, learn as much as you can and keep your mind, eyes, and ears wide open. Absorb and integrate what you are studying with your own interests and ideas, but never shy away from something because it seems too rigid or intuitively “wrong” or entrenched within illusory modes of thought. Decide what you think is accurate and what is not, know *why* what you think is wrong is wrong, then envision a better way to understand and explain the phenomenon.

There are many paths to becoming a psychedelic researcher. Like the Internet, science views censorship as a system failure and routes around it; psychedelic research, which has long lain fallow, is slowly germinating once again. You may end up studying the biochemical and neural basis for the psychedelic experience, psychedelic psychotherapy, religious and contemplative approaches to the ecstatic experience, the nature of consciousness, law reform and public policy, going on ethnographic and anthropological expeditions, or designing and running clinical trials. You may become a strong voice in the media. But what matters most in the end is that you attain success and satisfaction on a personal, professional, and spiritual level, while at the same time remaining true to yourself and your beliefs. ☉

Recommended resources for self-education adapted from THOMAS ROBERTS' “Foundations of Psychedelic Studies” course:

Books & Magazines

EARLEYWINE, MITCH

▼ *Understanding Marijuana: A New Look at the Scientific Evidence*

FORTE, ROBERT (editor)

▼ *Timothy Leary: Outside Looking In: Appreciations, Castigations, and Reminiscences*

▼ *Entheogens and the Future of Religion*

GRINSPON, LESTER and JAMES B. BAKALAR

▼ *Psychedelic Drugs Reconsidered*

GROF, STANISLAV

▼ *LSD Psychotherapy*

▼ *Realms of the Human Unconscious: Observations from LSD Research*

HANNA, JON and SYLVIA THYSSEN (editors)

▼ *MAPS Bulletin, Vol. X, No. 3—Psychedelics and Creativity*

HAYES, CHARLES (editor)

▼ *Tripping: An Anthology of True-Life Psychedelic Adventures*

HOFMANN, ALBERT

▼ *LSD: My Problem Child*

HUXLEY, ALDOUS

▼ *The Doors of Perception*





OTT, JONATHAN

- ▼ *Pharmacothoeon*

PELLERIN, CHERYL

- ▼ *Trips: How Hallucinogens Work in Your Brain*

PENDELL, DALE

- ▼ *Pharmako/Poeia: Plant Powers, Poisons, and Herbcraft*
- ▼ *Pharmako/Dynamis: A Guide for Adepts of the Poison Path*
- ▼ *Pharmako/Gnosis: Plant Teachers and the Poison Path*

ROBERTS, THOMAS

- ▼ *Psychoactive Sacramentals: Essays on Entheogens and Religion*
- ▼ *Brainstorm: A Psychological Odyssey*
- ▼ *Religion and Psychoactive Sacraments: An Entheogen Chrestomathy*, www.csp.org/chrestomathy

SHULGIN, ALEXANDER and ANN SHULGIN

- ▼ *PIHKAL: A Chemical Love Story*
- ▼ *TIHKAL: The Continuation*

SMITH, HUSTON

- ▼ *Cleansing the Doors of Perception: The Religious Significance of Ethnogenic Plants and Chemicals*

STEVENS, JAY

- ▼ *Storming Heaven: LSD and the American Dream*

STOLAROFF, MYRON

- ▼ *The Secret Chief: Conversations with a Pioneer of the Underground Psychedelic Therapy Movement*
- ▼ *Thanatos to Eros: Thirty-five Years of Psychedelic Exploration*

WALSH, ROGER and CHARLES S. GROB

- ▼ *Higher Wisdom: Eminent Elders Explore the Continuing Impact of Psychedelics*

WOLFE, TOM

- ▼ *The Electric Kool-Aid Acid Test*

ZIMMER, LYNN and JOHN MORGAN

- ▼ *Marijuana Myths, Marijuana Facts: A Review of the Scientific Evidence*

Articles

HUXLEY, ALDOUS

- ▼ "Drugs that Shape Men's Minds"
www.csp.org/practices/entheogens/docs/huxley-drugs.html

JANSEN, KARL

- ▼ "Comments on BBC's *Psychedelic Science*"
www.maps.org/news-letters/v07n2/07221bbc.html

NICHOLS, DAVID

- ▼ "From Eleusis to PET Scans: the Mysteries of Psychedelics"
www.maps.org/news-letters/v09n4/09450nic.html

POWELL, SIMON G.

- ▼ "On the Crest of a Wave: A Brief Review of the BBC's Horizon Special *Psychedelic Experience*"
www.maps.org/news-letters/v07n2/07220bbc.html

ROBERTS, THOMAS B.

- ▼ "Entheogens: Sacramentals or Sacrilege?"
www.cedu.niu.edu/epf/edpsych/faculty/roberts/index_roberts.html

VAUGHAN, FRANCES

- ▼ "A Question of Balance: Health and Pathology in New Religious Movements"
www.csp.org/communities/docs/vaughan-balance.html

WASSON, R. GORDON

- ▼ "Seeking the Magic Mushroom"
www.imaginarium.org/wasson/life.htm

Internet Field Trips

THE ALBERT HOFMANN FOUNDATION

- ▼ www.hofmann.org

ASSOCIATION FOR TRANSPERSONAL PSYCHOLOGY

- ▼ www.atpweb.org

CENTER FOR COGNITIVE LIBERTY & ETHICS

- ▼ www.cognitiveliberty.org

DRUG POLICY ALLIANCE

- ▼ www.drugpolicy.org

DRUGSENSE – MEDIA AWARENESS PROJECT

- ▼ www.drugsense.org

EROWID

- ▼ www.erowid.org

GROF TRANSPERSONAL TRAINING, INC.

- ▼ www.holotropic.com

HEFFTER RESEARCH INSTITUTE

- ▼ www.heffter.org

THE KEN KESEY SITE

- ▼ www.key-z.com

MULTIDISCIPLINARY ASSOCIATION FOR PSYCHEDELIC STUDIES

- ▼ www.maps.org

POT-TV

- ▼ www.pot.tv

THE PSYCHEDELIC LIBRARY

- ▼ www.druglibrary.org/schaffer/lsd/lsdmenu.htm

THE PSYCHEDELIC SIXTIES: LITERARY TRADITION & SOCIAL CHANGE

- ▼ www.lib.virginia.edu/small/exhibits/sixties

SPIRITUAL TRADITIONS AND COMMUNITIES

- ▼ www.csp.org/communities/communities

U.S. DRUG ENFORCEMENT ADMINISTRATION

- ▼ www.usdoj.gov/dea





THE INNER WORK

by RICK STRASSMAN, M.D.

In “So You Want to be a Psychedelic Researcher?” [see TER XV(2):42–48], Dr. ANDREW SEWELL provides a thorough review of the academic training necessary for performing above-board research with psychedelic drugs. I am often asked to don my career counselor hat when responding to e-mails from people interested in this type of work. Now I have an article to which I can refer future inquiries.

Despite all my academic preparation, however, once beginning our Albuquerque DMT studies, I soon discovered it was a case of “now for the hard part”—actually administering psychedelics to people, and relating with them while they were under the influence. This realization many years ago leads me to supplement Dr. SEWELL’s article with some comments regarding the *personal* training and background which I believe are also necessary. This training addresses the following fundamental issues regarding your role and effectiveness as a psychedelic researcher:

- 1) Your motivation;
- 2) How you supervise sessions; and
- 3) Your understanding of the nature of the psychedelic experience.

There are several overlapping paths of personal development by which you can ready yourself to do the most good and the least harm. These include:

- 1) Personal psychotherapy;
- 2) Religious/spiritual training;
- 3) Academic/intellectual study.

This personal development should begin early on, and will help you develop your “psychedelic self.” That is, how you carry yourself in the universe of the psychedelic experience—your understanding of the nature, source, significance, meaning, utility, and applicability of psychedelic consciousness. How you approach and integrate these phenomena will ultimately determine how you relate to your psychedelized volunteers.

Let me state from the outset my belief that your psychedelic self constitutes the most important aspect of the *setting* of your subjects’ psychedelic experiences.

Setting refers to the environment in which a psychedelic experience takes place. The other two elements are *drug* and *set*, the latter referring to the volunteer’s expectations; previous experience; and mental, spiritual, and physical health.

We usually think of setting as the physical circumstances of one’s trip: indoors or outdoors, weather, lighting, noise, and smells. However, the relationship between the participant and the other people in his/her vicinity is, in most situations, the most important determinant of setting.

Within a traditional psychiatric context, I support and would like to extend Dr. SEWELL’s suggestion to “consider [personal] psychoanalytic training.” FREUD’s great discovery, as promulgated in his establishment of psychoanalytic principles and practices, was the unconscious. This term refers to mental processes and contents that for whatever reason the mind keeps out of awareness, no matter how hard we try to access them. The unconscious usually generates and maintains our most destructive self-defeating, self-deluding, and anxiety-provoking patterns of thoughts, feelings, and behaviors. We all have an unconscious, as do our volunteers.

It is in the realm of the unconscious—the area where we “hide” certain aspects of our mental lives—that fruitful, valuable, and even crucial questions must be addressed. These are the issues I raised above: motivation for doing this work, how you supervise sessions, and your over-arching understanding of the psychedelic experience.

Our motivations for how we make complex decisions are never simple—a phenomenon FREUD labeled “over-determined.” Many reasons converge onto a single act, thought, or feeling. Our more conscious motivations for becoming a psychedelic researcher are, of course, admirable, healthy, and altruistic. We want to help others, contribute to the benefit of society, increase knowledge and wisdom.

However, there may be other factors at play behind the conscious scene. While these less beneficent motivations I’m about to discuss rarely dominate one’s decision to perform psychedelic research, denying the possibility of their presence is a dangerous sign. It suggests a less-than-fully





examined and acknowledged awareness of the existence of our own unconscious, particularly regarding the psychological reality of *ambivalence*.

Ambivalence refers to the fact that our motivations never are all good, just as they never are all bad. It is only through becoming aware and accepting of our ambivalence, and working through it, that we can avoid being surprised and hobbled when faced with our own powerfully contradictory feelings and thoughts, particularly regarding such unusual and controversial work as psychedelic research. Refusing to accept the truth of ambivalence often leads to potentially dangerous acting out. Instead of feeling and thinking things we don't want to acknowledge as our own, we behaviorally play them out, usually in our relationships, and then we blame others for the problems that arise when people respond to our mixed messages.

For example, unconscious *sadism* may play a role in how we approach this work. Rather than reflexively refusing to entertain the possibility that (unconscious) sadism plays such a role, it is better to wonder *if* sadism is involved when, for example we note, however fleeting, an uncomfortable sense of pleasure or satisfaction during someone's bad trip. Then we can wonder *how* or *why* sadism may be operative in our dealings with psychedelized research volunteers. Healthy introspection, and consultation with others (be it a supervisor or therapist) will make it that much easier to understand and remedy both our and our research volunteers' confusing reactions to any particular psychedelic session.

A denied fragment of ourselves *may* desire inflicting pain on a psychedelic research volunteer. For example, we might give a too high dose of a drug to punish a volunteer we may not like, or to show them "who's boss." We might wear visually jarring clothes, or overwhelming perfume or cologne, or ask too many or too sensitive questions when a volunteer is still unable to get his/her bearings. We might abandon a volunteer in their time of need, either psychologically, emotionally, or physically. We might bring into the room particular books or magazines, which could overwhelm or confuse a psychedelized volunteer.

In any of these or similar cases, what should you say when the volunteer wonders if you're angry at, or want to hurt, him or her? A casual, "Of course not, how could you think such a thing?" will not help. While it is better to have worked on your own self well enough in advance to preclude such a scenario, be assured that you *will* fail at preventing *every* leakage of your negative unconscious. In this case, an honest, "I don't know," "I don't think so," "Let me mull on that for a bit," or, "Perhaps, but I'm not aware of it," can do a lot to militate against worsening an already tense and confusing situation for everyone in the room.

How much of our motivation to study psychedelics is tied up with our desire to be uniquely "special," or our need to "triumph" over the authorities?

Voyeurism involves gratification by looking. It is an attempt to identify with someone else's experience in place of your own. Voyeurism may play a role in your decision to perform clinical psychedelic research. For example, it may be an unconscious attempt on our part to resolve our inability to experience pleasure, up to and including a full mystical experience; or to achieve resolution of one's own psychological conflicts, depression, or anxiety. These factors may be partly involved in your desire to elicit healing, transformative, or ecstatic experiences in others. What, then, do you say when a volunteer comments that you seem so happy when their trip goes well, or so disappointed when it goes poorly? In other words, whose trip is it—theirs or yours?

Unconscious attempts to deal with pathological *narcissism* may also influence one's choice of career with psychedelic drugs, and how one sits for sessions. These issues deal with attempts to bolster fragile self-worth by expecting and/or demanding others' positive responses to you in any and all circumstances; and conversely, reacting with hurt, anger, or even rage, when others don't respond as you'd like.

Even before you give your first dose of a drug, narcissistic factors may come into play. For example, it is quite difficult to obtain permits and funding to do this work. How much of our motivation to study psychedelics is tied up with our desire to be uniquely "special," or our need to "triumph" over the authorities? Will your interest in performing this work sustain you after the initial glow of your "victory" fades? The "victory" is never final—funding, permits, and research vol-





unteers may vanish at any moment. And you may get bored when the hard work of doing the research actually begins.

Once you do begin your studies, there are many pitfalls into which our unhealthy narcissism may cause us to stumble.

It is easy to accept the adulation of a highly psychedelized volunteer, who, coming out of a deeply healing or mystical experience, exclaims, “You changed my life!”, “I can’t believe how much I owe you!”, “You are responsible for the most wonderful experience I’ve ever had!” In response to such adoration, it’s natural to feel, “Yes, I certainly am amazing, aren’t I?” But it can be harder to view one’s temporarily inflated ego within a healthier perspective.

On the other hand, how do we react when someone complains that you’ve ruined their life, or are responsible for the most horrifying experience they’ve ever had? Do we fall back on the not-so-funny saying that some therapists like to offer: “When the patient does well, it’s because we’re so good. When they do poorly, it’s a sign that they were too sick and no one could have helped them.” Reacting in this way blames your volunteer, distancing yourself and preventing you from looking at areas in which you could improve your skills.

When their trips are not all you or they hoped for, do you find yourself wondering, in the direction of the volunteer, “How could you do this to *me*?” (aloud, or not). At some level, you are bound to be disappointed by at least a few of your volunteers’ trips. The more you push away those feelings in yourself, the greater the chances are that your volunteers will feel what you are disavowing.

