

THE  
***Psychozoic Press***  
Erowid Editions

The *Psychozoic Press* was a subscription-based quarterly “informational advisory and communication exchange paper” on psychedelics, edited by Elvin D. Smith. Ten issues were produced between fall 1982 and summer 1985. In issue #9, which came out in autumn of 1984, Thomas Lyttle—a regular contributor to the publication—came on board as a second editor. Following issue #10, the editors continued publishing under the new name, *Psychedelic Monographs and Essays (PM&E)*. Originally envisioned as a bi-annual publication, six issues of *PM&E* were released between 1985 and 1993, with Lyttle taking the editorial lead, and Smith providing assistance until his death in 1988. Lyttle remained active in the psychedelic community until his death in 2008.

The *Psychozoic Press* was banged out on a typewriter during a time before computer-based desktop publishing was commonplace. Presumably each issue had a modest production run; responding to a request for back issues from Oscar Janiger that appeared in the final issue, the editors mentioned that many of the original issues of the *Psychozoic Press* were out of print, noting that “good clean xerox copies might be provided to the truly interested.” Unfortunately, Erowid has never borne witness to any “good clean” photocopies of this publication. Instead, there has been limited distribution in the years since then of horribly muddy photocopies, in some cases with sections of the text cut off entirely.

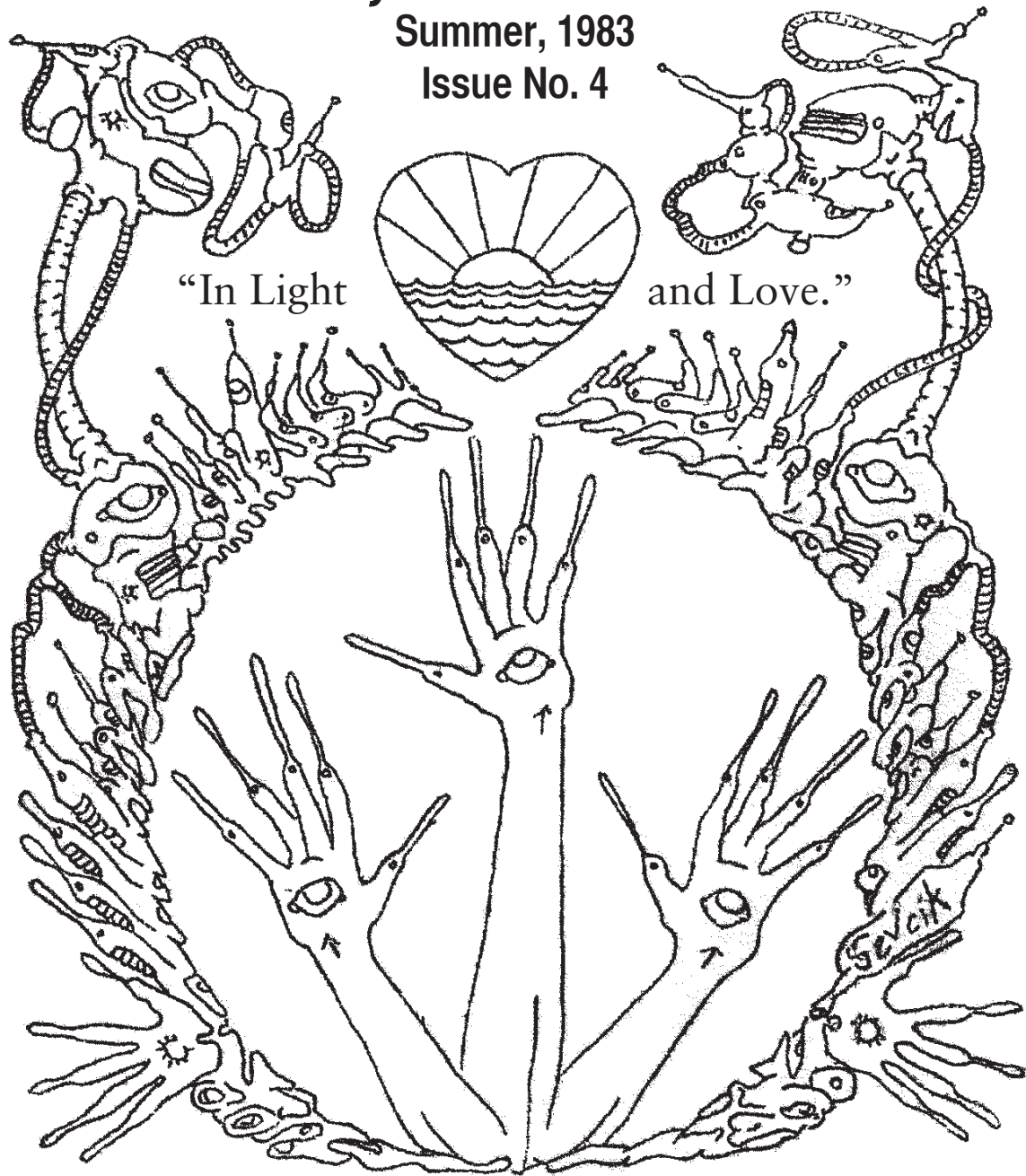
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THE  
***Psychozoic Press***

Summer, 1983  
Issue No. 4



An informational advisory and communication exchange paper on psychedelics.

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## Thoughts on Psychedelic Sacraments and Traditional Religions

In response to the article in the Spring *Psychozoic Press* entitled “Freedom of ‘Drugs’, Freedom of ‘Religion’, and the Golden Rule”, by Jack Call, I would certainly agree with Mr. Call concerning the fact that a problem exists in the area of definition of religion—especially when you consider the number of methods or “ways” in religions past and present.

As a serious student of philosophy and religion, and also being one who works with psychedelics as a Holy Sacrament, I feel the obligation to interject some personal (and not so personal) thoughts on the matter.

First, I must make it clear that my personal religious beliefs can be most accurately called fundamental, Christian, and Biblical. However, I don’t consider myself as being associated with *most* of what today is being called Christianity. My feelings are that the truths contained in the group of writings collectively called “the Bible” have largely been forgotten and replaced by preconceived notions—both by “churches” and governments. How this came about is certainly an interesting subject, but is a story in itself. Suffice it to say that the “falling away” began during, or even before, the time the apostle Paul was scribing the scriptures, and has simply multiplied and continued on to this day.

The problem lies in the fact that since laws continue to be based on current moral thought and certainly not a realistic or even biblical basis, persecution goes on and will continue. If the laws do change, it can only be through the organization and recognition of the psychedelic religion—a religion that believes in the sacramental use of certain of God’s plant creations for spiritual enlightenment.

Now, when the man or woman in the street thinks religion, he or she thinks: dogma, (worldly) power, ignorance, and persecution—the ultimate in mass hypnosis. Examples: the Inquisition, the Moral Majority, etc.

Christ, however, taught a life of spiritual abundance; an overflow of the Creator’s Love in every situation. This yoga or union of God’s Spirit with the spirit of man is the essence of Divine experience, as opposed to mere religion. Anyone can have “religion”, but only the pure in heart will see God (Matthew 5:8).

As for psychedelics, I feel that what we are dealing with here are God-given substances capable of leading (when used with a pure heart) to Divine experience. This point is surely known by many seekers past and present.

I feel that there are presently many people who have had, are having, or will have in the future, yogic experiences through the sacramental use of currently illegal psychedelic substances. Of course many bad vibes have been surmised on account of their illegal status—a crying, unconstitutional shame.

I must make another point here. We should recognize that the sacramental use of psychedelics as just referred to is a far cry from the case of someone who just happens to use them simply for kicks, out of boredom, or for purely social reasons. I certainly wouldn’t consider this as religious, though it could be thought of as the “religion of the self”.

Check out your nearest Bible:  
Romans 14:3,4 and 13–23  
I Timothy 4:1–5

In His Service,  
Leo M. in Arizona, 1983

*Good thinking, Leo! The “falling away” you mentioned is a thought which has often occurred to my mind during a spiritual experience with psychedelics. It seems traditional churches have drifted away from teaching spiritual principles to teaching what’s good and what’s evil. As the scripture in Romans pointed out, sin exists not in the objective world, but within the attitude of a man’s heart. If sin existed in the*

*objective world, it would be a simple matter of selective behavioral interaction with the objective world to insure one's salvation—definitely not in accordance with the teachings of the Bible. (Ephesians 2:8,9). Good works and teachings are good, but not, of themselves, a spiritual principle. •*



## Drug Taking and the Fine Arts

The nature of art, as a creative exercise of aesthetic experience, can be modified through drug taking. Many writers, artists, musicians, filmmakers, and others involved in the fine arts have utilized hallucinogenic substances in the conceptualization, creation and perception of works of art or literature. Cocteau felt that while under the influence “one becomes the meeting place for the phenomena which art sends to us from the outside.”

Drug taking has been a significant factor in the lives of some artists. In the 19th century, Paul Verlaine, the celebrated French poet, created much of his work with a glass of absinthe (a thujone-containing liqueur) at his side. The prose of Théophile Gautier and Victor Hugo and the poetry of Charles Baudelaire were influenced by experimentation with hashish. The writings and theories of the “decadent” artists (Beardsley, Dowson, Symons, Wilde) were, in large measure, based upon experiences with new sensations, including drugs, and an interest in what was unique and exotic. Their work had a direct influence on other artists. The artistic work of the dadaists and surrealists can be viewed as an extension of this philosophy. Drug experiences are seminal to the works of Huxley, Bowles, Ginsberg, Michaux, Burroughs, the Beat poets and musicians, the psychedelic artists of the 1960s, rock bands and other musical groups, and a great variety of filmmakers and video artists.

The influence of drugs on artistic creativity and aesthetic experiences (e.g., the viewing of a painting) has not been satisfactorily explained in scientific or academic terms. Obviously, the perceptions and interpretations arising from a drug taking experience may be translated through some form of art into a new synthesis (or impression) of reality. Coleridge's *Kubla Khan* was ostensibly the recall of an opium dream. It seems possible that meaningful artistic forms can emerge in final form while the artist is in a drug-induced state of consciousness.

Can the intensely personal statements of the drug taking artist be better understood by the reader, viewer, or listener while under the influence of the same drug? Without the drug's effects, are significant nuances or color and form relationships lost to some

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degree? Would certain impressionist paintings assume new artistic dimensions if viewed under the influence of an hallucinogenic agent? This is not to suggest that all artistic creativity has been dependent upon drugs. On the other hand, what is the effect of perceiving a work of art, not directly influenced by drugs or drug taking, while under the influence of a particular substance? Is a new way of perceiving or understanding revealed to the viewer?

Interested readers are encouraged to explore some of the ramifications of this discussion for themselves. For example, become familiar with several paintings of a particular style (e.g., impressionist, romantic, pop art, surrealist), or music (e.g., Berlioz, Debussy, jazz). Record your feelings and perceptions in a notebook (as has been suggested previously in this newsletter). Repeat your observations while using a particular drug and record your experiences. Compare your impressions; or if you are artistically inclined, exercise your talents within some selected framework. If you have a particu-



larly vivid impression of an experience inspired by drug taking, attempt to capture it in artistic form. How would it vary with your work which is not influenced by the drug? Study the lives of various artists to determine if drug taking was influential in the development of a specific work, a whole system or way of conceptualizing. As Huxley said of his mescaline experiences and the influences they had on his perception of various works of art, it “...had shown me, more clearly than I had ever seen it before, the true nature of the challenge and the completely liberating response.”