Another example of unconscious narcissism spilling over into our work is our feeling superior to our volunteers, by virtue of them “being so stoned” or “out of it,” while we are so powerful and together. We may be more comfortable when they are helpless and dependent upon us, than when we find ourselves dealing with them on a more equal footing.

Our shaky self-esteem, manifested in pathological narcissism, also may drive us to desire “belonging” to the psychedelic subculture. We may unconsciously reject our overly rigid and authority-identified sense of self (obtained from our upbringing and fortified by our professional training), and wish to prove to ourselves and others that we are cool and easy-going. We may be lonely, with few friends, and using our volunteers to make up for our lack of a social network. A particularly malignant outcome of this scenario is to take or procure drugs with or through your volunteers, to show you’re “one of them.” Even more pernicious is when you overtly abuse this sense of trust, violating volunteers sexually or by taking their money.

Psychedelic drugs, both as a concept and as a reality, powerfully magnify our feelings of self-worth, being “right,” and having special knowledge and status. Upon closer examination, most of these feelings are illusory and deceptive. Thus, our own “healthy” narcissism must rest upon less ephemeral factors, such as a deep and broad mix of social, psychological, and spiritual supports and accomplishments.

There are spiritual aspects of doing such research that also require a great deal of preparatory work. In addition to psychological effects the psychedelics elicit in your volunteers, and in you by virtue of working with these drugs, psychedelics also may generate deeply spiritual experiences. And you need to be ready to respond appropriately when volunteers have them.

For example, how do you reply when a volunteer who has had an “encounter with God,” asks you if you believe in God? Or, if s/he is an atheist or agnostic, do you couch your response to their mystical experience in God-related concepts and language that the volunteer cannot relate to?

What if your volunteers ask you about your own spiritual experiences and understanding of spiritual realities, or inquire about how to deal with questions of good, evil, and

www.palenquenorte.com

PODCASTS OF THE ENTHEOCOGNOSCENTI





free will? Is there life after death? Is Satan real? Do you have a spiritual practice; if not, why not? What is the nature of your practice? Have you had a spiritual teacher—that is, have you been a disciple? Can you certify someone's experience as genuine enlightenment—if so, what is your authority to do so? If not, why haven't you worked to obtain such authority since you are working with drugs that can elicit "enlightenment-like" experiences?

Hesitant, uncertain answers to these questions don't help. Neither do glib, academic, detached, or overly psychological/interpretive responses. Rather, you must personally provide a safe and trustworthy context in which you can support and guide deep and potentially transformative spiritual sessions. You owe it to your volunteers to have a depth of background, training, understanding, and experience to contend with these issues.

This background ought not be a dogmatic fundamentalist one. Such a model usually will not gain the trust of most of your volunteers because of its implied judgmental reactions. Better for your volunteers, and for you, if your spirituality is of mature quality. It should be one in which you are a humble player, not a haughty overlord. Nevertheless, you remain strong, healthy, and open to new ideas and experiences that continue to further your spiritual growth. As is usual in this work, honesty is the best policy. If you don't know something, say so—and never deny that you could be wrong.

Finally, there are *ontological* issues—ones dealing with the nature of reality—that may predominate a psychedelic session. These questions used to fall mostly under spiritual/religious auspices, but now with the tendency to separate those things known by science and believed by faith, it's more difficult to respond with beliefs, rather than scientific theories.

Examples of these sorts of phenomena are entity contact, space and time travel, past lives, and other far-out experiences with which you may have absolutely no first-hand knowledge, or training to handle. Can your world view accept such reports by your volunteers as not just being the product of a "brain on drugs"? Where can you even begin to start developing a world view that incorporates such phenomena into its purview?

Academically, the fields of religious studies and anthropology (particularly within the cross-disciplinary field of shamanism) discuss these types of experiences from the "outside looking in." You may read about how other people

understand and utilize some of these more unusual and difficult to contextualize phenomena. Intellectual preparation may make it easier not to get too nervous when you hear volunteer reports of this nature.

If your own religious/spiritual training included these topics, you may have even less of a knee-jerk rejection regarding their "validity" when you hear about them from your research subjects.

On the other hand, there is nothing like first-hand knowledge of what your volunteers are describing to you. If you've had your own "contact," near-death, or past-life experience, you *may* be more open to believing, at face value, your volunteers' reports. However, you may have disregarded the validity of your own experience, complicating your reaction to hearing about others'—particularly in an academic setting, where there is a high premium placed upon "propriety."

My own way of dealing with these reports was at first to use the most palatable scientific models: brain chemistry and psychological interpretations. However, neither the volunteers nor I found these approaches intuitively appealing or satisfying. As a result, more or less reluctantly, I engaged in a "thought experiment," treating these reports, if nothing else, as "true." In other words, this *is* what the volunteers experienced. They felt, saw, heard what they did—it was not "something else." What forced me to take this approach was the intensely held conviction by volunteers that these experiences were "more real than real," and in fact, were not very "psychedelic" at all. As someone in the study remarked, "It's not a drug as much as a new technology." Either I was to nominally get on board, or I would lose access to a lot of valuable information.

While the scientific bases of taking such an approach are highly speculative, one of the results of this thought experiment was that it allowed volunteers, and me, more ease in discussing very unusual sessions. It also provided a springboard for my own investigations of how current scientific models of reality might account for some of these reports.

Finally, while Dr. SEWELL's suggested reading list is extensive, anyone interested in clinical research with psychedelics also might find useful my book, *DMT: The Spirit Molecule* (PARK STREET PRESS, 2001). In it, I describe in great detail how I prepared for doing this research, got ready for supervising sessions, and dealt with our psychedelized volunteers during the UNIVERSITY OF NEW MEXICO studies in the 1990s. ☉



THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

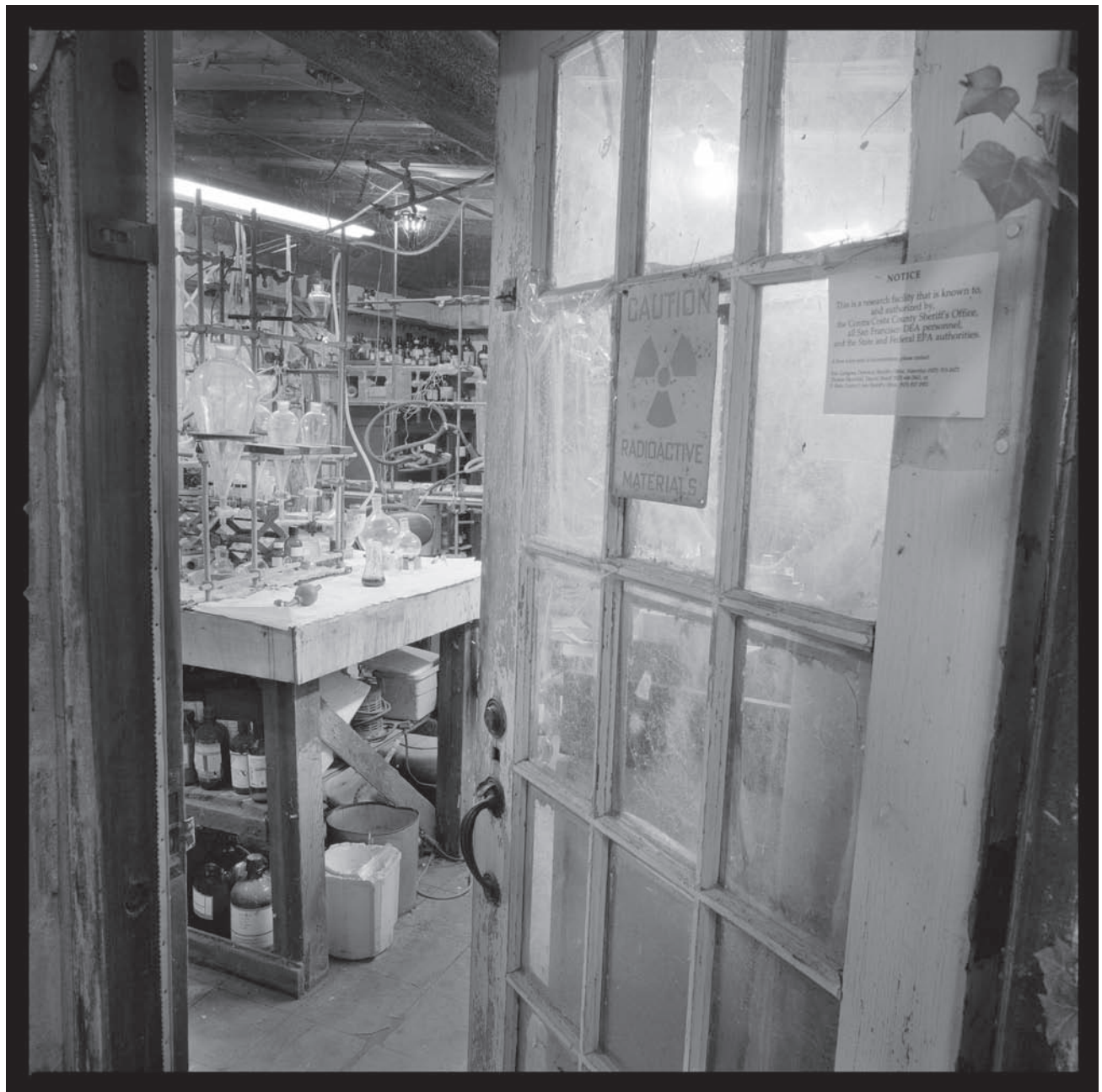
VOLUME XV, NUMBER 4



WINTER SOLSTICE 2006



ISSN 1066-1913





ERIK DAVIS SPEAKS...

interviewed by JON HANNA

ERIK DAVIS was once described by astrology guru ROB BREZSNY as “the next TERENCE MCKENNA.” While some author-lecturers in the psychedelic community might actively vie for that title, when I mentioned it to ERIK, he just laughed. It is unquestionably true that, on one fundamental level, ERIK is nothing at all like TERENCE. You won’t find him pimping Chicken Little theories about the world ending in 2012, he shies away from self-promotion, and he clearly has no interest in acting as the leader of a ragtag band of drug enthusiasts looking for guidance.

On the other hand, there is a level on which BREZSNY’S comparison fits like a glove. ERIK finds “the oddball” engaging—worthy of study and commentary. As a lecturer, he is well-informed on a myriad of arcane topics, has a keen grasp of history and pop culture, and is never at a loss for words. He speaks extemporaneously, without needing to consult notes, employing a well-honed wit and sharp insight. He has worked as a contributing writer for *WIRED*, and has written prolifically on the topics of art, music, technoculture, and contemporary spirituality. His articles have appeared in countless magazines and anthologies, and his books include *Techgnosis: Myth, Magic, and Mysticism in the Age of Information*, and *Led Zeppelin IV*. ERIK and I recently spoke about his current offering, the sumptuous hardcover coffee-table book *The Visionary State: A Journey through California’s Spiritual Landscape*, featuring the photography of MICHAEL RAUNER. Ranging from televangelism to Neopaganism, UFO cults to Zen bootcamps, *The Visionary State* weaves together the threads of the Golden State’s rich and eccentric spiritual history into a strange and vivid tapestry ERIK calls “California Consciousness.”



What inspired you to look at California spirituality through the eyes of its geography and architecture? Was it a situation where you frequently traveled around the state, and after going to a lot of interesting places, you decided to present those in the format of a book?

No, not at all. After 9/11, for a couple of years, I was pretty freaked out. I like to think I have a decent zeitgeist radar, that I can tap into the spirit of the times. I can see the way in which a certain detail illuminates a whole world view. So this was not a particularly fun time to be tuned into the global mind-frame. And part of what I went through during that time was feeling extremely rootless, and buffeted around by all sorts of factors in my life. I really *wanted* to have a sense of rootedness—knowing where I was, knowing my identity, knowing what my goals were. At this same period of time, I had a friend who was going through some big changes in his life, and he got back into Judaism. Although he was raised a Jew, he had not been a practicing Jew; so he started going to temple. Now, it was a very Bay Area hipster affair, with a lesbian rabbi, and they did a lot of dancing and kaballah meditation. But it was still Judaism. And I was really envious. I didn’t have any annoying religion that I could turn back to as some way of understanding where I came from!

You were envious that you didn’t have some annoying religion?





I mean it's like something you have to wrestle with. It's like a family: however you want it, your parents are your parents. And they're still around, and they're probably annoying sometimes, but they also provide a sense of continuity; where did they come from, what is their story, what's their parents' story? This all gives us a sense of identity and helps us organize who we are, even if it can be kind of annoying.

This is something that Americans in general may struggle with, since we don't have a long lineage behind us—we're a relatively young country. Which could also be why there is so much spiritual experimentation in the United States.

Exactly. I think that is very true. And it is particularly true of the west, of California, even more so than the east coast. I think that those things are related, and they're why there are so many wacky experiences out here. And so I was thinking about my own upbringing, which involved very, very little Christianity. I grew up in southern California in the 1970s. My mom knew people who were Moonies. It was a weird time. And finally it hit me that, for better or worse, *that* is my tradition. My tradition is California's rootless, restless, experimental, countercultural, proto–New Age; whatever you want to call it, *that's* what I get. It's not going to be any *more* than that.

Of course, nobody thinks about that as a “tradition,” the way that they talk about Judaism or Christianity or whatever. And this caused me to ask, “Well, where did all this come from? Let's find out where it started. Who are the people who carried the tradition? Who are the ancestors? Who are the great names? And what are its key points?” I was driven by the intuition that there was something shared about all of these different kooky sects, psychedelics, New Age philosophies, the GRATEFUL DEAD... there was something bringing it all together—something about California. So that was what got me going. It was a personal quest, as well as an intellectual one, to understand the history, the major players, and to come up with a sense of how it all fit together.

I started writing what was going to be a conventional history book, with maybe a few black and white photographs, 300 pages, etc. But it wasn't working out too well. I couldn't quite fit it all together. I was trying to organize it, to get the big picture, and to sell the book to people in New York, and it just wasn't really happening.