In any given context, art and drug taking can be intimately related. Various motifs have employed drugs or the plants from which they are derived (e.g., opium poppy, mushrooms, peyote cactus, water lily). Paraphernalia used in drug taking have been designed by the artist of the community (e.g., elaborately carved and painted pipes and drinking vessels). In a positive sense, this relationship can lead to a type of ritual.

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**...art and drug taking can be intimately related.**

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Many drug takers have already been initiated into this world; consider those who take a chemical substance prior to attending a film or musical concert. Drug taking in this context (i.e., to perceive or create a work of art) can act as an informal social control, regulating the nature and pattern of drug use, identifying the optimal user set (form of mind) and setting for use, allowing the user to gain more control over his or her drug taking—actively structuring his or her drug experiences while minimizing the potential for problems as a result of use.

The authors would be very much interested in hearing about the perceptions and observations of readers who have an interest in this area of inquiry, particularly those who have experienced drug-related artistic creativity.

For further information, the reader is referred to David Ebin’s *The Drug Experience* (1961), R.E.L. Masters’ and Jean Houston’s *Psychedelic Art* (1968), and Alethea Hayter’s *Opium and the Romantic Imagination* (1968).

— D.D. Vogt and M. Montagne, 1982

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“You can’t hug your kid with nuclear arms.”

— Anonymous



## Psychedelics and Creativity

Before launching into a discussion relating creativity and psychedelics, we should remember that the definition of creativity itself is subject to considerable debate. Assuming an artist has been able to produce a work which is unlike anything existing previously, will the traditional tests and judgements about what constitutes creativity give a positive evaluation of that work? And what if the work is so unique that those traditional tests cannot be applied to the work in question? How many artists have been compelled, even driven, by that “inner fire” to maintain their particular style and/or technique in face of repeated rejections by their contemporary critics, only to have their genius recognized years after they had gone to their graves thinking they had failed? Van Gogh was one so victimized, yet his paintings are priceless today.

This is not to imply that “if it’s different, it must be creative.” Creativity is not necessarily synonymous with the bizarre and the brilliance of color, though it might be in some situations. Knowing very little about art, I am not qualified to determine whether a given work is creative or not. But from the foregoing discussion, I would feel safe in saying that creativity in art depends as much on the artist’s own convictions as upon any individual viewer’s judgment of it. Thus no single critic can unambiguously declare that a work is *not* creative any more than the artist himself can insist that it must be so.

Not surprisingly, psychedelic experience has figured significantly in the creation of artworks throughout history in areas where they have been employed as an aid to spiritual understanding. R. Gordon Wasson has made a detailed study of the mushroom stones of pre-

conquest Mexico, as well as temple carvings and ancient paintings depicting the hallucinogenic morning glory and other psychoactive plants.<sup>1</sup> Without digressing into a discussion about the validity of their beliefs, suffice it to say that the natives of those regions must have been profoundly impressed by the psychedelic experience, or they never would have been moved to make such works. A similar line of reasoning applies to the vibrant yarn paintings of the Huichol Indians and to the contemporary peyote-inspired paintings by American Indians.

But the real proliferation of psychedelic art did not occur until the 1960s, when psychedelics became popular in the United States. As Masters and Houston have pointed out, the psychedelic experience has motivated the creation of a new style (or perhaps several new styles) of art which is yet in its infancy.<sup>2</sup> It is in its infancy because the artist of today has access to a greater variety of media with which to work, and a foundation of a greater variety of styles and techniques with which to materialize his inspirations. Motion pictures, electronic music, and special lighting techniques are just a few examples available to the artist of today with which he can make a visual and/or auditory expression of the dynamic energy of the experience; these were unavailable a century ago.

If psychedelic art is still in its infancy, even after a couple decades of experimentation with media, techniques, and style, it is because (as Masters and Houston have suggested) “...psychedelic art has a future and potentials that lie beyond anyone’s power to envision.” The infinity machine projections, for example, which were popularized at rock concerts and light shows of the ’60s and ’70s, can be viewed as an

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1) *The Wondrous Mushroom: Mycolatry in Mesoamerica* by R.G. Wasson, 1980. McGraw-Hill, San Francisco, CA.

2) *Psychedelic Art* by R.E.L. Masters and Jean Houston, 1968. Grove Press, New York, NY.

attempt to reproduce the dynamic mandala-like patterns which are often visualized during the psychedelic experience. (The infinity machine is essentially a kinetic kaleidoscope in which the designs are projected onto a screen.)

A few basic themes and styles turn up with regularity among the works of psychedelic artists. A commonly seen aspect is color; brilliant primary colors, or fantasias of rainbow colors in a dynamic motif which speaks of the almost universal “enhancement of color” effect perceived during the trip. Often the artwork has an ecstatic, religious, or mystical overtone. Frequently seen too, are abstract designs which are space filling, with a proliferation of detailed work and a multitude of discrete parts reminiscent of the complex diversity of thought patterns which flow with astonishing rapidity during the experience.

Masters and Houston have noted that of the existing styles of art, surrealism is perhaps the most closely related. But the authors point to several important differences which seem to suggest that psychedelic art is more “encompassing” than surrealism. My impression from the comparative examples depicted in their book, is that psychedelic art could easily include surrealism, but not vice versa. Indeed, the authors themselves have called surrealist art “exclusive” and psychedelic art “inclusive” in style. The psychedelic artist uses more variety of techniques than the surrealist. Surrealism tends to “fix” space and time, while psychedelic art “explores” or “explodes” space and time. And unlike surrealism, psychedelic art does not necessarily equate the beautiful with the bizarre, nor does it antagonize religious art of the past as surrealism often does.

There is no doubt that a psychedelic experience can be powerful enough to completely trans-

form an artist’s work; to even stimulate a latent creativity into objective materialization which had been previously dormant. Isaac Abrams, who had created nothing before his LSD experience in 1965, attributed his motivation to paint to “a radical change in his overall world view.” (Masters and Houston 1968).

Arlene Sklar-Weinstein, who was a professional artist before she took LSD, made drastic changes in the style and content of her works after a single psychedelic experience. She told the authors in an interview, “...the LSD experience made available again the ‘lost’ and forgotten visual modalities one has as a child.” And

what reader meandering through Huxley’s *Island* can help but wonder to what extent his experience with psychedelics influenced his writing?

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**The influence of the psychedelic experience on the music of the '60s and '70s is well established.**

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The influence of the psychedelic experience on the music of the '60s and '70s is well established. Many of the lyrics from the popular music of that era were in fact veiled allusions to the effects of psychedelics, marijuana, or drug experiences in general. “Lucy in the Sky with Diamonds” by the Beatles, “Eight Miles High” by The Byrds, and Jefferson Airplane’s “Embryonic Journey” were some of the better known efforts at communicating the experience through the vehicle of music. On The Moody Blues’ album *In Search of the Lost Chord*, every cut has some lyrical or acoustical commentary to either the psychedelic experience or mysticism. Another not so well recognized was Iron Butterfly’s “Butterfly Bleu” (*Metamorphosis* album), which is to me an audiogenic presentation of the transcendence principle during a bum trip.

Psychedelics have also been applied to enhance creative thinking for purposes not directly concerned with artistic expression (e.g., problem solving). Kyoshi Izumi, an architect, reported his use of LSD to gain insights into how to

design a mental hospital in a way which would not antagonize existing mental aberrations of the patients.<sup>3</sup> His suggestions for a more therapeutic design of the patients' surroundings were soon applied and worked so well that they have since been used in a number of other hospitals. The design was later commended by the American Psychiatric Association.<sup>4</sup>

A particularly noteworthy study, conducted by Harman and others in 1966, used mescaline as an aid to problem solving. The subjects were a group of professionals, each of whom had spent considerable time working on a problem related to their occupation which had eluded solution.<sup>5</sup> After a preliminary preparation, the subjects brought their problems to individual sessions during which 200 milligrams of mescaline was administered. About half of the group felt they had accomplished much more than they could have during an ordinary day of work on their project, twenty percent were distracted from their problem by other psychedelic effects; the remaining thirty percent fell between these two groups. Among those who did find their creative abilities effectively channeled toward the solution of their problem: one architect worked on a design for a shopping center, another produced a new chair design subsequently accepted by the manufacturer, and a physicist designed a linear electron accelerator beam-steering device. But this was not a controlled study, and some critics have comment-

ed that the solutions may have arisen because of individual expectations, or because of the follow-up group discussions on the problems.

Leary defines four levels of creative thinking ranging from reproductive-reproductive (the non-creative, who only does the same thing at/in a different space or time: the "assembly line" thinker) to the creative-creative, whom he refers to as "reality fabricators". Leary concludes that a "true democracy of creativity is soon about to unfold on this planet", which will be brought about largely by group drug experiences.<sup>6</sup>

A comprehensive overview of the relationships between creativity and psychedelics was recently made by Stanley Krippner.<sup>7</sup> Krippner emphasizes that creativity is not automatically enhanced by psychedelics, and such drugs may actually have a negative effect by impairing motor function and concentration. He concludes:

"More typically, the creative person uses the psychedelic experience as raw material for a painting, composition, poem, or invention."

I would agree with Krippner's conclusion. I have found it practically impossible to produce any meaningful works of a creative nature during the experience itself, for the

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- 3) "LSD and Architectural Design" by K. Izumi, in *Psychedelics: The Uses and Implications of Hallucinogenic Drugs* edited by B. Aaronson and H. Osmond, 1970. Anchor Books/Doubleday & Company, Inc. Garden City, NY.
  - 4) *Psychedelics Encyclopedia*, Revised Edition by Peter Stafford, 1983. J.P. Tarcher, Inc. Los Angeles, CA.
  - 5) "Psychedelic Agents in Creative Problem-Solving: A Pilot Study" by W. Harman et al., 1966. *Psychological Reports* 19: 211-227.
  - 6) *Changing My Mind, Among Others* by T. Leary, 1982. Prentice-Hall, Englewood Cliffs, NJ.
  - 7) "Psychedelic Drugs and the Creative Process" by Stanley Krippner, 1980. *The Humanistic Psychology Institute Review* 2(2): 9-34.

mental operation is so enhanced, speeded up, or amplified, that it is very difficult for the physical body to translate it into works comprehensible to others. To be sure, there are a few references to people who have been able to do so, but I'm not one of them, and such a capability seems to be an unusual exception rather than the rule.

But the experience does allow my mind to retain clearly a good memory of the mental processes and modes of perception which are not accessible to me in non-psychedelic states, and that memory is a reservoir of information from which I can later reconstruct an original interpretation of some aspect of my personal universe. That "original interpretation" would have been impossible without the foundation of extraordinary perception brought about by the psychedelic experience. But that is only part of the story, however. The psychedelic experience itself would have been impossible without the previously stored set/setting information within my brain and immediate environment, and thus I can't rely solely on psychedelics themselves.

A few years ago I bought a painting from my sister, a semi-professional artist. I bought her painting, not out of my interest in artwork, which is relatively minor, but more as a social courtesy and as a means of gently encouraging her to continue with her work. The color scheme matched that of my house, and it was a pleasant piece of work, though not particularly outstanding, and certainly not what one would consider a "masterpiece".