As I was doing the research, I started to visit the places that I was writing about. I'd be reading about the first Hindu temple in San Francisco, the old Vedanta temple on Webster and Filbert; even though I live in San Francisco and had driven by it, I had never been to check it out. So I went to check it out. And I discovered that there was something that these places were communicating to me that wasn't just a history or a story—there was some kind of atmosphere, or vibe, or even a sort of teaching. The thing about sacred architecture is that it embodies ideas and cosmologies and religious principles *in* the actual building. So when you visit, and put your body in the space, checking out the details of how it is arranged, you learn something visceral about the religion. So I started to do this with all of the places.

It provided a reason to travel around California, which I hadn't done much. I'm kind of an urban dweller, I don't go out cruising all over the country *that* often. I'm a traveler, and I like to travel, but I hadn't really seen very much of California. So it gave me a great excuse to do that. I really fell in love with these places. They intrigued me. There's something about the architecture, and a lot of them are quite beautiful, and some of them are very strange, and no one had really ever dealt with it. It seemed like typical California stuff, and even though there is so much attention given to California culture and it has been so important—especially in the 20th century—to the United States and the world, nobody had really ever looked at all of this weird spirituality as an aspect of this bigger cultural force. So it all kind of came together.

There was this one specific night where I realized, “I know how I will do it. I'll present it as a photography book, where there are pictures of all of the places, and then I'll tell the story about the places shown in the photographs, and *that's*

**My tradition
is California's
rootless, restless,
experimental,
countercultural,
proto–New Age;
whatever you
want to call it,
that's
what I get.**





how the big story will be conveyed.” I wouldn’t attempt to make it into a single narrative, but instead it would document my traveling around the state, looking at these places and finding out the stories of what happened there. So that was how the book developed. I had some real questions regarding the history and origins of the counterculture in California, and why stuff happened here, and how long it had been happening, and where did it start. But the book was also really driven by my personal quest to understand the place that made me. I’m a fifth-generation Californian, I absorbed a lot of this stuff in my youth, I went to Zen places, and chanted Hari Krishna. In seventh grade my English teacher was some weird kind of white light occult guy who read my aura. And a former EST guide taught a class in my public high school called Epistemics. I had just picked up all of this weird shit about California. So working on the book was a way for me to start to understand where I came from, as an attempt to create roots in a very rootless place.

I grew up in California, too. And in reading your book, I realized how little I know about California’s history. This struck me as a great failing of the public education system. I had maybe one class, or only half of a year in one class, that dealt with state history. I got The Gold Rush and some basic stuff, but not much else. And here you’ve put together this immense, dense, thick volume of history that doesn’t even deal with the primary story—it’s the story of spiritual niches, and it features very little that one might come across in any regular history book. To think that this much exists when focusing on a fairly narrow topic of California’s culture, one has to be blown away by how many other things must exist in California’s history that we have never been made aware of.

I know what you mean. I was in the same boat. While I’ve always enjoyed reading history casually, I had never really looked at a single place over a 200 year period. And there was no way to understand my story without understanding all of these other things about California, and politics, and technology, and race relations. So all of this stuff suddenly became part of a story, which was kind of overwhelming. But it wasn’t so huge that I couldn’t get some sort of a handle on it. There are books that we are blessed in California to have; there’s this series of books by the former state librarian—a guy named KEVIN STARR—who has an encyclopedic ability to coalesce huge amounts of data. He’s written six or seven of these fat books that start in the middle of the 19th century and peter out around the end of the 1940s. These books are great. STARR is kind of a conservative guy, so he doesn’t really understand the countercultural stuff, but otherwise his books helped me put state history into context. It is such a

fascinating story. California is a microcosm of the modern world, so all of this spiritual stuff has a larger resonance—it’s not *just* about the fact that a buncha wackos made their way out to the west coast. There’s an experimental, exploratory edge to the culture here, that is trying to deal with—consciously or not—larger problems of the modern soul and society. California offers a playground with which to experiment, but the things that are being experimented with reverberate outward.

The Visionary State can be enjoyed in two different ways. The first way is as a coffee table art book, where one is not reading much of the text, but simply paging through to see the incredible photographs. And then the deeper way to enjoy it is to actually read the history and learn about what is being depicted. But strictly from an artistic standpoint, the book’s images are beautiful, and moving, and strong. How did it come about that you got so many great pictures?

When I flashed on *how* I was going to tell the story, part of that insight was realizing that if all I did was capture a bunch of images of these nifty places—and people see the range of the architecture and get a visual sense of the locations—then I had done half of the job. So I needed a photographer, and that happened fairly synchronistically. It made sense for a San Francisco publisher to produce the book, and CHRONICLE produces attractive books, which are fairly inexpensive, and which feature lots of photographs. So I spoke with a friend of mine who is an editor at CHRONICLE BOOKS, and he said, “Yeah, I know this guy, MICHAEL RAUNER.”

I met with MICHAEL, who is primarily a portrait photographer, and when he heard about the project he got excited. He’s a native Californian. He had done earlier photographic projects about the missions and about amateur bullfighting in California, which he sees as a sort of residue of a sacred ritual. So he was sympatico in a lot of ways. And when he heard about the project he went out and took a bunch of photographs of places just to get the gig. It ended up being a great collaboration. I went to most of the locations before he did, and chose which ones would work. But he had tons of input and introduced the idea of including interior spaces. Many of the places that ended up being featured in the book are there because they are visually interesting. If there was a story that was good, but there *wasn’t* a good building associated with it, then we didn’t put it in. We put in stuff that looked cool. Because there was so much stuff to say, so many different things to talk about, why not put in the things that looked interesting? When we discussed the





strategy of how to do the photography, we were both really interested in the idea of not depicting any people in the book. This gave the images a more enchanted, spooky quality, with all of these empty places, and it also presented a bit more of the character of each building. When you see a person in a photograph, you don't pay so much attention to the building, because you are drawn to look at the person.

It is an interesting choice. It allows the book to work much better on an artistic level. It inspires great ease in flipping through, to get a sense of the incredible locations depicted. But then when I actually started reading the book, it is clearly a book about people—the people who were at these locations, who built them, who inhabited them, who interacted with them. And on that level, the sole focus on architecture and geography started getting a bit weird for me. Because I wanted to see what the people I was reading about looked like.

That's true. But I loved the idea of working with one photographer—someone who was going to capture everything and be consistent about it. And since at least half of the people discussed in the book are dead, that makes including photographs of individuals somewhat harder. I mean, you want to see a picture of YOGANANDA, right? You don't want to see a picture of some guy in a robe who is his disciple, simply because he is the only person available for a photograph. So if the people were to be included, that would mean accessing archival photography, and that would have ended up being an entirely different sort of book. But I appreciate the criticism. It was a weird choice in some ways. It may have put people off from the book a little bit. Photographs of people might have more easily drawn in those readers interested in the story of people, whereas they might now look at the book and presume that the text focuses on architecture—and maybe that's not their thing.

I don't think that the presentation could possibly put people off, because the photographs are so beautiful that they do draw the viewer into the book.

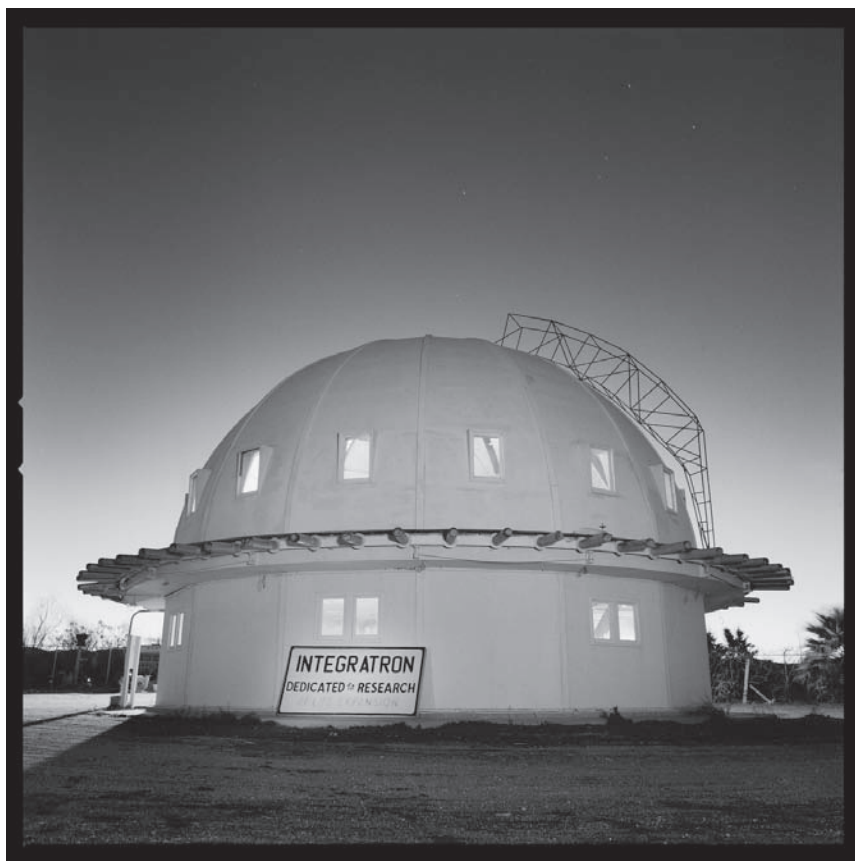
That was the whole idea. People would be drawn in by the images. And if that

was all they wanted, great. But if they were intrigued, they would do more reading.

Did you visit any of the places more than once?

Yeah, there are a couple of places that I went to a bunch, mostly those places that were my favorites. I loved the INTEGRATRON, which is this building/alien technology that was built in Landers, which is near Joshua Tree. In that high desert area around Joshua Tree there's a lot of intense energy. There's a bunch of artists there, and assorted UFO enthusiasts, and it's got a kind of magical feeling. I had never been there before I did the book—I had been to Joshua Tree, but not to the places surrounding it. It was a great spot. It's this weird rotunda designed to create an electrostatic field that was supposed to somehow retard aging. The plans to build it were "given" to a guy named GEORGE VAN TASSELL by some alien he met. It is a well made, beautiful building, with attractive wood construction. So there's something about the conjunction of this goofy, crackpot origin story with a space that feels like a special atmosphere, like a temple.

The aliens are pretty good architects.





In this case, yes, they did a pretty good job. So that's a nifty place. And like a lot of the buildings, the INTEGRATRON now has a different purpose to it. One of the things that I was interested in with the photographs was to show how traces of these stories and experiences still remain, even if the founding members and the whole sect are gone. The buildings live on, housing enchanted stories.

In the book you describe the boon of interest in Spiritualism in the later half of the 19th century. You talk about the Fox sisters in upstate New York and their communication with the dead, and the pianist JESSE SHEPARD who claimed to channel music, and how the WINCHESTER mansion was designed to baffle angry ghosts. And one of the things you mentioned, which I wanted to bring up in order to tie it into an idea associated with traditional shamanism, is the founding of STANFORD UNIVERSITY. You said that the inspiration to build this school came to LELAND STANFORD through a dream, or via communication with the STANFORD's dead son. And you describe how in 1911, THOMAS WELTON STANFORD—Mrs. STANFORD's younger brother—donated fifty thousand dollars to the UNIVERSITY for psychical research. And what caught my eye was that some of the “paranormal items” he donated to the STANFORD library were physical objects that were supposed to have mysteriously materialized out of thin air.

Right. They're called “apports.”

So that's magical. It's incredible. And it reminded me of that part in True Hallucinations, where TERENCE and DENNIS MCKENNA were in the Amazon. DENNIS had wiggled out, and at one point TERENCE claimed that DENNIS had been talking about some old music box they had as kids—one of those boxes whose little sliding wood pieces conceal a hidden compartment holding a key that will open the box. And then, as TERENCE told it, DENNIS opened his hand and the key from this music box from their past was right there in his hand. The idea being that DENNIS had magically materialized this key out of thin air. Which blew TERENCE's mind. In questioning the reality of what he was presented with, he had a hard time believing that DENNIS would have carried this key from their childhood all the way to the Amazon, simply to pretend that he had pulled it out of thin air. But within reports from traditional shamanism, the purported practice of being able to materialize some object, or a fluid, or something that has particular metaphysical powers, isn't unheard of.

Spiritualism was a huge thing all over the western world in the late 19th century. While it was ripe for California's style, it was also pretty pervasive. It often attracted wealthy, educated people, a fair number of whom were scientists. A lot of

people were drawn in to this thing that now is very hard for us to wrap our heads around. But one way of describing Spiritualism is that it was a way of rediscovering particular aspects of the shamanic world view within this weird context of Victorian industrialism. It arose right at the point at which we entered the modern, urban, media-saturated, mechanical, factory-infused world. It even has a similar mixture that you find in shamanism, of tricks and hucksters and spooky things—the uncanny, synchronicities, marvels. If you look at a shaman in a tribe, on some level you might think that he's just learned a lot of tricks and has the ability to manipulate social reality in order to create certain effects—because he is interested in keeping the tribe going, and healing people. But it's not like he is *actually* pulling quartz crystals out of the physical body of a person he is treating, even though it looks like that. It's a trick, right? Well, in a way, the Spiritualists were full of tricks.

The whole dynamic around Spiritualism became focused on whether or not it was true. You would have scientists going in and trying to measure what these mediums were doing. And they were doing really outlandish stuff. They would have instruments playing out of nowhere, for example. Another one of the things that they did was to have these objects coming out of their bodies, similar to the quartz crystals in a shamanic healing situation, except that they would be composed of ectoplasm or threads. When you see photographs of this stuff, most of it looks totally fake. But it is hard to tell. If it was *that* fake, how could anybody believe it? Clearly *tons* of people believed it—really *smart* people believed it. So you start getting close to that weird place where reality seems to have gotten a bit bent, and these occult practices can open up the possibilities of other dimensions—even if we stay in a rational world. Spiritualism was the classic old occult world view returning during an era of electronic technology and machines and science. The rise of science allowed for the discovery of new powers—new hidden waves: radio waves or X-rays. We were moving into a world of invisible media—media that these days we take for granted. But when they were first discovered, there was a kind of magical residue to them, and Spiritualism played with that ambiguity of science and the paranormal. A lot of Spiritualists presented themselves as being scientific, and a lot of scientists were attracted to Spiritualism. It acted as almost a rival to fundamentalist Christianity, but still answered some of the topics that religion deals with, like death, and the horrible fear that you're never going to speak with your mom again. They had an answer for death, because now you could talk to your dead mom.





And it continues today—that same sort of...

That TV show with that guy, who talks about how he is feeling the presence of dead relatives...