One evening I had eaten some magic mushrooms, and was having an enjoyable time, when my eye fell on my sister's painting. In an instant

I could see far more in that painting than I had ever noticed before. Though the technique of the painting would have been considered inferior by a more advanced professional, I could feel the charged symbolism which she must have consciously or unconsciously experienced as she created it, and I was astounded by knowing what she must have felt.<sup>8</sup> A few days later I penned the following letter to her:

I also wanted to tell you how much I've enjoyed the painting I got from you. One reason I chose it was because the color scheme matches that of the two smaller paintings we got from Mom, as well as matching the general decor of our house.

I happened to take some magic mushrooms one night, and I was lying there on the sofa looking at your painting, when I really began to see it and understand it in a way which I had never been able to before. All three of the paintings are seascapes, but the two that Mom made seem so serene, almost placid, stable and tranquil. Yours, however, stands out dramatically, as we had put it in the center with her two smaller paintings on either side.

The rock cliffs with the sunlight upon the edges speaks to me of the rugged and indeed, "rocky" life you've had. Everyone has heard of clouds with silver linings, but those cliffs with their golden edges from the sun shining behind them makes for a much more dramatic and creative artistic message. And the waves coming in are not gently rolling ripples as in Mom's paintings, but a crashing turmoil of the ocean's unlimited energy against the immovable stability of the rocks.

Behind the rocks and cliffs, beyond the white spray, lies the sunshine, and it's brilliant. I get the impression that it is of such brilliance, almost a blinding, neb-

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8) Huxley's mescaline trip brought about a similar experience as he viewed a picture of Van Gogh's painting, *The Chair*. See his comments in *The Doors of Perception*, 1954. Harper and Row, New York, NY.

ulous radiance, that the picture would have lost meaning if (the sun) had been above the rocks. Yet the hint of its intensity is there, in the rays of light breaking over the top of the cliffs.

Above it all, over the craggy rocks and turmoil of the ocean waves below, are the two birds, flying into the sunset. The two gulls obviously represent you and David, flying together, over and above whatever difficulties lie in the present below, off into the sun and whatever unknown magnificence lies in the future. It's truly a great and very emotional piece of artwork, and far superior to anything I've made. It is, to me, a treasure I'll value for many years to come...

It might be argued that I could have written such a commentary without the benefit of the psychedelic experience. But I don't believe I would have ever been *motivated* to do that, and such a perception would certainly never have occurred spontaneously as it did during that trip. This kind of "creative perception" makes the work much more meaningful than it would have been without the psychedelic experience.

Since I am not among those few who can produce worthwhile creative works during the psychedelic experience, I use another simple technique which enables me to utilize much of the experience in creative ways without the demand for concentrated, attention-demanding activity which tends to disrupt the continuity of the trip. The experience occurs to me in segments, or phases, and I try to focus upon the key aspect of each phase from which I can later extrapolate the original continuity of the experience. I write down a short phrase or sentence as a "keeper", and later develop the original concept in my follow up notes. Whether such writing could be

considered creative or not as judged by professionals is of no concern to me. What is important is that it *seems* creative and unique to me; and if it is meaningful to me, then it's worth saving.

One of our readers has noted similar difficulties in trying to do creative works during the psychedelic experience:

I find that while under the influence of psychedelics my creativity as expressed on paper is nil. My mind is zooming, but my hands are not copying it down. Despite laying out the necessary materials in advance preparation, I seldom pick up the pencil during the experience.

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**...such a perception certainly would never have occurred spontaneously...**

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In the times when I have picked up the pencil and stared at the paper, the result has been poorly done scribbles, with little meaning and insight. While "peaking," I cannot concentrate enough on the paper to get much down. I tend to roll over and let my mind go again. After peaking, and while coming down, I produce the scribbles.

I find that the quality of my artwork suffers for as much as a week after the experience. My creative energy level seems low during this period. Ken Kesey's experience of heightened creativity amazes me.

Please understand that a presumed benefit to my art work was one of the factors which inspired my experimentation with psychedelics.

I do find, however, that I remember the insights experienced while on psychedelics, and express them creatively long after the trip. For example, I have experienced the insight that boundaries are not



so much physical as conceptual. Just as the lung is part of the body, the air being taken in through the lung membrane may, at that point, be considered part of the lung; the air entering the lung cavity is an extension of the air thus absorbed; the air surrounding the body is an extension of this air entering the lungs; all the air in the Earth's atmosphere is an extension of the air around one's body; therefore the boundary line that limits one's body may be considered to be at the limit of the Earth's atmosphere, rather than at the normally perceived "surface" of one's skin.

The concept of "boundary line limits" is a tool which the mind uses to perceive its surroundings in such a way as to avoid being overwhelmed, and to help it decide how best to interact with those surroundings. One can consciously choose to use this tool or not.

This insight is reflected in many of my drawings. Boundaries often interface, and one who views my work is often able to justify perceiving a boundary between forms or not. My drawings are not *about* this concept, but this concept does affect my drawings. — J.S

The author's reference to the atmosphere being an extension of one's body seems to be a parallel to the "Universe is One" concept so often found in literature on psychedelics. Jack Call's conclusion, "Every person is all persons," (see page 14) is founded on a similar type of logic; only the objective details are different. Obviously the two writers did not have identical trips, but their respective conclusions are equally valid and meaningful for each writer. We cannot say that one of these authors is creative while the other is not, nor that one is more creative than the other. Is not the creative act as much a gift to the originator as to all those who are subsequently affected by it?

As Krippner noted, creativity is not automatically enhanced by psychedelics, and I don't think we should *rely* on psychedelics as a wellspring of creative thought. But psychedelic experience does seem to *motivate* me to develop my capabilities more fully. And there is the inevitable desire to *communicate* that compelling motivation to others so that they might also develop their latent capabilities.

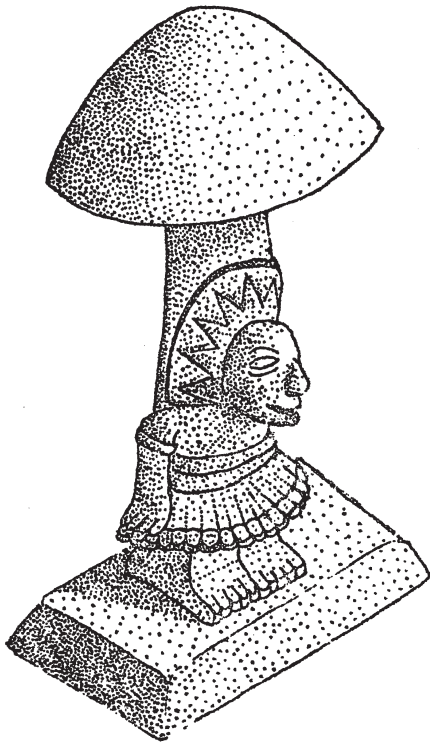
Creativity is a powerful resource, which, I believe, has tremendous potential for the good of humanity. At the present, there is such a terrible sense of pessimism and impending doom in the world, which arises partly from sociological and cultural constriction of the creative potential. To some extent, psychedelics have enabled me to break out of this constriction, and I feel fairly confident that what small measure of creativity I have is being channelled in the right direction.

My endeavors in artistic creativity have turned out rather poorly, but that does not mean I'm powerless. In fact, my deficiencies in this field have led me to concentrate more on writing essays, which has been very useful in getting the *Press* going. I doubt that *The Psychozoic Press* could be considered a creative venture; I certainly couldn't claim it to be "my own creation" in view of the fact that it is a joint effort by others of similar interests and inclinations. But it is a *communicative* venture, and therefore necessarily relies a great deal on existing works created by others as part of the process of presenting an analysis of, and introspection on, the psychedelic experience.

To sum it up, don't waste your time regretting that you're not as creative as so-and-so, nor should you expect that psychedelics are a route to "instant creativity". Find out what you can do, then give it your best shot. If psychedelics seem to stimulate the flow of ideas and enhance the mental processes, so much the better; but if not, reserve their use for other special occasions instead of taking them repeatedly to try to "make it work". Even a failure can be meaning-

ful if you remember that not trying at all breeds only insecurity and destroys self-confidence.

A couple of years ago, when *The Psychozoic Press* was only a spore of thought in my mind, I doubted that I could ever bring the project to fruition. I had no experience at professional writing, other people were already doing a better job of it than I could ever hope for, I wouldn't be able to finance it, etc., so what was the point of trying? But the Big Man inside the little man said to me, "Go ahead and try it. Even if it fails, you'll feel better for having made the effort than you would if you grow old with nothing more than a melancholic memory of what might have been." So I did. •



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This mushroom stone was the first to have its photograph published is 1898 by Carl Sapper. Note the star-like aura about the head indicating spiritual significance. The artifact is now in Reitburg Museum in Zurich. Height is 32 cm. (Modified from R.G. Wasson's book.)

In some situations it is appropriate to have addresses known and freely open to the public. The churches, public interest groups, and advertisers, of course want to have the nature of their respective works more widely known.

Individual correspondents and contributors, however, expect and deserve confidentiality, and for this reason the *Press* will not distribute mailing lists or addresses.

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“INTELLIGENCE  
IS THE  
ULTIMATE APHRODISIAC.”

— T.G.

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## Biological Cultivation of a Moral Fiber

*Sinsemilla*. Not an easy word to pronounce; not an easy product to produce. To achieve any level of success, the farmer must instill in himself the virtue of patience. Those who are successful reap a bountiful harvest in more ways than one. Two years ago, a friend and I became extremely bored with smoking the same old “Brand X” that was around town, and decided to grow our own supply of this connoisseur’s delight. From the onset we found ourselves battling the forces of nature, law and order, and the American way. The obstacles thrown in our path only served to prove fate was no kind mistress. Our success depended largely on what we were willing to endure.

In the spring we purchased large quantities of marijuana, at astronomical prices, and extracted the seeds. The seeds were carefully planted in small peat moss cups and placed in the sun to sprout. A month after germination, the plants had grown to a height of one foot, and we were ready to begin our venture. These young seedlings were secretly transported to a secluded area in the country and carefully planted on railroad property. This property was ideal for our purpose. In years past, it had actually been farmland. When Conrail took ownership, it became miles and miles of overgrown brush. Not many had the courage to challenge this rugged terrain; thus our secret was reasonably safe.

The first task in the laborious endeavor was to clear an area for the plants. Clearing the site became an exhausting ritual of plowing dirt, drinking beer, and ceremoniously engaging in hand-to-hand combat with mosquitoes and other insects. The sun blazed down at a fervent pitch, yet it was necessary for us to maintain our stamina if we were ever to assume the roles of guerilla farmers. Three days later the site was cleared and the plants were firmly in the ground. We spent the spring, summer, and fall fertilizing and caring for these plants.

June arrived that year, and with its arrival came the second phase of this long, drawn-out process. Our plants were now towering above our heads at the incredible height of seven feet. Foliage development was fantastic! Leaves shot out everywhere. Resin sparkled like crushed glass as these jagged structures danced in the sun. A subtle voice drifted in the breeze; the plants called out in the language of hemp, “Prune me! Prune me!” The manicuring process was about to begin.

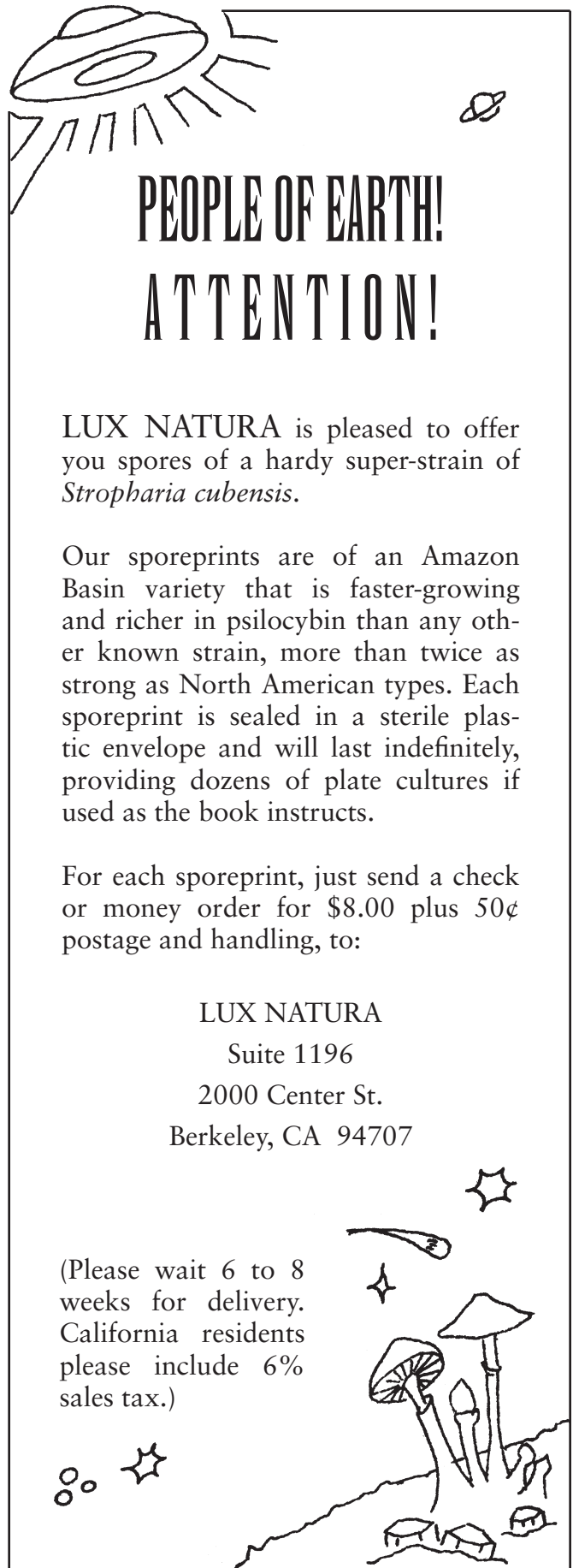
The manicuring process was a monumental effort in itself, requiring close scrutiny of each branch. Primary leaves were carefully cut from the branches, thus promoting growth of the secondary branches. This causes the plant to increase its production of leaves, and the flowers become more plentiful. This secondary growth, or “second generation” as it is sometimes called, contains the highest levels of THC and is in reality, the cream of the crop. Great measures were taken to insure its perfection.

August arrived in the short span of two months and our plants began to show their sex. Short white pistils formed on the females and pollen sacs were produced by the males. This tactful display of sexual gender was nature’s signal that the most important ritual was now beginning. “Sinsemilla” is a Spanish word meaning “without seeds.” Producing this particular state requires removal of all plants containing male flowers; thus the third cycle of this seemingly endless process. Removing the males required close inspection of every plant; scrutiny now demanded a level of intensity far exceeding that of the pruning process. Depriving the females of gratification throws them into a frenzy of sexual frustration. Energy normally used to manufacture seeds is now directed towards higher levels of THC synthesis. This high THC level is the factor giving these plants top priority in the cannabis caste system. These young vestal virgins are truly the elite of the elite. Marijuana, like any young female when forced into a state of prolonged chastity, becomes slightly neurotic.

Several plants will develop bisexual tendencies and produce both male and female flowers in an effort to reproduce. These hermaphrodites can ruin an entire crop; thus our vigil was mandatorily maintained until the plants flowered and were ready for harvest.

September came with expediency. Four short weeks had passed, and our plants were now in full bloom, gigantic colas swaying in the sun, dripping with resin and displaying a rainbow-like color spectrum ranging from red to purple. Three hundred glorious females, with their virginity intact, towering towards the sky at the phenomenal height of eleven feet; God's personal promise we'd never have to suffer the humdrum monotony of Brand X again. The air was filled with the pine-like fragrance these aromatic flowers produce. Birds sang and bees danced; life was at harmony with itself. The sky filled with the chorus of a thousand angels. A voice came down from the heavens and spoke: "Children of patience, behold! Thus sayeth the great Wazini: Go forth and harvest thy wondrous crop. Savor the nectar of the gods, and know at all times, patience is the essence of life." Two years have passed since our laborious adventure, yet the revelations revealed have left me knowing: Farming sinsemilla is not just a great way to spend the summer. In all actuality, it's biological cultivation of a moral fiber. •

*Author of the above article, Steven Daniels is presently serving a "five to fifteen" sentence in Ohio State prison for trafficking. The article was submitted to the Ohio State University campus paper as an entry in a contest of rhetorical skills; it won the award for second place.*



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## Sense and Coincidence\*

“I thought I had died and gone to heaven.”  
— Popular Expression

Can't we say that the meaning of a word is always something that is seen, heard, smelled, felt, tasted, or logically deduced, even when the meaning is nothing more than how the word or phrase is used? And isn't the converse also true, that anything perceived or logically deduced can be said to be the meaning of some word or combination of words? I will drop the interrogatory form, and therefore what I say may sound somewhat dogmatic, but please consider it as a proposal to think a certain way and not a demand.

Words are related to other words in many different ways, and things (or events or situations) perceived or logically deduced, i.e., the meanings of words and combinations of words, are related in just the same ways. That is why there are coincidences, or synchronicity, and is why every scene can become an allegory, and every object, an emblem.

There are some words and combinations of words that mean nothing more than the way they are used in association with other words, and this use alone is the thing that is heard (or spoken), seen (written), felt (written in Braille), or logically deduced (logically implied). In some cases this is obvious and causes no confusion. Words that serve a grammatical or logical function, like “of”, “for”, “not”, “if”, “and”, etc., fall into this category. Likewise obvious are words and combinations of words that are used for the purpose of pretending—as in child's play or works of art. Not so obvious, and therefore likely to cause confusion, are lies (until they are discovered to be lies), and words and combinations of words that serve a religious, metaphysical, or superstitious function, like “God”, “the Absolute”, “the

devil”, and “ghost”. Such words and phrases also mean nothing more than the way they are used in association with other words. It is a mistake to think that they actually refer to something, besides how they are used, that can be seen, heard, tasted, smelled, felt, or logically deduced.

To illustrate the application of this theory, let's take the case of “life” and “death”. In a philosophical mood, people ask themselves such questions as: “What is life all about? Why do I live and die? What will happen when I die? How is it that there was a time before I was born?” I don't know either, but I have used the above-sketched theory of meaning, among other ways, to talk myself into the belief that death doesn't mean the cancellation or loss of everything worth having, as I sometimes fear; though admittedly, it does often mean the loss of something very much worth having.

Applying the theory of meaning I am suggesting, it becomes evident that “life” and “death” both refer to something (besides how they are used) that can be seen, heard, felt, smelled, and logically deduced, but that “my own life” and “my own death” don't.

Isn't everything I know about other people's lives also part of my life? How could I give an account of the lives of the people around me? Furthermore, isn't everything I hear about, every story I am told, even everything that I ever imagine, also part of my life? And what could I mean by “someone else's life” except something that I either witness or hear about or imagine? So that a complete account of my life, which would probably take an infinite amount of time to tell, would also be not just a partial, but a complete account of anyone and everyone's life, to the full extent of the meaning of those words. But then, isn't the concept of “my life”, unopposed by the concept “someone else's life”, (and vice versa), meaningless nonsense?

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Suppose you and I were to sit down and, using our names instead of “you” and “I”, make an account of as many as we feel like of the known or even imaginable facts about our respective lives, and freely exchange information about our separate accounts. Is there anything that you could put on your list which I could not add to mine?

If we were to use personal pronouns instead of our names, each account could be distinguished on that basis; but is the fact that the pronouns would be interchanged in our two accounts anything other than a grammatical fact about the usage of the personal pronouns? In other words, is there anything else, besides how these words are used, that can be seen, heard, smelled, tasted, felt, or deduced, which is meant by saying that when I say “I”, I mean Jack Call, but when you say “I”, you mean the person who you are? Whether told by you or by me, wouldn’t there be just the same totality of facts?

What I’m driving at is a conclusion that is unoriginal, but for all that nonetheless true, don’t you think? Namely, that every person is all persons. The “my own” part of “my own life” turns out to be either a grammatical concept or a metaphysical one—grammatical if you recognize it as such, and metaphysical, i.e., nonsensical, if you think it is anything other than grammatical.

The same reasoning would apply to death. If a purely private experience of life is a meaningless concept, then so is a purely private experience of death. Do you know what it’s like to be alive? “To be alive” as opposed to what? Do you know what it’s like to be dead?

I can say of other people, animals, and plants or of myself that they (or I) are (or am) alive or dead—and mean something that can be seen,

heard, felt, smelled, or logically deduced—but not that anyone knows what it is like to be alive as opposed to dead, or dead as opposed to alive. (I think this is what the old Zen master Bankei meant by “birthlessness”.<sup>1</sup>)

I can imagine that I have died and see my dead body lying there, as in those reports by people who have been pronounced clinically dead and have lived to tell about it. Under such circumstances, I could say that I, identified as the person whom the doctors have just given up on, am dead; but I, identified as the disembodied spirit who is witnessing this scene, am neither dead nor alive.

I can know what seeing is as opposed to not seeing while still being able to hear, feel, smell, and/or taste. Likewise with each of the senses in turn. But I don’t know and can’t know what it is like to do any one of these things as opposed to not doing any of them.

In addition to showing that being dead is not a possible experience and that you have no experience of being alive to lose, this handy-dandy theory of meaning also explains coincidences, without explaining them away. If things, events, or situations are the meanings of words and combinations of words, then it shouldn’t be surprising that they are related in a word-like or literary manner. Nevertheless, sometimes it is. Usually though, when you notice a coincidence, or see a scene transpiring before your very eyes as an allegory in which you may be one of the characters, or see some object which happens to be right in front of your nose as an emblem of the very thing you were talking or thinking about, usually when that happens, I say, it comes as a gently amusing reminder of the nature of the beast, the “beast” being the overall situation.<sup>2</sup>

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1) *Zen: Poems, Prayers, Sermons, Anecdotes, Interviews* edited by L. Stryk, translated by T. Ikemoto, 1965. Anchor Books, New York, NY.

2) See Art Kleps on synchronicity in *The Boo Hoo Bible*, 1971, Toad Books, San Cristobal, N.M., and *Millbrook: The True Story of the Early Years of the Psychedelic Revolution*, 1977, Bench Press, Oakland, CA., 1977.



The arrow of a one-way street sign indicates the direction of traffic, of course. It may also make you think of a Jesus-freak bumper sticker, the black and white of good and evil. In the final analysis, it illustrates itself, illustrating the other things.