Right, Crossing Over. But even more than that. I recently saw a TV news program discussing these mysterious itchy fibers that people claim to have infecting their skin. The mother of a child who supposedly had the problem ended up coining the name “Morgellons disease” for it. Most dermatologists write it off as Delusional Parasitosis—the sort of thing that we might call “crank bugs” when a meth-head has scratched sores into his arms due to the insects crawling under the skin. There’s that great scene at the start of the animated version of A Scanner Darkly, right? But some people who have the problem won’t be so easily placated with the answer, “It’s all in your head.” The TV news story claimed that someone had some of the fibers subjected to analytical testing, and they apparently were not composed of any known physical elements. Could it be a case of technology from another dimension?

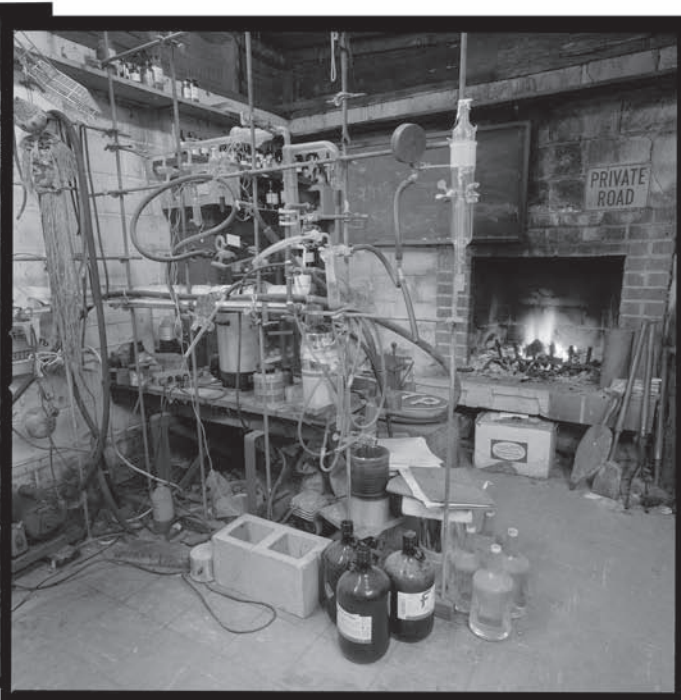
Whoa! (laughs) Indeed, it is still going on today. Alien implants are another manifestation.

Shifting gears, clearly one of the things that strongly impacted California spirituality has been the use of psychedelics. Your book presents photographs of SASHA SHULGIN’s lab (shown below and

on the front and back covers of this issue), and the FILLMORE, and ESALEN, and BURNING MAN—which started as a California event—and in various chapters you talk about RAM DASS, ALLEN GINSBERG, KEN KESEY, ALAN WATTS, and others.

It’s no accident that California became ground zero for modern psychedelic culture. Even though individuals were exploring, and scientists were taking things, and little bohemian scenes were growing up around psychedelics in other places early on, it wasn’t really until California in the 1950s that a modern psychedelic culture began forming—one where there was a richness of different kinds of people with different kinds of ideas of how to take these drugs and move forward collaboratively. It makes total sense. It fits in perfectly with California’s profile. One of the things about California spirituality, which I talk about in the book, is that tremendous emphasis is placed on personal experience. Religion is not about a belief structure, following a dogma, mindlessly aping a ritual, it is about having experiences—unusual, powerful, altered experiences—and that these are the source of your insight, of your faith, of your further practice. And that gets emphasized from JOHN MUIR to the Zen guys—it’s one of the major themes, and it carries on today in all sorts of ways.

Your book mentions the impact that Yosemite had on FITZ HUGH LUDLOW.





Exactly. There's a visionary quality to that landscape, and there's a direct consciousness-altering experience that it makes accessible. And that quality can also come through meditation, through dreams, and through psychoactive drugs. So there is already that tendency, and there is a sort of openness to experimentalism and an embrace of novelty. California is a place driven by novelty, in terms of culture, in terms of technological development—a huge amount of technology came out of here. And there's a relationship between technology and synthetic psychedelics like LSD—there's a kind of shared spirit of using the technology created by our brains in order to hack material reality, to create little machines or media units that are able to change our perceptions or open up new dimensions. All of these things laid the foundation for the particular histories that happened with ALDOUS HUXLEY, TIMOTHY LEARY, and the MERRY PRANKSTERS, and everything that made psychedelic culture so important. I wanted to show that it didn't just "happen"—that there were all of these people who were taking a lot of psychedelics and culture moved forward from that point; I wanted to show that the groundwork was already laid—it was already part of the story of the place *before* HUXLEY took mescaline in the Hollywood hills. California culture was *already* in that kind of space, so it made sense that it became so huge here—that the PRANKSTERS happened here, and that the GRATEFUL DEAD happened here...

My friend LORENZO HAGERTY commented to me last year about the possibility of bringing MYRON STOLAROFF, who's 86 years old, and SASHA SHULGIN, who's 81 years old, and ANN SHULGIN, who's 75 years old, out to BURNING MAN. He wanted to show our elders this incredible visionary landscape that resulted largely as a product of psychedelic thinking, even in an environment where psychedelics have been proscribed and repressed. Wouldn't it be amazing for these pioneers to see what the kids are doing these days, right? And then, how cool it was that SASHA and ANN actually made it to the playa—and ANN even drove their behemoth rented R.V. all the way from the Bay Area to make the trip!

Absolutely. BURNING MAN, more than any other contemporary phenomenon that I talk about in the book, is the fruition of *many* of the threads that run throughout the book: the emphasis on personal experience, the emphasis on psychedelic culture, the use of architecture to create enchantment and humor and sacred temple environments, the sort of D.I.Y. quality, the sense that it's one grand experiment—that spirituality and experimentation actually go hand-in-hand. Whereas, with a lot of religions, it is the opposite: spirituality exists only within the realm of old school tradition.

But in California, our tradition is to pull the rug out from under tradition—which is what people here have been doing for well over a century.

Your original impetus for the book was your sense of lack with regard to a personal historical tradition to fall back on and wrestle with. Did completing the book help to fill that void for you?

Yes it did, in the sense that history can add density. When you know about a place, when you know about the people who lived there before, about why they came there, even if they are not directly in your life, there's a kind of extra thickness that the place takes on—even as you experience the place in your normal day-to-day life. When you know more about local history and about how the area developed, this adds a richness to your experiences. So in that way, it helped very much. Now when I go to BURNING MAN, I can see all of these layers—I can see all of these things that led up to our current time in history. Even though it's in many ways a frivolous thing, or a goofy thing, or a hacked together thing, it makes more sense to me because I can see where it comes from. It becomes something that has more of a sense of continuity. People have been out here for generations—literally—exploring this edge, trying to find a new way, or an individual way. And because it is always changing, it's not like you get a tradition that you can follow. But it's more like there's a wider circle of peers, and a wider circle of elders, who maybe can't give the answers exactly that you need, but they can show you how *their* questions were answered, or the way that their lives developed. So I think that it did help me in that way, and I hope that this comes through in the book. I hope that readers themselves will start to better understand, "Oh, *that's* why I like that place."

I studied art in college—that's what I got my degree in. Once while visiting the New York MOMA with my wife, she had the typical knee-jerk response to some of the art that "our seven year old daughter could do better paintings." It may only be by knowing why some piece of art made a profound difference in the world, that you gain appreciation for a work that doesn't speak to you on an aesthetic level. Like you said, such knowledge adds a density to your life's experiences. Otherwise you're only skating through life, and the surface level doesn't provide a lot of satisfaction.

Right. Knowing history is good. Buy my book. ☉

The Visionary State: A Journey through California's Spiritual Landscape can be explored and purchased at www.visionarystate.com. ERIK DAVIS' web site is www.techgnosis.com.





ANN & SASHA SHULGIN SPEAK...

IN DISCUSSION WITH EARTH AND FIRE EROWID

Adapted from an interview recorded at Mind States Costa Rica, June 15, 2007



EARTH: What question do you get asked most often?

ANN: We were just remembering that—the one we have heard too often: What is your favorite material?

SASHA: Probably a moderately inexpensive Zinfandel.

FIRE: Is that question asked both in interviews and by people who just come up to you at conferences?

ANN: Yeah, over and over again. I would ask it myself. Yet by the two-hundredth time, I wish that I could come up with something really clever and different in response...

FIRE: But your favorite substance doesn't change every time people ask, so...

ANN: Well, I don't really have one.

FIRE: Oh. Even worse.

ANN: Right!

EARTH: Do you like caffeine?

SASHA: Yes, except that it makes me urinate too much. So I drink decaffeinated coffee. Do you know how they get caffeine out of coffee?

ANN: Oh my God, no... (audience laughter)





EARTH: Let's hear it.

SASHA: Many people say, "Oh they extract with super-heated water," or solvent, or something like that. While that would remove the caffeine, it would also remove the flavor of the coffee. So suddenly you are standing over here with a little beaker filled with caffeine and coffee flavor, and you still have to separate them. After looking for it for years, I finally got the answer a couple of years ago. You remove the caffeine *before* you roast the coffee, so there is no flavor. Then having removed the caffeine, you roast the coffee and generate the flavor. It's so simple.

EARTH: We interact with a lot of people through our web site, many of whom are younger. When you were young, what were the social pressures or the constraints around drug use? Were you worried about getting arrested? Your first time trying peyote/mescaline/goop, or whatever, were you concerned about your parents finding out? What was it like back then?

SASHA: My interest in the area of drugs was *psychoactive*, not psychedelic, because there really were very few psychedelics back then.

But I tried all sorts of things that were known to affect your attitude and your feelings, from yohimbe—presumably giving you an erotic point of view, to amphetamine—presumably making things go faster. Then I had my experience with mescaline, and that was what really directed me in this way. It was about 1955 or so, and it was not illegal.

FIRE: Was there a sense that it was somehow socially unacceptable, even though it wasn't illegal?

SASHA: No, it was socially unknown—almost unknown at that point. Some people had heard of peyote. But there are areas in Mexico where peyote

is grown, where the "peyote" has no mescaline. They call it peyote, because in Tarahumara, "peyote" is any small cactus that has a medical use. Our peyote is one of those, but there are many others. The term, even there, is ambiguous. So I had no concern about the legal situation, as there was no law to be concerned about.

**Among your
peer group
at the time,
was there any
hesitation to talk
about those
experiences?
Did you think
that there would
be any judgment
against them?**

FIRE: Among your peer group at the time, was there any hesitation to talk about those experiences? Did you think that there would be any judgment against them?

SASHA: I was working for Dow Chemical Company at the time as a research chemist. I had the good fortune of having seen that they were working on an interesting compound. The person in whose lab I was working at Dow had found a very easy way of making an almost unknown compound. They said, "We'd like to find some use for this," and I said, "Gee, if you added a methyl group on this side instead of on this side, as well as on this side, and put an amine down there and make the carbamate, you'd probably have an insecticide." "Oh?" So they put the methyl group over here, and put an amine down here—a dimethylamine—

and a carbamate, and it became a commercial insecticide. And the attitude there was, "Gee, if you can predict things like that, you can just go do whatever you want to do!" That was about the time I had first tried mescaline, and I knew what I wanted to do. So I started synthesizing new compounds like mescaline, and patenting some of them. They paid not quite a dollar for your patent. You could technically get a dollar with your patent. But the patent officer would flip a coin; if it came up the way you called it, you would get an extra dollar, and if it came up wrong, he got the dollar. So it averaged out to a dollar. Eventually, they were a little bit disturbed by the fact that I kept *publishing*





all of this information, and they said, “We don’t like you publishing with the Dow return address in the literature.” “Okay, I’ll use my home address,” which I did. When I left Dow to go back to medical school, I decided that since I had already been using my home address, I might as well make my lab there as well, and I did. I still publish from my home address, but it is my lab.

FIRE: So even though you were working at Dow doing the synthesis work for them, you were publishing without the Dow address.

SASHA: Well if you get a patent, then you are free to publish it. I just kept publishing the early stuff that I did on psychedelics in the 1950s.

EARTH: Did you mention your mescaline experience at work?

SASHA: Oh yeah, they were quite interested in it. I think I helped probably half a dozen people duplicate the experiment.

FIRE: Is there any different answer for you Ann, so far as your social group at the time?

ANN: When I was growing up, you got faint noises about narcotics and people getting into very strange places. I don’t think anyone talked about the law. It was just something that some people did, and they got “addicted,” whatever that meant. When I was a young working woman, I mostly worked in hospitals, and the first I ever heard or read about psychedelic drugs was in the famous *LIFE* magazine article by Gordon Wasson. Everything that I had always been interested in—why people were the way they were, and certain kinds of experiences that had happened to me when I was small—all of a sudden this whole psychedelic world seemed to promise some answers. I had never even conceived that drugs could be involved with these sorts of things, and I thought, “Wow, that’s what I want to find out about.” My great ambition in life was to test out telepathy and different forms of psi, with or without psychedelic drugs. It never happened. Well, I think it *did* happen, but other people did it.

With the first psychedelic I ever had—I think it was DMT, given to me by two friends, one of whom read from *The Book of the Dead* before I launched—I don’t remember the experience. So I don’t think it was *much* of an experience. But no one mentioned the law. I don’t think that anybody knew about the law. Nobody cared. This was just experience, and life opening up, and no one talked about legalities. However, I think most of us knew, intuitively at least, that you don’t broadcast inner experiences of any kind unless you know your audience very, very well. People sometimes described strange, weird stuff that had happened to them, and you didn’t tell too many people about that. So nope, there was no concern about legality at all.

EARTH: That seems very different than people’s experiences today.

ANN: I’m not too sure. I’ll make you a bet that any high school kid who wants to have a psychedelic experience never thinks about the law either. They may, if they have had a DARE class, know that there are certain people whom one doesn’t tell. But I don’t think the illegality concerns them that much. Most people don’t know half as much about the laws as they should, and so they get trapped very easily. One of the great attractions for very young people is that, if they find out something is illegal, then it’s worth exploring.

EARTH: Right.

FIRE: So Sasha, obviously you had been publishing in peer-reviewed journals for many years before you guys wrote *PIHKAL*. How did the idea first come about for that book? Was it a project that you had been thinking about for a long time? How did you decide to include the narrative content with the chemistry, and put it together in the way that you did?

SASHA: One of the things that convinced me that I should do a book like *PIHKAL* was... what was the name of that fellow?

ANN: Wilhelm Reich.





SASHA: Right. He was the one who could shoot bullets at clouds and make it rain...