One night, I heard my then four-year-old son ask his mother, “Why do you yawn?” followed by an answer, then, “Why does Tawny yawn?” (my parents’ dog, whom he had seen earlier in the day). The next morning he was watching *Sesame Street*, and the following “letter Y” segment came on: “People yell and dogs yelp. People yodel and dogs yowl. But there are some things people and dogs both do—they both yawn.” It is very likely that Stannie had seen this segment of *Sesame Street* before, and it may be that there is a causal relationship between his remembering it and his asking both why people yawn and why a particular dog yawns. But there is obviously not a casual connection between his having asked those questions that night and the reappearance of that segment on *Sesame Street* the next morning.

This distinction is important because the invention of phony “causes” to explain coincidences is a prevalent form of the superstitious use of words that refer to nothing more than how they are used as if they refer to something besides how they are used. Coincidences are, by definition, acausal relations. The evidence sincere people often cite for the existence of supernatural beings consists of coincidences misinterpreted as the effects of a supernatural cause. The reason the “cause” appears to be supernatural is that it doesn’t exist. The relation that was noticed wasn’t causal to begin with.

Trying to think logically is the only cure for such superstition. Following the rules of logic guarantees that at least something true will be said; for even if the premises and conclusion are all false, at least the statement that the premises, if true, would prove the conclusion to be true, is true. Conversely, violating the rules of logic guarantees that something false will be said—even if the premises and conclusion happen to be true, the statement that the premises prove the conclusion is false. Observation and experience are necessary to determine the truth or falsity of the premises and conclusions, considered separately; but without logic, it is much more likely that one’s beliefs about the overall situation will be false.

Speaking of the overall situation, this world or story or dream, in which people get old and sick and die, if they don’t get killed first, is nevertheless as paradisiacal as say, the music of Brahms, the prose of Stevenson, the painting of Rubens—please feel free to substitute your own favorites. I would also like to mention in this connection the fantasy world of the recent movie masterpiece *Cannery Row*, and a scene I remember in the movie version of *South Pacific* when someone (Bloody Mary?) sings “Bali-Hai” and the screen is washed in succeeding waves of color.

Paradisiacal, did I say? Yet all the wonderful things you could ever imagine about heaven or any ideal place or set of circumstances *pale* in comparison to what you can actually know to be true, as certainly as you can know anything. The beautiful, filmy haze of infinite divisibility arises mutually with the fact that there are certain things and places and certain people whom you love. •

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## TRANSCENDENTAL TRIVIA

Look again. Could it be that the great misfortune which you so emphatically cursed is really the gift of circumstance which you so desperately needed?

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Psychedelics are very powerful motivational transdirectors.  
Better to have a little too little than much too much.

## The Oregon Marijuana Control Act of 1983: OCRDA's Practical Approach

A group called Oregonians Cooperating to Reduce Drug Abuse has recently introduced legislation into the State Government of Oregon which would not only legalize marijuana in Oregon, but also make commercial growing of marijuana a thriving industry for a state hard-hit by the recession's slumping lumber market. OCRDA hopes to have their proposal on the ballot to be decided by voters in May of 1984.

I recently wrote to OCRDA to ask for more information about the legislation being proposed, and to get some perspective on how they are planning to deal with the inevitable opposition to such a proposal. OCRDA responded with an explanatory letter, parts of which are reprinted here:

The Oregon Marijuana Control Act of 1983 has just been introduced to the legislature to put it on the 1984 ballot. If it is to take effect, it will be by a vote of the people. The entire proposal is several pages of legal language covering every possible objection to it. Some of the highlights are: It would put the state in the marijuana business. A person who wanted to be a grower would apply to the OMCC (Oregon Marijuana Control Commission) and be licensed to produce up to 1,000 plants. They would be bought back on a scale of up to \$100 per top grade sinsemilla plant (less for males or seeded females), then graded and packaged by the state and sold through selected outlets. There is a provision for homegrown. There is a maximum penalty of life imprisonment for sales to a minor, which is more of a "signal" than a practical penalty. It will be voted on around May, and we need *many letters* to go to Salem supporting it. Our opposition is fierce, and recent polls show that public opinion regarding legalization has been waning in the past few years. The governor wants to call out the

National Guard against growers this year, and he has the federal money to do it. New legal provisions allow the police to confiscate property (cars, land, etc.) used in the commission of a crime, and many dollar-starved local agencies are expecting to make a lot of money selling that stuff at public auctions. The proceeds, of course, go to more enforcement. The police now have a financial incentive to bust everyone they can. There is a new statewide anti-drug group, Oregonians Free From Drug Abuse, which is a chapter of the National Federation of Parents for Drug Free Youth, chaired by Nancy Reagan. Many local chapters of OFFDA are popping up to lobby against any liberalization of pot laws. There is more organized resistance now than ever before in Oregon.

We realize that a government regulated marijuana control system grates on the soul of many true free spirits. Frankly, I wish it weren't necessary, but given the fact that we've been trying to resolve this and now the tide is running against us, it's probably the course of least resistance. Without legal change soon, there will be somebody hurt or killed, which is unacceptable to people of conscience. The "controlled" option is especially viable now, since the National Academy of Sciences Report of 1982 (*An Analysis of Marijuana Policy*) is endorsing such a system over what we have now. History may be on our side, since in 1973 the *Shafer Report* triggered the de-crim move. Armed with a responsible government report proposing legalization, we might convince people to be courageous enough to do it again.

However, we expect a battle unlike any we have ever faced before, mainly because of the very fact that Oregon was the first to de-crim after 1973. The

opposition isn't ignorant of history either. They are well financed and organized, and they don't want to be beaten again. We are expecting the top name anti-drug spokesmen in the country to come to Oregon.

By contrast, NORML, the national marijuana organization, has become smaller and weaker than ever before. We are pretty much on our own here, and we need all the support and help we can get. Because most pot smokers in Oregon are secure and happy with their lids, they aren't helping.

After the drug aspect of the plant is taken care of, we could revive the hemp industry, and our favorite herb could once again enjoy its rightful place as one of Creation's most extraordinary gifts to humanity. We could also take care of educating our kids about drugs realistically. OCRDA has called for comprehensive statewide drug education in schools, establishing community "safe rides" programs to get kids out of cars driven by drunks, and other proposals to, as the name says, Reduce Drug Abuse. Your own philosophy regarding psychedelics seems to be rooted in common sense, and perhaps a little to the right of "Sex, Dope, and Rock 'n' Roll". Bravo, Elvin, we need all the sanity we can get. In an era when supposedly sane people want to build more nuclear bombs, biological, and chemical arms, it's getting rare.

I later called Mr. Stilwell to get more in-depth commentary on questions which would certainly be brought up by the organized opposition groups. For example, the opposition would undoubtedly argue that such legislation would create monumental difficulties at the state borders in enforcing non-export clauses in the legislation. Mr. Stilwell's answer was, "Of course there would be some problem in that respect, but the simple fact is that marijuana is already

being exported across state lines in huge quantities with no control at all. Even a minimal amount of state control in this respect would be an improvement over the existing situation."

Another argument that will inevitably come from the opposition sector is: "Wouldn't the legalization of marijuana in Oregon create an influx of potheads and associated 'undesirable' elements of society which would cause an overload on the state's social programs in an already depressed labor market?" Well, the same arguments were presented at the onset of the de-crim movement, and they haven't proven to be true. Some studies have been made of marijuana use in Oregon, following the de-crim act of 1973, which showed no major increase in use due to the law changes. Mr. Stilwell also added that a similar situation exists in Alaska, where possession of marijuana for personal use has been legal since 1976. Alaska has not been "flooded with lazy potheads" as those who fought the legalization of marijuana expected.

He also pointed out that having marijuana under state control would help reduce the undesirable elements of black-market trafficking. We're not talking about the small dealers who buy a pound or two and deal lids so they can maintain their personal stash with a minimum of cost, but of the dealers who traffick in large orders of expensive sinsemilla and exotic imports. They walk around with weapons and hire bodyguards as a matter of course in protecting their interests (and their lives!). The karmic repercussions of such a lifestyle are hardly worth the effort for people of conscientious morality. But law or no law, as long as the demand for grass is there, someone will be willing to take the risks. With the Marijuana Control Act, the "heavies" of blackmarketeering in Oregon would collapse.

As OCRDA's letter pointed out, the group needs many letters going to Salem expressing support for the Marijuana Control Act. While it might seem a bit irrelevant to non-residents of Oregon, the liberalization of marijuana



laws must start somewhere before it can go elsewhere. As Mr. Stilwell acknowledged, the Marijuana Control Act is not a perfect solution. But in relation to the existing situation, it is a step in the right direction, and people of conscience should lend their support. For those wishing to contribute energy (or money), or who may simply want to find out more information about what OCRDA is doing to get the legislation on the ballot, the group can be contacted at:

Oregonians Cooperating  
to Reduce Drug Abuse  
3349 Richard Lane  
Eugene, OR 97402  
(503) 689-6804



### **San Pedro: Cactus of Gentle Strength**

The San Pedro is a native to mountainous regions of Peru and Ecuador. It is found in greatest abundance at elevations of 5,000 to 10,000 feet, though it is easily cultivated at lower altitudes and is commonly stocked in nurseries specializing in cacti and succulents.

It is important to have a loose soil, as the roots of San Pedro will grow about as rapidly as the cactus body itself. A mixture of three parts sand to one part loam will ensure that the soil does not become packed hard with repeated waterings. Specialists in cacti cultivation often recommend sterilizing the soil in a low oven (300° F.) for half-an-hour before planting, as most cacti are susceptible to root rot and plant parasites.

Choose a deep, tall pot for planting. The roots of the plant go straight down, with little lateral growth, and will often be nearly equal in length to the height of the cactus body. If a plant is very large, say two to four feet in height, a pot this deep becomes impractical, and the roots will spread throughout a shorter container more evenly. This will not inhibit growth if the pot is fairly wide.

San Pedro does well as an indoor houseplant, and it can be set outside in the spring or summer when the danger of frost is past and rainfall will not water it excessively. Although it can survive mild frost, it is advisable to keep it inside during the winter and early spring, particularly if new growth is evident at its tip. San Pedro often remains dormant during the winter months, then starts growing in the spring. The tender tips of new, bright green growth are susceptible to sunburn if left directly in sunlight, so it is best to shelter them from direct sun in the house by keeping them aside of the window.

Since the cactus is dormant in the winter, watering can be very minimal during that period. I water mine about once a month during winter, and twice a month during the summer, or as soon as new growth appears. In any case, underwatering is better than overwatering, as too much water will cause root rot. The surface of the soil should become quite dry between waterings. A large potted plant needs only one cup of water at two week intervals, even during dry weather.

Most cacti, including *Trichocereus*, are easily propagated by cuttings. Cuttings should be at least eight inches long. After taking a cutting from San Pedro, allow it to dry for about five days. During this time the cut surface will form a tough, corky scab, protecting it from infection by microbes when it is potted. Plant it only deep enough for the soil to hold it upright when pressed down firmly against the sides; usually about one-third of the length of a short cutting is underground. When planting a new cutting, water it sparingly for the first couple of months, just maintaining a damp, not wet, soil around the base of the plant.

During its growing season, San Pedro often grows an inch or more in a month. This rate usually doesn't hold throughout the winter, however, but dormancy of growth doesn't mean the plant is entirely inactive. It is during those winter months that San Pedro converts its

assimilated nutrients into mescaline; hence the reason for peak potency occurring in the early spring, just before the next growing cycle. Then is the time for harvest. I have found that two eighteen-inch plants will produce, in a year, enough growth for harvesting a single small psychedelic dose of this cactus.

Besides mescaline, San Pedro also contains 3,4-dimethoxyphenethylamine, 3-methoxytyramine, 3,4-dimethoxy-4-hydroxy- $\beta$ -phenethylamine, and 3,5-dimethoxy-4-hydroxy- $\beta$ -phenethylamine (see page 22).<sup>1</sup> Although some literature of the early 1970s alleged that San Pedro contained mescaline in the same concentration as peyote, I have found it, by experience, to have considerably less—probably closer to one-half or one-third of the concentration of peyote. More recent publications have listed the mescaline content of peyote at about six percent as compared to two percent for San Pedro (both dried weight).<sup>2</sup>

Gottlieb cites research which has shown dopamine to be a precursor of mescaline production in San Pedro. He then describes a method of increasing mescaline production in the plant by periodic injections of dopamine prior to harvesting.<sup>3</sup> I wouldn't recommend this procedure, even though it may be valid. San Pedro is unique from peyote in that the low concentration makes it practically impossible to O.D. from consuming too much. I have never heard of any case of anyone overdosing on San Pedro, nor of negative reaction to its psychedelic effects. This wide margin of safety from an overdose, plus the fact that it seldom causes the nausea experienced with peyote, makes it preferred over peyote by some people, though perhaps only a minority. The naturally low potency is thus an asset to San Pedro's identity.

And those looking for "good times with a legal high" will probably not enjoy having to eat so much of the bitter, slimy stuff. I don't think we will have to worry too much about San Pedro being put on the controlled substances list, as it would be very difficult to use as a substance of chronic abuse. Although extraction or concentration of alkaloids is possible by anyone with a knowledge of basic chemistry, it is a laborious and time-consuming process for the relatively low yield.

As we briefly noted in the previous issue, the native curanderos make a strong tea of the San Pedro by slicing and boiling it in water for seven hours. Most people here in the United States prefer to eat it raw, sometimes with a drop of honey on each slice to mask the bitter taste. The central tissue surrounding the fibrous core is white and contains little mescaline, but the dark green meristematic cortex immediately beneath the skin surface is rich in psychoactive alkaloids and should not be wasted.\*

Douglas Sharon, while studying archeological ruins in Peru, enlisted the help of a local curandero by the name of Galvaez.<sup>4</sup> Sharon developed a long-lasting friendship with Galvaez, and eventually was invited to participate in some of his healing practices.

Galvaez came to know his calling after a lengthy illness that could not be cured by conventional physicians. He went to a curandero who diagnosed his illness (as being caused by witchcraft), and effected a cure. Galvaez spent several years learning the techniques of folk healing under the direction of the curandero who had cured him. Because of his recovery from this traumatic illness, he became convinced that his lifetime goal was to alleviate human suffering by becoming a folk healer.

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\* On my first experiment with San Pedro, I perceived only minimal effects because, even though I had consumed a fair quantity of the plant, I simply sliced the skin off in strips, taking with it much of the underlying rich, green tissue.

Other names the curandero uses to refer to San Pedro are Huanda Hermosa, Cardo, and Hua-chuma. The curandero must follow special diets, avoiding salt, animal fat, and vine-grown foods. The curandero believes the cactus is always attuned to the powers of the Saints, and of beings who have supernatural powers. He seeks the perception of unity in the dynamic interaction between the laws of Good and Evil. His faith in ancient powers and the magical cactus is as absolute as his faith in Christ and the Saints. But Sharon also points out that Galvaez did not rely solely on the San Pedro for his practice of diagnosis and healing; it is not a frightened retreat of aboriginal natives from the mysteries of science, nor a sorcerer's replacement for the standard medical practices. Galvaez was reasonably knowledgeable about modern medical practices, and used what he knew of that science to augment his own practice.

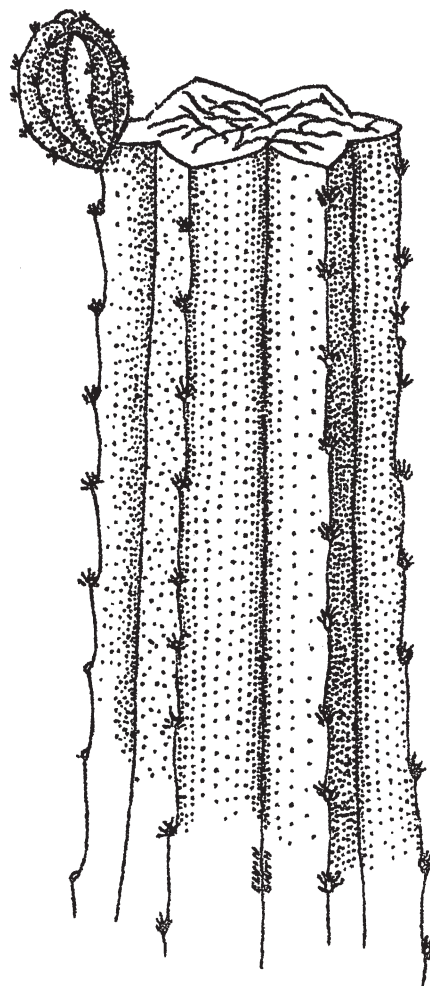
Galvaez explained that the reason San Pedro is successful in healing and diagnosis is because it brings to the individual a type of visual "force field" which is inclusive of all the senses, including the telepathic sense, and the capacity to distinguish powers or problems at a great distance. He also noted it to be a general cleansing agent for the renal, circulatory, and digestive systems.

The first ceremony in which Sharon participated brought few effects, though others in the group seemed to be in consensual agreement about the visions they perceived. A second experience some time later was considerably more vivid, and lasted about five hours.

Sharon conclusively notes that cultural heritage is an important factor in what one experiences. Some objective sensory perceptions might be fairly standard for all users, no matter what their culture. But the cultural background would have an influence on how those impressions are conceptualized.

The cultural heritage is, of course, an element of the set, so his conclusions are correct in that

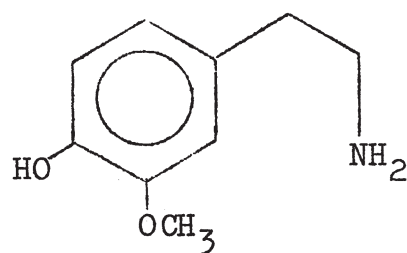
conceptualizations can occur in many different ways for many different individuals, even though dosage and drug may be uniform for all. But the whole idea of culturally influenced conceptualizations brings to mind another point: While culture itself may seem to vary widely from nation to nation or race to race, there are transcultural elements common to all members of humanity; there are even broader "supracultural" elements common to mammalian nervous systems; indeed, could not this line of logic be carried on to include every living element of the biosphere that possesses DNA?



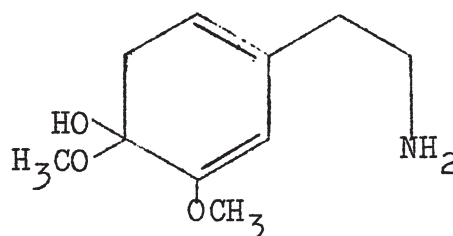
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San Pedro sends forth a bud of new growth within a few weeks after an early spring harvest.

I do not mean to belittle Sharon's work. He has made some careful and accurate observations and stated a true conclusion. But I don't think he intended it to be an exclusive conclusion, and neither would I expect the preceding paragraph to be accepted as the "real" explanation of why differences of effects are perceived or not perceived. The curandero has learned to use the tool of San Pedro through centuries of practice, some of which was undoubtedly trial-and-error methodology. If it works for the betterment of the society in which he lives, Galvaez has attained his goal of alleviating human suffering. With all its classified capital and blundering bureaucracy, the CIA hasn't done as well.

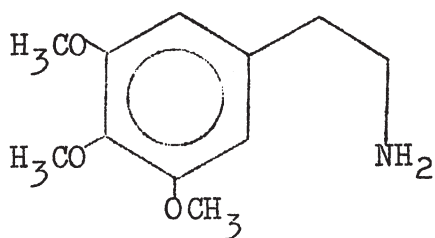


3-methoxytyramine

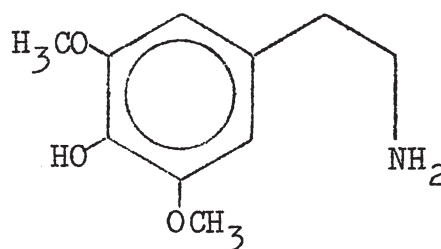


3,4-dimethoxy-4-hydroxy- $\beta$ -phenethylamine

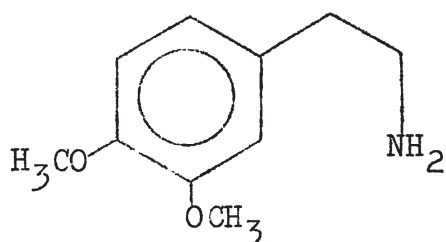
**Principle Alkaloids of *Trichocereus pachanoi***



3,4,5-trimethoxy- $\beta$ -phenethylamine  
(mescaline)

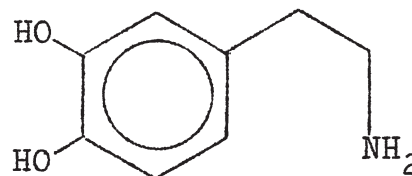


3,5-dimethoxy-4-hydroxy- $\beta$ -phenethylamine



3,4-dimethoxy- $\beta$ -phenethylamine

**Potential Mescaline Precursor**



dopamine

- 1) *The Botany and Chemistry of Hallucinogens* by R.E. Schultes and A. Hofmann, 1973. C.C. Thomas, Springfield, IL., and "Cactaceae Alkaloids. X. Alkaloids of *Trichocereus* Species and Some Other Cacti" by S. Agurell et al., 1971. *Lloydia* 34(2): 183-187.
- 2) *Psychedelics Encyclopedia* by Peter Stafford, 1977. And/Or Press, Berkeley, CA.
- 3) *Peyote and Other Psychoactive Cacti* by A. Gottlieb, 1977. Kistone Press, Manhattan Beach, CA.
- 4) "San Pedro Cactus in Folk Healing" by Douglas Sharon in *Flesh of the Gods*, P.T. Furst, editor, 1974. Praeger Publishers, New York, NY.

## Ed Rosenthal's Testimony

Ed Rosenthal, co-author of *Marijuana Grower's Guide*, gave verbal testimony in Washington, D.C., on September 30, 1982 to the U.S. Senate Subcommittee on Forestry, Water Resources, and the Environment. This is the transcript of his testimony.

Mr. Chairman and members of the subcommittee:

I appreciate the opportunity to appear before the committee and to provide information regarding the cultivation of marijuana on public lands.

The cultivation of marijuana on public lands is indeed a problem. Illicit cultivation of marijuana in the United States has increased substantially, both on private and public property to the extent that domestically grown marijuana may account for thirty percent of the commercial market by volume, and a higher proportion of the total revenues because of its premium value. The percentage of domestic marijuana actually consumed is much higher since most people cultivate only for personal use. In all, probably 2,000,000 people or groups cultivate marijuana in the United States.

The law enforcement groups have outlined the threats of violence, diversion of public lands, and the illicit nature of farm operations. They have spoken of plantation operators growing rich, and a group of what they call "outlaws" profiteering from drugs which are purveyed to America's youth.