ANN: And he invented the orgone box, I think...

SASHA: The orgasm box?

ANN: Orgone.

SASHA: Orgone box, that's right. I get things mixed up. But he was arrested for some reason or other in New York. He was being held in jail, preliminary to a trial, and he died. The New York authorities went to his house, took all of his notes and papers and burned them in the I03rd Street incinerator. They destroyed all of his records. It occurred to me that if I were ever to get into that situation myself, I would want those things indestructible. The answer was a book like *PIHKAL*—put in both the background and the actual wet chemistry information.

FIRE: When did that idea come about?

SASHA: In the later part of the 1980s. The book was published in 1991, I believe.

ANN: I'm trying to remember exactly when we came up with the idea. Or was it always sort of floating there? I mean it was pretty obvious that we should write a book.

SASHA: We decided to write it together. We both have names that begin with an "A," so "A. Shulgin and A. Shulgin" works very well.

ANN: And I asked my older daughter if I could borrow her name, so I'm "Alice" in the book.

SASHA: By changing the names of people you know here and there, the book becomes totally fiction. We call it a fictional book, and from the government's point of view, it is fiction. Although there

is a lot of chemistry in there, none of the chemistry has ever gone into *Chem Abstracts*. I sent a copy to *Chem Abstracts* and they sent it back saying, "This is fiction." Many times people have to refer to the book as the source of the chemical information, as they can't have a *Chem Abstracts* number.

**...he was asking me,
"Who are the
members of your
research group?"
I said,
"Mr. So-and-so,
the research group
is total fiction."**

ANN: I was very glad on the day that the invasion happened, which is described in the first chapter of the second book. I looked the agent straight in the face; he was asking me, "Who are the members of your research group?" I said, "Mr. So-and-so, the research group is *total fiction*." He looked at me with a look that said, "I do not believe you, lady," and remarked, "Well, that may be, ma'am, but if we ever find out who is in your research group, we would really like to have a long talk with them." I replied, "It has never existed." That's my story, and I'm sticking to it.

EARTH: Was *PIHKAL* the first time that you put your name, Ann, on a document published about psychoactives, fictional or not?

ANN: Yes, absolutely. I wrote interesting letters before that, but nothing else.

EARTH: How big a decision was that for you? How much anxiety did it produce?

ANN: Writing was something I knew I wanted to do all of my life, except that I hadn't found the right subject, and this was the right subject. No, I was not nervous about that. We did have visions of black-masked men coming in the middle of the night with baseball bats to destroy the lab. But nothing happened for about four years. Washington, DC did not discover *PIHKAL* for about four years.

FIRE: They're kinda slow.





ANN: Thank God. And then everything hit the fan.

FIRE: So you did predict, or think, that you might attract legal attention.

SASHA: Oh yes.

FIRE: As we have gotten to know you guys, Ann, in some ways you are a more private person, a quieter person than Sasha.

SASHA: She doesn't have the same sense of humor.

FIRE: Did you expect the level of cultural attention to the book that it got? Obviously you expected some legal attention, but did you expect as much of being invited to conferences, interviews...

ANN: No, I don't think that you ever quite expect that. *PIHKAL* was not the first thing written about psychedelics for sure, but it was certainly the first book written with the second part as *recipes* for psychedelics. I mean, that was sort of asking for trouble. But we felt that such a presentation would make the book more interesting, and that if we did not separate them—in other words, story in one volume, recipes in the second—it would be much harder for any government, anywhere in the world, to censor one of the volumes and allow the other. You either took the whole thing, or nothing. We felt that if we wrote it well, it would be meaningful to a lot of people. But we had no idea how much. That was pure guessing. And the greatest satisfaction is in how many other people who had been wanting to write about psychedelics decided that if we could do it, they could have the courage to do it, too. So a lot of writing started after that.

SASHA: That was quite a nice compliment.

FIRE: Do you know of any place other than Australia where the books are specifically banned? Well, that's not *exactly* correct about Australia, but it is close.

SASHA: It may be banned in Australia, but the last time we were in Sydney I went into a bookstore and it was on a shelf.

FIRE: It is illegal to import into Australia. I *thought* it was illegal to sell in Australia. I don't think that it is illegal to buy, and I don't think that it is illegal to possess. But I know that it is illegal to import. Is there anywhere else that you know of where that's the case?

SASHA: I don't know. I have not kept track of that.

FIRE: I wonder about Asia...

ANN: I know Japan has a very active psychedelic underground. But I don't know how much reading they do, whether it has to be in Japanese, or whether they are familiar enough with English.

SASHA: I was just transcribing the title of a Japanese book on MDMA to go in my new book, the *Psychedelic Index*, and it had a five-syllable slang word for MDMA meaning "to jiggle the head." They had the Japanese term in English, so I am putting that in the book as a synonym.

ANN: China may or may not have a psychedelic subculture, but they do a heck of a lot of the cooking of drugs that are scheduled in this country.

FIRE: One person we've talked to went to China and said that there was an active rave culture with MDMA being taken by large groups of people.

ANN: I wish we knew more about Asia in general.

Earth: How difficult has the transition to being interviewed in *TIME* magazine, and on national television, and international media been? Has that worked out for you okay?

SASHA: It's worked out fine, but the trouble is that it takes lots of time. When you're talking to journalists and they're writing things about it, you don't get any writing done yourself. That's annoying.

ANN: It's very seductive. You keep being invited to places, and your way is paid. All you have to do is give a talk, which is always a little hard for me. But it's so easy to say "yes." Because you don't know if any other invitations are going to come along and you'd like to see that country anyway. We have done





far too much traveling in the last few years. We've seen some interesting places, but *Book Three* has only got a few chapters written, and travel is part of the reason.

EARTH: Are there particular places where you would like someone to invite you to speak? Countries you would like to travel to?

ANN: I'd like to see New Zealand. I was born there, and I haven't seen it since.

SASHA: We are glad to see Costa Rica. We hadn't been here before.

So these events are little treasures, in their own way.

ANN: And the other seductive thing is seeing people we know, and other people we haven't met before who have the same interests. I really believe that the psychedelic network contains *the* most interesting people in the entire world. They are people interested in consciousness, and psychedelics, hypnosis, psychic experience—these are people with open minds and they're fun to talk with. A lot of them are doing very important work in the world. I'm *so* glad to be part of that. That's a really nice thing. My feeling has been, if I get on the other side—after death—and I discover that I was totally wrong, and what I did was really bad, so I go “down” instead of “up,” or whatever, that I will *still* be happy that I did it (laughs).

FIRE: Are there any particular visionary or wisdom traditions that you have wanted to participate in, but haven't had the right opportunity for. Have you wanted to participate in an *iboga* ceremony, or a sweat lodge?

SASHA: Well, we had always wanted to go to Burning Man, and we did last year.

EARTH: As wisdom tradition, it's long-standing (laughs).



ANN: We're going again this year, as a matter of fact. I can't imagine why.

EARTH: Can you say a few words about your experience at Burning Man last year?

ANN: It's interesting. A lot of people we know are really scared of Burning Man. They want to experience it, but they're afraid some-

how, that it's going to be... I dunno, shocking. Or afraid that they are going to see things they don't want to see. It's the great unknown. First of all, the artwork is amazing. It's five miles in some direction, on an ancient lake bed. The one great negative, which you learn to live with—it's not really dust, it's like powder: like fine baby powder. It rises from the lake bed all of the time, and it gets into everything: every camera, every R.V. motor, all of your hair. It's very discouraging. You wash your hair, and it is all nice and healthy looking, and then...

SASHA: ...and then you comb it the next day and the comb is filled with hair.

ANN: The artwork is sometimes in big yurts around the outside of the lake bed. Then in the middle of the lake bed, scattered across it, there are art installations. There are these marvelous pieces of work that belong in museums, every one of them.

There are two burns: one Saturday night, which is the burning of the Man—a great big electrical blue thing that sits on top of a building that itself is





filled with artworks. But those artworks are taken out before they burn the Man. The burning of the Man is a big revelry. People get a little drunk, a little stoned. Not everyone uses psychedelics at Burning Man—just about a third of the people, I gather.

The second night, Sunday, is the burning of the Temple. The Temple is different every year. It is made, I think, of plywood. It is very delicate, like a Siamese, Burmese, or Thai pagoda. There are 37,000 people seated in a huge circle around this Temple, and they are absolutely silent. When the Temple was set on fire and began burning, we were with Etienne Sauret, who's a documentary filmmaker, and I told him, "Look to the back of you." All the faces were turned to the Temple, and all of them were absolutely serious—a sort of daydreaming, focused on the fire. Not a word was said. Not a sound. Somebody started to whoop, and somebody else must have clobbered him on the head immediately. It was the most *moving* thing I have seen in a long time. 37,000 people is a lot.

FIRE: So you didn't expect that.

ANN: No.

EARTH: Burning Man is a big space, it's extremely tiring for *me* to walk around. How did you guys get around?

ANN: You have to have a golf cart. Without a golf cart, you have to have... youth. But the one thing that everyone has to have is lots of lights to put on everything. It is so much fun at night.

FIRE: Are there other non-Burning Man traditional ceremonies or wisdom traditions that you have not had a chance to but would like to participate in?

EARTH: Ayahuasca, peyote ceremonies... have you participated in those?

ANN: A traditional peyote ceremony? No. I think that would be wonderful. We did try ayahuasca...

SASHA: ...in a ceremonial way, but not in South America.

ANN: That was a funny experience.

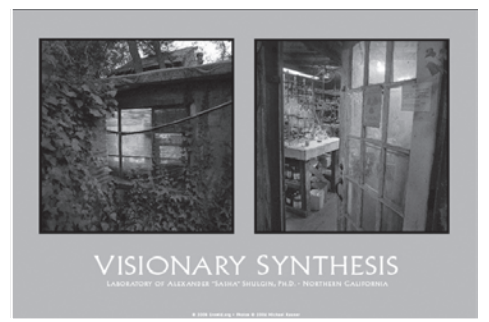
SASHA: It had its good and its bad. The second day, the fourth time that I had it, I went into a strange place in which, with my eyes closed, I would have almost no color. Then I would have a very deep blue, becoming a red, becoming an orange, becoming a yellow, becoming a white—blinding white. I would open my eyes and vomit into the little vomit bucket, then sit back and close my eyes and go through it again. And again. And again. And I said, "I don't really think I'm advancing in this manner." That was my last ayahuasca experience.

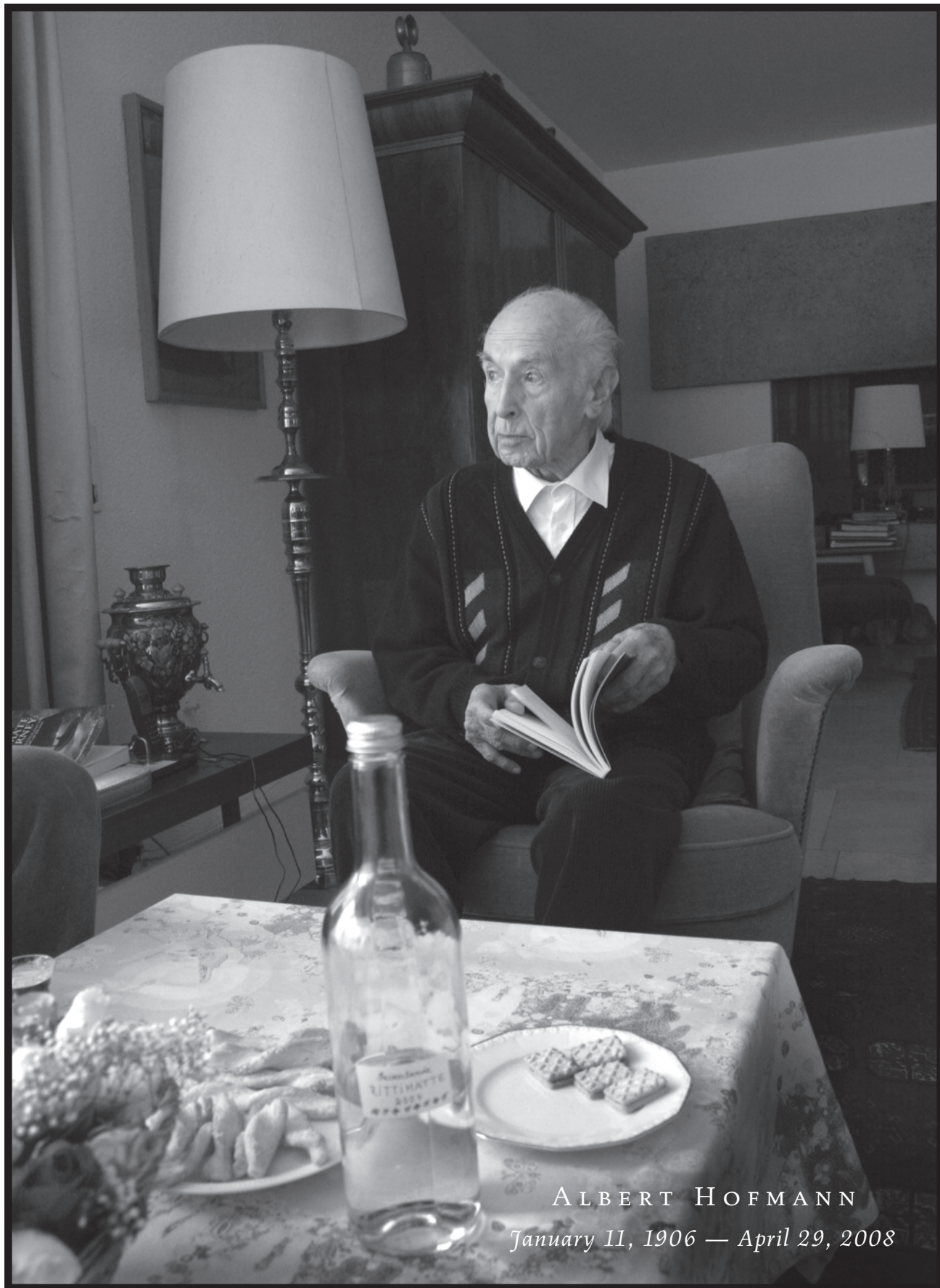
EARTH: That sounds lovely.

ANN: I would like to try Holotropic Breathwork. I don't really think that I will have the time to do it here. But I would *really* like to experience that. And a native peyote ceremony would be just great—that would be wonderful.

TO BE CONTINUED...