In actuality, most growers are otherwise law-abiding citizens. For the most part, they are not violent people. Because of the illegality of their enterprise, they receive no protection by the law enforcement community. They become prey to lawless, violent rip-offs, thieves, and robbers. In fact, in some areas cultivators fear rip-offs

more than police, since the latter usually do not engage in violence.

There are a few people getting rich from marijuana cultivation, just as there are success stories in any industry. But most cultivators do not find a pot of gold. Although a grower typically starts with several patches with a potential gross revenue of several hundred thousand dollars, most growers are happy to actually harvest ten to thirty pounds of buds worth from \$15,000 to \$45,000. This is gross revenue before expenses. The marijuana cultivator, for security reasons, usually uses the most marginal, inaccessible land. In order to protect his efforts during the last two months, he leaves the comforts of home and family to live in the fields as the buds develop and become vulnerable to natural disasters and thieves. If he was paid for his time on an hourly basis, his efforts would net him somewhere between ten and twenty dollars an hour. Not a very high scale, considering the risks, legal problems, threats of violence, and an uncertain crop.

In spite of this, use of public lands for marijuana cultivation will increase under the present regulatory structure. The two reasons for this are increasing unemployment, especially among young people, and the newly enforced practices mentioned by Mr. Robertson, of confiscating private lands used for growing marijuana. With this procedure, property owners have a disincentive for using their own lands.

Increased law enforcement presence will lead to more organized actions by increasingly brazen groups who will be more daring.

Marijuana is an easy plant to grow. Varieties of cannabis are cultivated in all climates, from the Arctic, where it is grown in several valleys, to equatorial zones such as Belize, where it is the country's second largest revenue crop, after sugar cane. It is cultivated illicitly in just about

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every county in the United States and adapts well to indoor growing conditions using either natural or artificial light. Carlton Turner, President Reagan's drug policy advisor, said that it would be impossible for the government to eliminate cultivation.

Part of cannabis' adaptability is due to its widespread cultivation around the world and its symbiotic relationship with humans, which goes back at least 5,000 years. It was used by humans first for its fiber, which is the longest and strongest in the plant kingdom. Some researchers think that cannabis helped humans make the transition from animal coverings to woven plant fiber clothing. The plant also produces a grain-like achene or seed which has a high oil content.

As humans spread its area of cultivation from the Himalayas through China, India, North Africa, Europe, and the Americas, the gene pool has increased, so that today, there is in the total cannabis gene pool the reality of marijuana being grown outdoors to maturity in every part of the United States.

The efficiency of the marijuana farmers has increased tremendously over the past fifteen years. Cultivators are now able to grow potent marijuana in areas with short growing seasons. For instance, cultivars descended from Afghani and Southern African varieties may be ready for harvest in early September. With more knowledge of nutrient requirements and the development of techniques for producing sinsemilla, or seedless marijuana, the potency has increased dramatically.

While we all applaud the tenaciousness and ingenuity of the American farmer, this unregulated industry does create certain problems for society as a whole. For one thing, there are over twenty thousand people in jail at this moment

for marijuana offenses. Ten percent of the federal jail population are marijuana offenders. This figure includes arrestees awaiting arraignment, hearings, and trials, as well as those already convicted. About 500,000 people are arrested for marijuana offenses each year. This is more than for any other offense, with the exception of traffic violations. Most arrestees are young people who would have no intercourse with the criminal justice system, but for the marijuana laws. Most of these people do not think of themselves as criminals, and see the law as wrong.

Since 1967, at least 7,000,000 people have intersected with the marijuana laws. Over 20,000,000 people use marijuana on a somewhat regular basis. The marijuana laws are making a large minority of our citizens into criminals over a relatively benign substance.

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**There are no hard statistics to back up the charges made by the anti-marijuana reform groups.**

---

Let us make no mistake about it. Whatever the DEA and other government bureaucrats say, marijuana *is* a relatively benign substance. There has never been a case reported of a person dying from an overdose. In the United States we have been running an open experiment for fifteen years. With the millions of people using marijuana, if it were harmful, we would see the results in hospital admissions, mental health clinics and the like. But there are no hard statistics to back up the charges made by the anti-marijuana reform groups.

Another problem with the marijuana laws is that they keep the product from being subject to regulation. In my studies I have come across many instances where material offered for sale would never pass an agricultural inspection. Often it is contaminated with insects, their eggs, or larvae. It is also attacked by molds and fungi. Unless all material is inspected, it remains a threat to the food chain. There is little possibility of intercepting all illegal marijuana; current estimates of seizures run in the range of ten to twenty percent.

Most imported marijuana comes from Columbia, Mexico, Thailand, and Jamaica—countries whose entomological life has not been explored adequately. All America needs is one parasite, disease, or mold to enter our food chain. Many of us are familiar with the war against the Medfly, which was probably introduced by a tourist illegally bringing a banana or two to the mainland. Without regulation, thousands of tons of uninspected, raw, unprocessed material comes into our country every year. The only way to inspect it is to regulate it, and that cannot be done as long as it remains illegal.

The marijuana laws deny the American farmer the ability to grow hemp. Earlier I mentioned that hemp could be used for its fiber, seed, (which is used as a source of oil and animal feed), and its pulp. Potential uses of hemp have not been explored in over fifty years. Hemp was used to make the first paper. It is non-self-destructing, suitable for Bibles and documents. The process for making paper is relatively non-polluting, since lignin, which holds wood fibers together, is present only in small quantities. Thus the acid needed in large quantities in the pulp-paper process, is not much used in making hemp paper.

With a little research, hemp could become a major crop for farmers. Acre for acre, cannabis produces more fiber than forest, and it is more sensitive to the market, since it is grown in just one season. American farmers are in a depression. Surely they should be given the chance to grow a crop which might save their farmsteads.

I believe that if farmers were allowed to grow it, a market would soon develop for hemp textiles. This would not be the first time that Americans have worn hemp. American homespun was homegrown hemp, the word “canvas” comes from cannabis, and I would speculate that the first of Mr. Levi’s jeans were made from cannabis.

Many farmers are already growing small stands of marijuana which have saved their farmsteads from the auction block. If wheat is \$3.50 a bush-

el and marijuana is \$1,500 a pound, it takes little figuring to see which is the more profitable crop. Many people not connected with the marijuana “culture” are growing to supplement their incomes, or to help them survive in rural America.

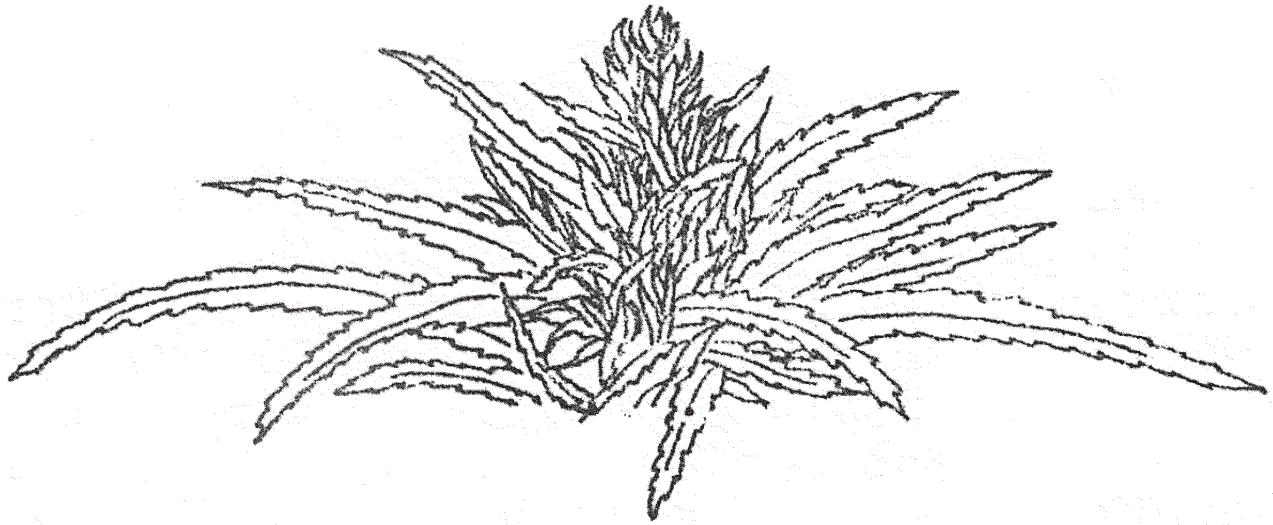
According to the DEA, Americans spend between fifty to sixty billion dollars a year on marijuana. Yet, the government collects no revenues from this rather small industry. No excise, sales, corporate, or personal income taxes are collected either. In fact, the governments—federal, state, and local—probably spend five billion dollars a year enforcing the laws. Our economy suffers further losses from job time lost because of arrests and incarceration. Our police forces are overworked to begin with and they spend a good part of their time and budgets chasing marijuana users, for in general that is who gets arrested; the person who happens to enjoy a joint recreationally.

Estimates of growers’ income range from seven to fifteen billion dollars a year. The rest goes to importers, distributors, and dealers. A good part of the economic profit is as a result of the risk factors associated with the industry. If the government developed a system of regulation, it could reap a harvest of fifteen to twenty billion dollars a year in revenues, make a lot of otherwise law-abiding citizens legal, and spawn new industries, the total economic benefit of which cannot even be estimated.

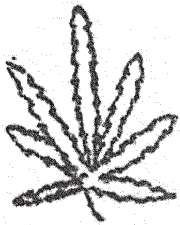
On the other hand, if the government decides to create more severe laws, or to increase law enforcement, the situation will deteriorate further, with an ensuing increase in violence, alienation, and organized crime. We can look back to alcohol prohibition to see all the evils that such prohibitions create.

Marijuana prohibition is now about forty-five years old. It is an experiment which has failed, and the anti-marijuana laws should be repealed. •





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Terence and Dennis McKenna

# THE INVISIBLE LANDSCAPE

## Mind, Hallucinogens, and the I Ching

Unlike so much written about the psychedelic experience, *The Invisible Landscape* is neither bald fiction nor a vulgarization of the occult. The two authors, both originally skeptical, underwent a transcendent psychological and hallucinogenic experience while on an expedition to the Upper Amazon Basin. They now elucidate a unified theory of the mind and its relationship to the world, an explanation of separate reality as based on the knowledge of the shaman (wiseman) yet integrated with the latest data from fields such as neurophysiology, biochemistry, and genetics. Another aspect in their thinking is an interpretation of time as “perfected” in the *I Ching*.

Though written in the light of the suspended judgement necessary to the critical formulation of scientific theory, *The Invisible Landscape* verges on the prophetic by concluding with a theory of the structure of time based on the *I Ching*. It is as though Carlos Castaneda, John Lilly, Giorgio de Santillana, and Robert Graves had joined forces with Linus Pauling, Alfred North Whitehead, and Mircea Eliade to produce a work in science-metaphysics.

“I cannot but compliment the authors on the boldness of the venture, on their explanatory and argumentative ardor, and their tenacity of purpose in reaching such intoxicating conclusions.” — Francis Huxley

### CONTENTS:

Introduction—Mind, Molecules, and Magic • The Figure of the Shaman • Shamans and Schizophrenia • Organismic Thought • Toward a Holographic Theory of Mind • Models of Drug Activity • An Experiment at La Chorrera • The *I Ching* as Lunar Calendar and Astronomical Calculator • Order in the *I Ching* and Order in the World • The King Wen Sequence as a Quantified Modular Hierarchy. • The Temporal Hierarchy and Cosmology • Toward a Physics of Conrescence • The Wave of Time • Evolution and Freedom.