JOIN EROWID and receive a copy of the 24" x 36" *Visionary Synthesis* poster depicting Sasha Shulgin's lab, exclusively available as a membership gift. Tendrils of ivy frame the lab's window to the left, counterposed on the right with the laboratory door ajar to its alchemical interior. The pair of photos, taken by Michael Rauner, evoke the balance between the plant world and the world of chemistry. For more information, see www.erowid.org/donations.





ALBERT HOFMANN
January 11, 1906 — April 29, 2008

THE ENTHEOGEN REVIEW

The Journal of Unauthorized Research on Visionary Plants and Drugs

VOLUME XVI, NUMBER 3 ❑ AUTUMNAL EQUINOX 2008 ❑ ISSN 1066-1913





ANN & SASHA SHULGIN SPEAK...

IN DISCUSSION WITH EARTH AND FIRE EROWID, PART TWO

Adapted from an interview recorded at Mind States Costa Rica, June 15, 2007



FIRE: Have you ever done a sweat lodge?

ANN: No, I'd love that.

EARTH: You people are from Northern California, right?

ANN: (laughs) Have you done that?

FIRE: We've done two sweat lodges.

ANN: How is it different from an ordinary peyote experience?

EARTH: Well, without the peyote. We did just the sweat lodge, with the heat, and the unpleasantness, and the singing... (laughter)

SASHA: You can probably use your imagination for the rest of it.

FIRE: It's an endurance ceremony. There's a practice of sitting with the heat...

EARTH: It's really, *really* hot.

FIRE: It's very interesting.

EARTH: And they don't let you leave. Theoretically you *could* leave, but you'd be a big wimp.

FIRE: (laughs) It's peer pressure.

EARTH: Yeah, I think that it is a *lot* of peer pressure. Sweating, like in a sauna, but for two hours...

FIRE: ...three hours.

EARTH: It felt like *forever*.

ANN: But what does it do to you?





EARTH: You sweat.

FIRE: It's a bit of a meditation. In the way that sitting for three hours anywhere, not reading or entertaining yourself in some other way is a bit of a meditation. Then add in changing physical circumstances.

ANN: How do you feel when you come out?

EARTH: Very soft. Like jelly or something, poured into... whatever I was. For four or five hours, until I went to sleep that night after my sweat lodge experiences—I felt like I was on MDMA.

ANN: Really?

EARTH: I felt love for the world. I felt so good. "Everyone's so great!" It was very pleasant, except that the experience was *not* pleasant. However, it was *more* than just the feeling of being glad to be *done* with something unpleasant, definitely. I felt cleansed, and moved, and tired, and...

FIRE: ...connected to the people who had been part of the ceremony.

ANN: Wow!

EARTH: The ceremonies that we took part in, which were both led by the same person, included content that was part of his tradition. There was often singing, and the person led chanting. Fairly innocuous Native American stuff.

ANN: Was it rhythmical?

EARTH: Very rhythmic.

ANN: Was there any drumming?

FIRE: I can't actually remember.

EARTH: There was a beat. It might have just been clapping, but there may have been a drum. It has been a while.

ANN: I remember a didgeridoo performance in Jamaica, where I really had my consciousness altered, just listening to that. Do you think that the rhythm is the reason that you have the alteration?

I remember a didgeridoo performance in Jamaica, where I really had my consciousness altered, just listening to that.

FIRE: I think that it is a combination. The ceremony itself, the focus, and the physical conditions are clearly playing into it, the chanting...

EARTH: It felt like entering into a waking dream state. In a lot of ways I think of visionary substances as catalyzing waking dream states—a kind of softening or breaking of the veil between consciousness and the subconscious in some ways.

ANN: Yeah, okay, right. A little bit of a sort of telepathic feeling?

EARTH: It definitely felt as though the group had merged in some way. Like I was aware of the people around me, yet it was dark—totally dark.

ANN: Which gives you a good clue that you don't need drugs to get into that sort of a state. One day I met a lady standing in line to get tickets for something. She had just come back from the Peace Corps. We got into a discussion—it was a long, slow line—about different cultures. I remarked, just casually, that every culture in the world seemed to have a plant that could be used for alteration of consciousness. She had been, I think, in Kenya—wherever the Watusi live. So I asked, "What do they use?" She said that it's pretty well desert and there's no plant. But if you've seen them in documentaries, they are tall and thin, and they leap up and down, and the hair on their headdresses sort of swirls around—and she said that's the way that they go into an altered state. I said, "Oh my God."

FIRE: That sounds like a lot of work.





ANN: But that's the way that they do it. If you haven't got a plant, you use what you've got. It was very interesting.

EARTH: There are definitely quite a lot of traditional dances that intentionally create an altered state through physical duress, exhaustion...

ANN: Yes.

FIRE: Are there any classic visionary states of consciousness that you haven't ever had, which you wish that you had had? Out-of-body experiences, or...

EARTH: ...entity encounters, auditory hallucinations...

SASHA: People often say, you should have tried this, you should have tried that. But my main interest is not in exploiting a drug and getting all of the possible effects out of it; rather, it is keeping my liver in reasonably good shape and making new drugs. That's my main contribution: new things.

EARTH: How is your liver, by the way? Have you had it tested?

SASHA: It's in good shape.

ANN: It's a Zinfandel color.

SASHA: That's why I stick to inexpensive Zinfandels. Actually, what's that thing with the five-letter last name that I get the Burgundy of? Carlo Rossi. Marvelous stuff. I've been following that now for several years. Four liters used to cost you \$12.99. Four liters is *now* \$7.99. Gas prices are going up per gallon, wine prices are coming down, and I am kind of interested to see...

FIRE: Wine-powered vehicles?

SASHA: No, what do you call this thing—2012—the Armageddon day, Timewave, whatever it is. The price of gasoline and wine may become the same.

EARTH: The heralding of the Apocalypse.

SASHA: There's only a couple of things wrong with the Carlo Rossi \$7.99 per four-liter thing. That's less than \$2.00 a liter, which is okay. The thing is, if you get the Cabernet, or you get the Merlot, or something, it's yuck. But if you get just the plain Burgundy, which doesn't mean much other than the fact that it is red, then it is rather okay. I had a nice experience at the Bohemian Grove a couple or three years ago. A very good wine expert came out with some \$30 or \$50 bottles of wine to have them tasted and compared, and I just happened to have a little bit of the Carlo Rossi \$7.99 per four-liter thing there. While he was preparing something else, but he had one sample ready to go, I switched glasses with him. He came back to try this, and made a comment. His face went into a strange place, and with a hint of curiosity he said, "This particular bottle has a slightly different bouquet than the one I am familiar with." Then he gave quite a complimentary series of comments, and I decided not to tell him that I had switched wines, as a courtesy. But the other disadvantage of the Carlo Rossi is that, usually when you buy a case of wine, you get 10% off. A case of four-liter bottles is four bottles, and you don't get 10% off. So you lose a little bit there.

FIRE: Back to any other types of effects that you haven't had...

EARTH: Alien/entity encounters? Have you ever met a DMT elf? One of Terence's friends?

SASHA: DMT is not a warm thing to me. I've tried it about half-a-dozen times. I find myself lying back in bed, completely stoned, completely in a strange place, asking myself, "Why am I doing this?" I mean, it is a ridiculous statement, but I don't get positive feedback, as many people do. I just don't get that, and I have not explored it any more since.

FIRE: I assume that you get visuals.

SASHA: Oh yes. But so what? They're not exciting visuals. They're not interesting. They're just there. I would rather use my energies and time on new things.





FIRE: Is there a particular material that you feel has the most interesting visuals?

SASHA: What are the visual situations with the flies? How many people have experience with 2C-B-fly, for example?

ANN: None?

FIRE: Nobody raised a hand.

SASHA: This is a series of compounds that were worked out in Purdue by David Nichols' group. How many people have even *heard* of flies? Okay, quite a few. They have flies, which are two rings, one up, one down, on either side of the benzene ring with a bromine down here and a two-carbon chain up there. Then there are what I call the pseudo-flies and the semi-flies. So you have semi-flies, pseudo-flies, flies, and dragon-flies. They are all simple compounds with a little ring plastered onto the side, looking like the wing of a fly. Another with a ring plastered on the side here and on the other side, but they are plastered at eight-o'clock and at four-o'clock, so they are opposite one-another, and those are the pseudo-flies. You have one with the ring plastered here and here, so they are opposite one another, so they are the regular flies. And if they are made aromatic by taking out a couple of hydrogen bonds, you call them dragon-flies. The ones that were most explored by Nichols at Purdue are the flies and dragon-flies. They are more active than the bare 2C-B itself. 2C-B-fly is about twice the potency of 2C-B, perhaps of comparable duration in time, and the erotic is every bit the same—even better. But the dragon-flies have not been talked about much. They are apparently quite a bit more potent. The potency is less than a milligram—you are down in the multi-microgram levels. So this is a weird little simple molecular structure that has the potential for a great deal of exploratory research. I can see putting a trifluoromethyl group in the four position, putting a nitro group in the four position, all kinds of neat things

in the four position, and all of the compounds would probably be comparably active, and new, and as dragon-flies could very well be active in the microgram level. It's a whole area to be explored that has not even been touched—I love it!

ANN: As soon as he has finished the book he is working on now, we are going to put him in the lab and lock the door.

As soon as he has finished the book he is working on now, we are going to put him in the lab and lock the door.

SASHA: They'll bring over food twice a day... I think. Of course, if I am experimenting with new things, I don't need food, do I?

EARTH: Leg irons. He's a tricky one. Locking the door might not be enough.

ANN: Two or three months in the lab, I think it's about time. A lot of stuff needs to be worked on. By the way, I would like to make a request of anybody who would really like to be of tremendous

help to Sasha—and especially people who know how to get onto Internet medical sites. I think that the only real hope—and I think that it is a real hope for the macular degeneration that he is suffering from, which is what they call the "dry" type, for which there is no present medical help—is stem cell research. I think that stem cell research is going to be the answer. I know that it is starting with eyes, because there is some sort of retinal work that, at least in animals, has been successful. If you find or hear of any research involving eyes and stem cells, please let us know, so that we can see if we can sign up for it. Otherwise, this is a very annoying thing to have happen.

SASHA: It is so maddening not to be able to hit letters on the typewriter—to miss them by about two inches.

ANN: It's not good for lab work.

FIRE: Two inches, here or there, how important can that be, really? (laughs) Switching gears a bit, are there any decisions that you have made about psychoactives in the past, that in retrospect, you





thought were very bad decisions that you regretted making, which you think that other people could learn from? So not just, “I shouldn’t have tried that 4-acetoxy-MJP-something” that no one else would ever try. Are there *ways* of using psychoactives that you have learned are better or worse?

SASHA: I have to kind of skirt around the question a little bit, because I don’t really *look* for ways to use psychoactives. My dream is still creating new ones, and letting others work out the combinations and the set-up. The one thing that I have done is put a lot of the ideas where I have made two or three things here, and I would love to make twelve more around the outer edge there, and I have not done it—because there are other things that I want to do also. But in writing up the commentaries for the books, I often tell what I have done and where I *would* have gone if I had had the time. And other people have exploited that nicely. For example, the whole 2,4,5-world, I’m pretty convinced is paralleled by a 2,4,6-world. Of the ones I’ve explored, some were potent, some less potent, but all interesting. There’s been dozens in the 2,4,5-world, but maybe only a half-a-dozen in the 2,4,6-world. I think that whole area could be explored very richly, and there are a lot of things to be found out there. This is the value of the commentaries in the last part of the second half of the books.

FIRE: So you are aware of a few substances that other people have made because of commentaries in *PIHKAL* or *TIIHKAL*. How many would you say that there have been?

SASHA: Well, there have been a lot of them. For example the whole 2C-T world. I took it up to 2C-T-22 or -23. It’s now been taken, in Europe and on the East Coast, up into the 30s. People just kept going up, adding different marvelous groups on the sulfur and giving these creations the next numbers. But this is *your* territory. You probably have a lot of the 2C-Ts up on your web site, don’t you?

FIRE: Yes, but nothing in the 30s.

SASHA: They exist out there. If folks want their name attached, that can be done. But if they don’t want their name attached, it could be posted anonymously.

FIRE: Certainly.

SASHA: But the information should be up there.

FIRE: Although there is hesitation on the part of some people to want things published if they are not yet illegal, if those people are intending to market them.

SASHA: That’s right.

EARTH: Do you have any hard lessons that you have learned, Ann?

ANN: The more I hear about people experimenting, the more I believe in “sitters.” Having a sitter is very, very important. There’s so many people who have taken a lot of drugs, and they feel that they can handle anything. But you don’t know what might be around the corner. Anything might be unexpectedly rough, or worse than unexpectedly rough. Like the ayahuasca experience I had. It’s really funny looking back. You go to a special place where they do ayahuasca, you have an evening experience, then you sleep, and then you have an experience in the daytime. I think that’s usually the way it goes. Sasha and I had a perfectly nice experience the first and second time. I think we decided it was not going to be the greatest thing in the world for us, but it was pleasant enough. Six months later, we did not hesitate when we were invited to come and do it again. We knew the people conducting the ceremony—they were among our best friends. We knew a lot of the people who were in the group. It was a small group. And the second time, with the same people conducting the ceremony, just the sound of the dry palm leaves rattling was the most amazing experience—sort of holophonic. But the second time, we were very cautious about the level we took, because we tend to be very cautious anyway—even if we’ve taken something before. So we took a low amount. I think it was the same as we had taken before. We were not going to go higher. And this time, I had to try not to get run over by a fast-moving train. It was all lights and noise and it was coming at me. This was the first time in a long time that I began to be scared. I think of myself as pretty experienced. But holding on for dear life, trying to not get run over,





was not a very pleasant thing to go through. I didn't have any of the vomiting, or diarrhea, for that matter. That was perfectly fine. But the train just wouldn't stop. Then a voice came into my head and said, "Don't come here again." And I thought, "Oh, I can see why you might suggest that." (laughter) Sasha was having an equally bad time, but with a completely different kind of visuals, and he mentioned a little bit of that. We both agreed that was not pleasant to go through. But we were with friends, and we decided the next day, when everyone was having their daytime experiences, that we would take a teeny little tiny bit—less than half of what we had taken the night before—so that we could at least participate with the group. And here came the train again. It was just as nasty, and I was just as occupied with trying to stay alive.

EARTH: Maybe you should have listened to the voice? (laughter)

ANN: Wait a minute. The only difference is that it was a shorter duration. Sasha was having, I think, an equally bad time. So the voice came back, and it asked, "Didn't you hear me the first time!?" I have not taken ayahuasca since, and I am not going to.

So I think you have to be careful. There are some psychedelic drugs that are not your ally. It's your own chemistry. 2C-B-fly, to me, is one of the greatest things that has ever happened in the psychedelic world. But I do not know a single other person who has had the same results that I have had. So I have stopped explaining why it's the greatest drug in the world, because I think I may be one of the only people who has that reaction to it.

FIRE: Because of something in *your* brain.

ANN: You just can not forget that drugs are different in everybody, with the possible exception of MDMA.

SASHA: We had a somewhat similar "negative in some people" thing with the *Pachycereus pringlii*. We got a sample from Baha, California. The extract of the cactus had been put into four containers. There were twelve of us at the experiment. By threes, we took the contents of each container. All of the

people who had the contents of the second and the third container had to go downstairs because they were violently ill. Fortunately only one of them had diarrhea, and he locked himself into the bathroom. Each of us had different medical problems. The other six people had marvelous experiences. It all came from the same cooking of the same cactus. So we decided that maybe something had gotten into those two containers, that was not in the other two. I took a sample from residues in each of the good and the bad containers, to run mass specs on them. One of the people there was a biochemist—a bacteriologist—and he took samples to run bacterial growths, to see if something was growing in one of them and not in the other. We both came up with blanks. No explanation at all. I've looked at the contents of the *Pachycereus pringlii*, and there's no trace of mescaline in there at all. But there are a lot of isoquinolines, and there are a lot of interesting small and not-active phenethylamines. So I'm pretty convinced that—I'll call it *cactuhuasca* maybe—the isoquinolines inhibit the destruction of the phenethylamines that are otherwise not active, and that the cactus is active but none of its individual components are. So that's still being explored.

ANN: That brings up another cautionary thought. Wherever you are taking a drug, whether you have taken it before or not, make sure that there is a doctor on call—somebody who knows about psychedelics and who can come over pretty fast. And make sure there is some kind of sedative on hand. For instance with this cactus thing, I had an extremely rapid heartbeat, which was a little scary, and it happened to be in a house where there were no sedatives I could use. There was a Chinese herb, which didn't do that much. You need something that can smooth down the body if it is overreacting. You need something for the stomach, in case you have unexpected cramps or nausea. Be sure that there are the basic remedies available. It doesn't matter if it is the most familiar material to you or not. Because sometimes things happen that you don't expect.

FIRE: Agreed. When you said "having a sitter," one of the things that occurred to me is that it is surprisingly difficult to describe—obviously not to the





people who are here, but to the eighteen-year-olds who make up a not insignificant portion of the people who visit Erowid, for example—that it is worth their while to have somebody *not* be tripping. How do you describe to them that having a sitter is useful enough that somebody should be missing out on the fun? It's tough. It's like a designated driver, which is also difficult to adequately convey the importance of to eighteen-year-olds.

ANN: If not, then natural selection comes in again. You don't want it to be your kid who is selected out.

EARTH: Here's a thought experiment for Sasha...

FIRE: ...given two piles of 2C-B. Let's just imagine this in a world where it was legal, although that doesn't matter for the question. One pile you made, and one pile was commercially produced by a lab somewhere. They have been tested and identified as both being pure 2C-B. Do you have a connection to the one that you synthesized? Do you feel some sort of bond, an emotional connection...

EARTH: ...a *preference*?

ANN: A fatherly glow?

SASHA: Well, I know how I assayed its purity and its identity.

FIRE: Let's say that you assayed the purity of both of them, but one of them was the one that you made. Is a pure chemical a pure chemical, and you don't care at all?

SASHA: It definitely would not matter. I can not see where it would matter if it went through my criteria of identity and purity. They would be interchangeable.

EARTH: And for you Ann? If you had two piles of 2C-B, one that had been produced by Sasha, and one that had been produced by Sigma. Sasha verified that they were both identical. Do you have a feeling about that?

ANN: I know there are a lot of people who have taken MDMA that they *thought* was made by Sasha and not by someone else, and they felt that it had an extra something-or-other. I think out of politeness, I might take the Sasha-made one.

FIRE: You don't want to make him feel bad.

ANN: Well, I mean, you know... *loyalty*. (laughs) But I wouldn't worry about there being any real difference. Except I don't put down people who'd think that there *is* a difference. Because there is something in the spirit of the person—Sasha would never say this—who makes something, and some of that spirit does, perhaps, go into the material that emerges. In a lab, the people who make materials very often don't care—it's just part of their job. And you could argue that maybe there is something that is missing from that, which is present in the other.

SASHA: This answer has absolutely no scientific merit whatsoever, but it's believable. (laughs)

EARTH: It sounds like the two of you have a little difference there.

ANN: Oh yeah, sure.

SASHA: Not serious.

ANN: Well, I don't know... (laughter) We manage to tolerate each other's idiosyncrasies.

EARTH: Are there visionary artists, or particular psychedelic artists, whom you like?

ANN: Mati Klarwein is my favorite. He died a few years ago, and he is amazing. There's a little book called *Inscapes: Real-Estate Paintings*. He paints bushes, and rocks. In one bush you can see the Buddha face emerging. I stare at one of those paintings, and I go into what we call a "plus-two." It's just extraordinary. Looking at the Klarwein paintings is an inexpensive way of turning on. That's my feeling about it. What about you?

SASHA: Very much so, but also I'd mention Martina Hoffmann.





ANN: Martina Hoffmann, and Robert Venosa. Terrific work. But also the art of Van Gogh—take a look at his paintings and you will see the psychedelic experience without question.

SASHA: As he got older in age, they became quite different.

ANN: Yeah. The trouble is, it was an agonizing experience for him. But his consciousness was definitely... he was *seeing* the energy in trees. He couldn't have painted them that way if he hadn't seen them, or felt their life energy. And there are some other artists who were living during our time. Morris Graves, who did strange birds and strange trees. I remember the title of one of his paintings is *Little-Known Bird of the Inner Eye*. He was a pretty turned-on artist, too.

EARTH: If you could pick one currently Schedule I drug to make legal, where would you start?

SASHA: Just one? Or can I have the whole works?

FIRE: Just one, but who knows what happens from there. Maybe the choice would be because that drug would then break down the legal system into something more rational. A lot of people would pick *Cannabis*, because there are so many people who already use it.

SASHA: I think the idea of *Cannabis* may be a good one, because there is increasing understanding of its medical validity, and it is more widely accepted in state law than any other drug. I wonder if that might not be an easy way of breaking the tight lock on *all* drugs by the federal government—to take one that has already some body of approval. That would be my guess offhand.

ANN: Without question, MDMA. Because that, as far as I'm concerned, has proven itself to be an extraordinary therapeutic drug. There's nothing like it. So that would be my choice.

SASHA: On the other hand, with the MDMA... I have just been reading over some of the reports of death due to this, death due to that, death due to the other... probably ten or twelve causes of death

of young people—usually between seventeen and twenty-one, somewhere—they are publishing paper after paper after paper of lethality in the scientific literature. And this is an inventory of things that it would be very hard to have to battle against. These papers often start with the phrase, "This is a drug that has a general attitude amongst the users in the street of being without risk, but in truth it has very serious risks, and some of them lethal. Here's another example." Then they present their paper. I can give you a dozen examples.

EARTH: But you get to be God in this little fantasy world, so you can just choose which one to make legal. You don't have to worry about all of that.

FIRE: Let's imagine that you've finished the *Psychedelic Index*, and you magically have the time and energy for some other really large project—it could take twenty years. What else would you do? Maybe that's to go off and do something completely unrelated to chemistry, I don't know...

SASHA: If I could get this book done and get that out of the way and I had a number of years ahead of me, I would be back locked in that lab that entire length of time. I want to get back into really creative work.

ANN: I used to paint a great deal. I'd like to take up painting again, if I had the energy and the time. And I'd like to get *Book Three* done. And I'd like to go horseback riding and learn hula dancing.

EARTH: Are there any questions or issues that you think are really important that never come up in interviews?

ANN: No. I think some of the best questions that we've ever had have been asked today. We haven't been asked *once*, "What's your favorite drug?" That's so nice.

EARTH: Let that be a warning.

FIRE: And thank you very much! ☉





OTTO SNOW SPEAKS...

Interviewed by Thomas Lyttle



Prior to his death in September of 2008, Thomas Lyttle completed the following interview with Otto Snow. Lyttle met Snow in the early 1990s, and they quickly became friends due to their shared interest in entheogens. A chemist and independent researcher, Snow is the author of the books *Amphetamine Syntheses* (1998, 2002), *OXY* (2001), *LSD* (2003), *THC & Tropacocaine* (2004), and *Love Drugs* (2005).

WHAT SPARKED your interest in drug chemistry?

Environment. I grew up in a world of high technology, and prescription drugs were everywhere. The city where I lived had many script doctors, and unfortunately my parents became a couple more statistics in the quagmire. My father worked in the defense industry, and many people in this commu-

nity were harmed—physically and psychologically—by the physicians who “treated” them. The government would do nothing to investigate or stop it. Prescription drugs kill more people than street drugs. So if national security begins at home, one needs to learn about *all* drugs. Most drugs have the potential to cripple or kill you, whether they’re available via prescription, over-the-counter, or off the street. Personal responsibility demands that you take what is safe and works for you; in some cases, personal responsibility has to trump legal restrictions.

In my quest for knowledge on the topic, I visited university libraries and read through all of the journal articles I could find on any specific drug. After which, I read through the drug patents. This is why my books are so well referenced, more so than any other synthesis books on the market. The real science is in the journal articles. I did my library research on psychedelics from 1973 to 1985.

Why focus primarily on psychedelics, rather than government-approved psychoactive drugs?

My library searches on prescription and OTC psychoactive drugs indicated that these pharmaceuticals tend to be toxic. They don’t work for some people, can have severe adverse effects, and in many cases must be taken chronically. They essentially *create* disease in patients. Don’t get me wrong, some conventional psychoactive drugs are useful and safe. Psychedelics probably follow a similar pattern with regard to utility: some are useful, many are not. But psychedelics are rarely taken chronically, and they generally have low toxicity.

My primary interest was studying the so-called “psychotomimetics,” in a search for the endogenous causes of mental illness. Although ultimately, I am a strong advocate of good nutrition, exercise, and socialization—these are much safer than drugs.





In your book LSD, you mentioned using acid as a cure for your migraine headaches as a teenager. Can you tell us a little about that?

When I was fifteen years old, I was diagnosed with migraines. Half of my body goes numb when I get them, and they last for weeks at a time. Prescription ergot alkaloids, barbiturates, and narcotics were the standard treatments. None of these worked very well. However, by binding to serotonin receptor subtypes 5, 6, and 7, LSD appears to stop the sequence of neurochemical events that causes migraines. LSD also seems to allow the individual to psychologically transcend what is causing the migraines, via the mind-brain connection.

Your book discussed other people with migraines who took LSD too, right?

There were a few of us. The friends I hung out with were ten to forty years older than me. Many had initially obtained LSD legally, prior to the moratorium in 1965. Alcoholics and people with neuroses also found LSD to be an effective medication. Don't get me wrong, LSD is not a panacea. But I know that it worked for our migraines. These people taking LSD for medicinal purposes were white-collar folks. The drug was not being abused. No one partied with it. Sessions were set up several days in advance, and they were carefully controlled to make sure that individuals received the maximum benefit. Over time, people suffering from migraines do not need to take LSD as often.

What was the dose?

The usual amount was 100 micrograms, but some individuals needed 200 mics.

Who provided the LSD?

For a few years it was obtained from the Brotherhood of Eternal Love. Later, I found a laboratory that supplied patients in the area. I will call the source "Dr. Lysergic." He had produced LSD prior to it being scheduled, and he quietly continued to do so after it became illegal. He would be in his eighties by now, if he is still around. It has been many years since I have been in contact with him.

Tell us more about the sessions.

When I was fifteen years old, I was diagnosed with migraines. ... LSD appears to stop the sequence of neurochemical events that causes migraines.

The primary objective of the session was to dissolve the headache. If the LSD is taken as soon as a headache starts coming on, it is effective. For many people, the fact that a migraine is developing may be signaled by an increased sensitivity to light, or by seeing auras. I know that a migraine is coming on because I start feeling numb in my pinky finger and my arm. Sessions started at 9:00 am, after breakfast, and all sessions were guided. There were no real distortions with the experience. Colors may have been a little brighter, but not nearly so much as when the drug

is taken at night. When the medication kicked in, it was important to let go and relax. During the peak drug effects, we would be in the mountains or in a field somewhere, lying on our backs looking up through the forest at white clouds against a blue sky. The point was to actively release the headache.

What role do the guides play in this treatment?

The guides must have a lot of experience. They should know the people they are working with, and be familiar with their life situations. It is an intimate psychological relationship, not a drive-thru therapy. At various times, we all acted as guides for each other.

In LSD you also mentioned an alcoholic friend who used LSD to keep her addiction at bay. Could you tell us a little about that?





Jasmine was in her sixties. She originally supplied us with LSD, back before we purchased it from the Brotherhood or Dr. Lysergic's associates. Jasmine was administered LSD in a series of legal sessions at a clinic, before the drug was scheduled. Her clinic doses were rather large. But after that, she only took low doses of about 50 micrograms, a couple of times per week, and these kept her free from the addiction.

Do you think that LSD will be used legally in the future for migraines or alcoholism?

Prohibition hasn't stopped its use for such purposes. It's currently being used for these conditions around the globe. Wherever there is high technology, and people with brains, some of those brains are going to get aches. These people are smart enough that they're going to take something that works, not something that they'll have to consume chronically, which they might become addicted to, or which has toxic side-effects. Although we need more pharmaceutical development in this nation, simply raising general awareness about the risks and benefits of drugs that are already available—sometimes on the black market—could dramatically reduce suffering. Not everyone who takes LSD is going to be helped by it. Of course, for those it can help, there should be legal access to pharmaceutical quality LSD of a standardized dose. But I don't know how much hope there is that this will happen anytime soon.

What about the recent study showing the effectiveness of psilocybin in treating cluster headaches?

My own experiences were with LSD, and those were three decades ago. I'd love to see new, controlled studies that explore the potential of LSD as a headache medication.

Your career was shaped early on by your independent scientific research into brain chemistry, with an eye toward understanding and treating mental illness. Tell us a bit about the environment in which you were raised.

My mother was born in Montreal, and my father was from Boston. For over twenty years, my father worked on electronic intelligence, information, and

electronic warfare systems. My mother was office manager for a chain of medical and pharmaceutical supply companies. So I inherited a deep respect for science and technology from my father, as well as an understanding of pharmaco-economics from my mother and the pharmacists she worked with. I was given old copies of the *Physicians' Desk Reference*, when the new ones came out. Back then, it was generally perceived that the knowledge to understand these books was the sole purview of physicians. Sadly, even with this attitude, those copies of the *PDR* contained only scant overviews of the meds. Some have expressed their opinion that the *PDR* should be viewed as more of a drug catalog than a prescription guide. In any case, most physicians only take a couple of semesters of chemistry classes in school.

Years later, due to the horrific medical care my parents were subjected to, I found out that the physicians in the community where I lived were either script doctors or cowards. I moved my folks to Maine to get them proper treatment. My mother had basically been tortured by a New Hampshire physician, and my father was recovering from cancer.

In 1985, a gang of Maine state troopers broke into your home, traumatizing you and your family. Would you recount those events for us?

At the time, I was starting up a research company. My attorney had incorporated the company. I was going to be developing neurochemicals. Late one evening, a half-dozen officers unexpectedly forced themselves into my family's home. The officer in charge had lied on the affidavit, in order to get a warrant. He lied so that they didn't need probable cause for the home invasion. It was orchestrated in such a way to conceal the fact that what they were *really* trying to pull off was a shakedown for money.

When one orders chemicals that could be used in the manufacture of scheduled drugs, suppliers are required to notify the DEA. Then the DEA either asks the drug unit from local law enforcement to look into the purchase, or they will stop by themselves and ask questions. Someone might come to





your door and inquire why you need a listed precursor chemical. Or a surveillance investigation might be instigated, to determine if anything illegal is happening. But processing countless legal molecules requires specific lab equipment along with many chemicals, some of which are listed precursors. In my case, I was never questioned and there was no investigation.

At midnight, officers pounded their flashlights on the outside of the house, waking us up and forcing us to let them in. They threatened my family in an attempt to get us to cough up money, and I was physically assaulted by an officer. There was no lab, there were no illegal drugs, and there were no immediate precursor chemicals. My family was terrorized throughout the early morning. I was falsely arrested on two counts. I was not allowed to have access to my research papers. In simple terms, I wasn't allowed to defend myself or assist my attorneys. It was two years before the situation was resolved.

Does the DEA really advocate or endorse this sort of terrorism against scientists or chemists?

The number of students in the United States studying mathematics and science has been declining in recent years, and this has been determined to be a risk to national security. I have a letter from the DEA relating that they *want* drugs to be developed, and they want people to determine which drugs can effectively treat medical conditions. Of course, chemists must follow the appropriate protocols, and refrain from dumping controlled substance analogues on the street. But America is a democracy, and the DEA is a law enforcement agency. Interference with scientific investigation is more akin to socialism than democracy.

Although I grew up in an area dominated by the development and production of electronics, explosives, and chemicals for warfare, such interests were not my calling. I was studying psychoactive drugs, not weapons. I had been into the Boston DEA Office, where they gave me books and offered pointers on chemical families that they were having problems with, such as PCP analogues. So I steered clear of those chemicals.

The federal prosecutor objected to the court about my attorneys questioning DEA chemists, and—outrageously—the judge went along with it! Nevertheless, the DEA is *not* against research, to my knowledge.

What happened with the case?

The case was not processed. The FBI ended up going after the officers in charge, and my journal articles and research papers were returned.

That must have been a terrible experience for your family.

Yes it was. Because of the stress, my father's cancer returned; it metastasized and killed him. And I was disabled as a result of it. Terrorism by government officials against citizens is a horrible thing. All Americans should be protected from such terrorism. When the checks and balances fail, terrorists are given authority in the government.

The action taken against my family and me was not something new for these officers. A year before, they had handcuffed a man behind his back and terrorized him with an attack dog. They were never prosecuted for that. But eventually, these officers were found to have committed perjury, had sex with informants, stolen money, lied on affidavits, etc.; it was truly terrible. The corrupt officers were all fired. It's called taking out the trash.

I had—and still have—friends in local, state, and federal law enforcement. They are honorable people. There are lots of good officers in the state of Maine. Many people were on my side through the whole ordeal, including folks in law enforcement. It just goes to show that sometimes the system does work, at least in part. Science is important. The books that I have written are used by students, law enforcement, and attorneys.

Some folks may not have heard of the second chemical in the title of your book THC & Tropacocaine. This could act as a substitute for cocaine, right?

In the 1980s, when the United States was being hit with the cocaine blizzard, there was a company that was easy to do business with. They stocked





tropacocaine, and a salesman said that they had a kilo available. He later told me that he grabbed the kilo for himself, and I never got the scoop on what happened with it.

In any case, a major pharmaceutical company could produce tropacocaine and addicts could get the drug from clinics. This would make cocaine addiction more manageable, and remove the profit from the illicit cocaine trade. Although, honestly, cocaine addicts might benefit from some of the newer antidepressant drugs that release dopamine. People I knew years ago who were addicted to coke for many years are dead today. Cocaine can be toxic to the heart.

You were legally prescribed Marinol, synthetic THC, for a long-standing illness. How does it compare to Cannabis?

Uncle Sam and several physicians helped me to assess Marinol over a period of two years. It's an interesting medication, but overpriced. The sesame seed oil carrier for the THC can cause gastrointestinal problems and severe diarrhea in some patients. The drug could be reformulated and improved, but THC—whether from Marinol or marijuana—is effective for treating many medical conditions.

I'm interested in hearing more about the fatty acid amides that you talk about in the book. Will these replace THC and Cannabis?

Eventually they may. There are people who have tested them, but who have not “gone public” for fear that the fatty acid amides will be placed into Schedule I before further research can take place. However, in most cases, specific drugs are scheduled only when substantial abuse is determined. Consider, for example, how long MDMA was available before it was restricted. We didn't see pharmaceutical companies going through the appropriate protocol to develop it as a medication, but it

was legally manufactured and sold in large amounts for quite a while.

So far as the fatty acid amides go, I believe that anandamide was the first to be tested by humans. I've been told that its effect is like THC.

Was it smoked, snorted, or taken orally?

Oleamide, which I describe the synthesis of in my book, is a CB-1 agonist. It is a cannabinoid that naturally occurs in the brain, like anandamide does.

The researcher did not go into details, but I speculate that it is active by all routes. Oleamide, which I describe the synthesis of in my book, is a CB-1 agonist. It is a cannabinoid that naturally occurs in the brain, like anandamide does. Oleamide is also called cerebrodiene.

What's a CB-1 agonist?

It's a molecule that binds to the THC receptor site. Oleamide is made from oleic acid, a component of olive oil, by cooking it with urea. Other CB-1 agonists use different oils, such as coconut oil. It's simple chemistry: cooking oil and fertilizer. It doesn't get any easier than that.

Has any human testing of oleamide happened yet?

It has been patented for use in humans. They did not describe the human testing of it. But as we well know, people don't go to the expense of patenting applications for medicines unless someone has given the drugs a taste test. Oleamide has been found to be approximately one third as active as anandamide in rats. What that equates to in humans remains to be determined. Interestingly, oleamide is an appetite suppressant in lab animals. We may see many of the fatty acid amides available in the next few years. This is the hottest research going. They might be mixed with an inert carrier such as ground alfalfa leaves and pressed into tablets by pharmaceutical firms. I'm speculating though, because they would have to obtain Investigational New Drug status through the FDA.





Or be pressed by underground chemists into bricks of designer hash.

And there are thousands of possibly synergistic combinations of psychoactive fatty acid amides that await discovery. It very well could be the new designer frontier. No one is even *talking* about the research that has been done with these compounds in humans yet.

You describe the synthesis of a few of them in THC & Tropicocaine, right?

Yes, and there are many more to investigate, should readers take the initiative to explore further in university libraries. We are at the dawn of a psychedelic revolution for motivated chemists. It's in America's hands now.

And they're made from common oils used in the kitchen, wow! Moving from cannabinoids to opioids, tell us about your book OXY.

While reviewing the United Nations' documents on narcotics, I discovered that if there is any sort of national catastrophe, in short order there could be very few effective painkillers available to the masses, since the United States prohibits the production of opium poppies, the raw material used to synthesize strong painkillers. So I put together *OXY*. Everyone should grow scarlet poppies, *Papaver bracteatum*, just in case. Unlike *P. somniferum*, the scarlet poppy is legal to grow; it contains thebaine, which my book *OXY* explains how to extract, purify, and convert into several potent painkilling chemicals. People can usually get narcotics from a physician if they are in pain. But with terrorism and natural disasters at our doorsteps, rural Americans must have the capacity to produce their own narcotics. It is important.

Love Drugs is your most recent book. What's it about?

Love Drugs is a sequel to *Amphetamine Syntheses*. I didn't have enough room in *Amphetamine Syntheses*, so *Love Drugs* contains additional formulas. I include multiple sources for precursors of not only MDMA, but also of numerous other entactogens. Obscure reactions. From-scratch reactions. Prepa-

ration of nitroalkanes, reductions, and such. Oodles of new reactions. The chemistry is easy and extensive. Of course, in the United States, research into entactogens was essentially banned by the Controlled Substances Analogue Enforcement Act of 1986. This is unfortunate, since entactogens are such a promising category for drug development.

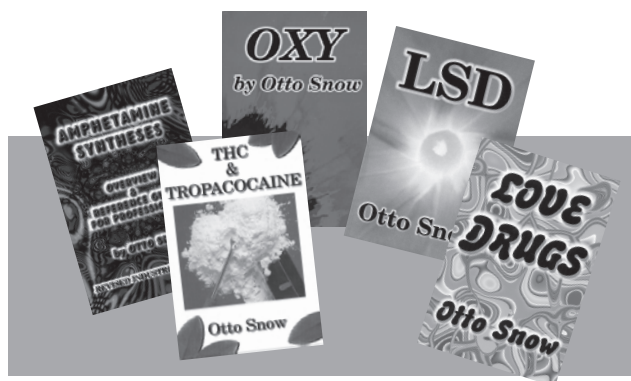
What is the future of the independent neuroscientist or chemist? Can someone who is not connected to the university system or the medical profession actually conduct experiments and design new compounds, without repercussions?

In theory, yes. But even the researchers in universities are not releasing their findings for fear of repercussions, such as the loss of their funding or the scheduling of the molecules they are investigating—either of which would block their ability to continue working in this arena. Unfortunately, the present political agenda does not support progress.

Finally, where can people find your books?

FS Book Company (fsbookco.com) and the Homestead Book Company (homesteadbook.com) keep all my titles in stock. Many bookstores also carry my books. If they're not on the shelf, stores are usually happy to order them for you, to make the sale, and buying from your local bookstore saves you the shipping cost. Most of my books are first editions, and most will not be reprinted. So along with being valuable references, they are an investment for collectors. You can also check out a few of my blogs on-line at myspace.com/ottosnow.

Thanks for sharing your thoughts. ☉





FAREWELL AND THANKS!

by David Aardvark and Keeper Trout

THERE ARE MANY WAYS in which to learn about the world. To crib a turn of phrase from Dale Pendell, we've taken the "poison path." Gazing out through the window of psychoactive drugs, we've encountered a myriad of disciplines—anthropology, history, botany, chemistry, pharmacology, sociology, public policy, psychology, spirituality, religion, law—and we've ended up with a pretty well-rounded education. "Drugs" did that. Drugs taught us. Intrigued by their effects on our minds, we became more inspired to *use* our minds to learn as much as we could. As many times as we may have considered producing *The Entheogen Review* to be a labor of love over the course of the last decade, now that the end has come, another viewpoint on it comes into sharp focus. Subscribers and contributors to *The Entheogen Review* have given us an incredible gift. By supporting our work on this project, you've helped to educate us. Ten years in the underground college. (And still no degrees to show for it!) If you are reading this, thank *you*.

When discussing with Trout what he might want to say in our final remarks, he responded:

I'm unclear what to say in a farewell commentary, as most of my thanks would be to you. Not just for making anything I did for *ER* better, but for constantly improving what I did outside of *ER*, due to the feedback received on *ER* projects. It's been a seriously fun ride.

Right back at ya, Trout. I can't count the number of times that Trout saved my bacon on some point that I had gotten entirely wrong, or contributed the facts necessary to flesh out an editorial remark or article, or provided the perfect citation to support the data that we published. Through our collaboration, Trout's love of learning rubbed off on me.

But much more valuable than gaining an education, I gained a friend. On reading these comments, Trout assured me that the feeling was mutual.

Over the years, the countless letters and notes of appreciation from subscribers fed our spirits; the trip tales, tried-and-true teks, questions, and answers, filled our pages. We greatly appreciate the myriad experts in the field, who took the time to answer questions when we were lost. Particular thanks are due to a few individuals who went out of their way for the project. We are extremely grateful for the financial support of the late Bob Wallace, who helped bring *The Entheogen Review* to a larger audience via his company Mind Books, and who donated \$5,000 to keep the project afloat during financially lean times. Similar thanks go to John G., for donating \$2,000 toward the purchase of some much-needed new office equipment. And to all of the other subscribers, who gave extra when possible, from \$5 to \$1,000, thank you for your generosity. Those who wrote semi-regular columns or repeatedly contributed articles over the years—Will Beifuss, Richard Glen Boire, Gwyllm, Jon Hanna, R. Stuart, and Toad—you had our backs. The late Carla Higdon was a tireless champion of *ER*; we miss her terribly. Friends and colleagues who offered encouragement and inspiration over the years: Earth and Fire Erowid, Rick Doblin, FunGal, Alex Grey, Tania, Munko, Jonathan Ott, Nick Sand, Sasha and Ann Shulgin, and Sylvia Thyssen. Our copy editor, E.V. Love, whose sharp eyes, good grammar, and topical knowledge improved the publication in countless ways. Special thanks are due to Helen, for mail forwarding, processing, and financial support, and to Melissa Irwin, who David loves best. Finally, a tall glass of kudos to Jim DeKorne, the visionary who started it all.

This is far from being an ending for us. Rather, it represents new beginnings. There is so much more literature available on the topic of entheogens today than when *ER* began in 1992, and there is no shortage of high-quality information posted on the Internet. In many ways, things are looking up. *Viva la Entheogenic Reformation!* ☉