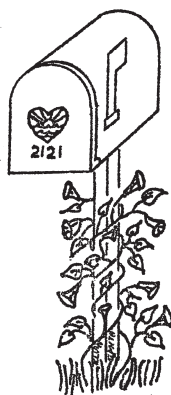
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## THE MAILBOX: Our Readers' Writes



Dear Elvin,

I received your copies of *The Psychozoic Press*. Thank you. It is always good to see much needed publications about psychedelic drugs. You know, it seems that we have to keep the light burning, because we are practically living in the middle ages.

Therefore it is important to support all the keepers of knowledge during this period of ignorance. I am sending you a check for \$10. This covers the price of a subscription and also a donation. Perhaps this will ease the birth pangs of *The Psychozoic Press*, at least a tiny bit.

I almost forgot what the name of your magazine is supposed to mean, but then I still feel that it indicates the total transformative quality of psychedelic drugs, right down the genetic code to protozoic reality.

I send my love and good wishes to you.

In Light and Love,  
C.W.  
Santa Cruz, CA



Dear *Psychozoic Press*,

Spotted the plug for your quarterly in Mycophile Books Catalog recently. What sheer pleasure it is to realize you're in business! Hooray! Here's my \$7 for a one-year subscription. Is it possible to begin with your first issue from the fall of '82? I

would like to have these back issues very much, in whatever way possible, for obvious reasons, you understand. At any rate, I'll be looking forward to you letting me know what's up in the world of psychedelia. Best of luck with this project!

In Warmth,  
T.G.  
New Woodstock, NY

*Back issues are available "while they last" for \$2 each, except issue #1, which is \$1.*



Dear Elvin,

Thanks for the kind service and prompt reply. *The Psychozoic Press* provides a long-needed service for people of the psychedelic persuasion. Having seen a copy of issue #2, I find the clarity and straightforwardness of the material refreshing. Honesty is the vehicle for His Light to shine so that all truth and wisdom may be known. Keep up the fine work. Give them the facts and they'll be well on their way to "working it out".

The baby Hawaiian woodrose information was badly needed. Prior to this, most literature has been very minimal. I have a special interest in them as they provided my first sacramental experience. Any additional information will be appreciated.

Please give us something on Kesey in a future issue. His presence is missed.

In Love,  
L.M.



Dear E.D. Smith.

Call me sometime and maybe we'll talk about the need to graduate grass from the criminal class.

Ken Kesey

*I wrote to Kesey and later called his home—several times, in fact. It turns out that it's practically impossible to catch him during a period of free time, because free time is a rare commodity for him. But I did talk to his wife for a few minutes. They have recently returned from Canada. They have a small ranch not too far from Springfield, Oregon, where they care for sheep and a few other domestic critters. Ken is pre-occupied with a number of projects, including some writing. Recently a close friend suffered a trauma of physical health, and Kesey is very concerned and involved with helping the family. In view of this circumstance of stress, it would not be appropriate to antagonize the situation by pressing him for an interview. If something can be worked out at a later date, I'll pass it along in the Press.*



Dear Person,

Could you please send me a single sample copy of your publication. I have enclosed two dollars cash to cover the cost. My name and address are in the upper right corner. Thank you for your time and service.

Sincerely,  
B.S.  
Antioch, TN



Dear Elvin,

Issue #3 looks great. I'm glad to hear that you are getting more subscribers. I am sure that if you hang in there, you'll end up with a substantial number. You must remember that the currently repressive environment (which I'm very close to here on the East coast) is giving drugs and drug taking a very negative image. (Look at all the high schoolers who are returning to alcohol use.) If you need any information or a special kind of contribution (special topic), then let me know.

I am contributing because I feel there's a need for the information and knowledge that I have, and this is one of the few ways of getting it directly to the consumer audience.

Take care and good luck with your subscription efforts.

Sincerely,  
Michael Montagne, Ph.D.  
Maryland



Dear Elvin,

I have recently received the Spring 1983 issue of *The Psychozoic Press*, and I must say, I was quite pleased! Enclosed please find two one dollar bills. Please send a copy to my friend...

I'll be writing again in a month or so to send you my \$7 for a year's subscription. Until then, keep up the good work!

Thank You,  
D.C.  
Stafford, VA



Dear Elvin,

I especially enjoyed your account of your huge morning glory seed trip. It sounds like it was a horrible experience, of course, but the fact that life can be so horrible at times, and yet sustainable and even leaving you with a greater feeling of the worthwhileness of it all only adds to the terrible beauty of the thing.

The spinner sounds familiar. I remember thinking on my last trip that if the overall situation has a shape, it must be a spiral. There was a definite point where everything came back to the beginning (only it wasn't an exact repetition of the original beginning point, but rather the

beginning point of the next coil in the spiral), and started all over again. I remember thinking that probably a similar experience is what prompted Art Kleps to call the organizational units in his church by the terms "vortex" and "helix".

By the way, there is a line written by T.S. Eliot, which I came across the other day. Maybe you'd like to print it?

"And the end of all our exploring will be to arrive at where we started and know the place for the first time. Through the unknown, remembered gate when the last earth left to discover, is that which was the beginning."

Or, in other words, be it ever so foreign, there's no place like home.

Sincerely,  
J.C.  
Whittier, CA



Hi Elvin,

I've enjoyed issues two and three of the *Press* immensely. Your writing is clear and interesting. The technical and historical articles are understandable and informative.

I especially appreciate the articles that crystallize concepts which I may have learned through experience, yet never expressed concisely. For instance, the "When Nothing is Better than Something" essay in issue #2...

Looking forward to hearing from you.

Sincerely,  
J.S.  
Costa Mesa, CA



Dear Elvin,

I received the Spring issue of *P.P.* I am certainly looking forward to future issues.

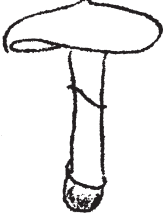
I am enclosing a response to an article in the past issue. I hope you enjoy it and can use it in the future. Your assistance in any corrections that may be needed would certainly be appreciated.

I was recently given an invitation to observe a planetary day of sacrament on April 16, the 40th anniversary of the discovery of LSD. I was wondering if you had seen any of these fliers. I would have sent a copy but it would have been too late by the time you got it. Anyway, you might think of making some mention of it in the next issue if possible. If you haven't seen a copy, let me know and I'll send one.


I observed this special day with very special people... I can certainly say that we all had a very special day and certainly felt other broth-

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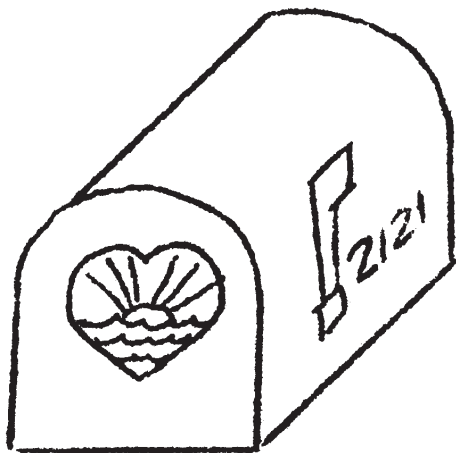


ers and sisters in the fellowship of the Spirit throughout the day. Much fervent prayer, worship, and certainly... *a day I'll always remember*—you can quote me on that!

Love, Hope, and Prayers,  
Leo M.  
Arizona

*Yes, Leo, I did see those fliers, and also was participating (in my own corner of the world) in the Discovery Day fellowship. The thought has occurred to me that it would be desirable to make a collection of memorable experiences from all those who participated and would care to have some impressions and comments published in the next issue of P.P. I would really like to make this an annual event, but of course it depends on our readers getting interested enough to pick up a pen for a few minutes.*

*I am particularly concerned about the media attitude that seems to be, "If we can't report something bad about psychedelics, it's not worth reporting." The Discovery Day celebration is a good opportunity to maintain a historical record and share some of the positive aspects of the sacramental experience with one another. I'll be writing a few of my own comments on the April 16th experience, and hopefully presenting a few from other readers as well.*



## THE BOOKSHELF REVIEWS

*LSD: My Problem Child*  
*Reflections on Sacred Drugs, Mysticism, and Science*  
by Albert Hofmann  
Translated by Jonathan Ott, 1983.  
J.P Tarcher, Publisher.  
Distributed by Houghton Mifflin Co., Boston.  
209 pages; \$7.95.

I consider Hofmann's account to be one of the few unbiased commentaries on the subject of hallucinogens. Not that he doesn't have a positive attitude about the potential for LSD when used appropriately, but he is unbiased in the sense that he entered into his research on LSD with no prior assumptions about its potential to cause madness or bring about ecstasy. For this reason I believe his conclusions are more credible and valid than those of the proponents of LSD usage—or of those viciously opposed to any use at all of LSD.

Hofmann reiterates his involvement with LSD by starting at the very beginning: The Sandoz research project on ergotic alkaloids was not intended to produce hallucinogenic drugs. The scope of the research, which in 1938 led to the synthesis of LSD-25, was to search for an entirely different type of medication. Hofmann said of his early research:

"I had planned the synthesis of this compound with the intention of obtaining a circulatory and respiratory stimulant (an analeptic). [...] The new substance, however, aroused no special interest in our pharmacologists and physicians; testing was therefore discontinued."

LSD was shelved. But a peculiar presentiment that possibly LSD could have properties besides those established in the original investigations prompted Hofmann to look further. In the spring of 1943, the accidental discovery of LSD's psychic effects triggered a chain of events throughout the world, the ramifications of which could

only be paralleled to a resonance of the reality-shattering experience Hofmann perceived in his 250 microgram experiment a week later.

Hofmann's account is presented as a biographical chronology rather than an objective scientific statement, and thus is much easier to read than it would have been otherwise. Those with a scientific or historical interest in the LSD story though, probably will feel a twinge of envy at the serendipitous play of events that led Hofmann on a lifelong research project of hallucinogens. It is a continually absorbing story, and a difficult book to lay down.

But I would have to take issue with Hofmann's repeated reference to the psychedelic experience as an "inebriation". The psychedelic effects of LSD and similar hallucinogens are, to me, psychologically the opposite of inebriation. Nevertheless, the selection of terminology is a matter of his choice, and I wouldn't deny that LSD and similar hallucinogens have been *used as* inebriants. Because of such use, prohibition laws were passed, and public hysteria escalated to such a pitch that Sandoz was obliged to stop manufacture and distribution of the drug.

Dr. Hofmann also tells about his adventures with R. Gordon Wasson in Mexico and of his research on magic mushrooms and morning glory seeds. He discusses some of the ceremonial rituals in which he partook, and adds a few notes about the historical use of hallucinogens as sacraments.

Particularly interesting to those concerned with the use of LSD to augment creativity is his reference to the use of LSD and psilocybin by writers, artists, and philosophers. Ernst Jünger, a literary creator long loved by Hofmann, was the first to experiment with LSD for purposes other than psychiatric inquiry. Jünger later applied the perception of his LSD experience in his literary works. Aldous Huxley, whose writings on mescaline had given Hofmann a deeper insight

into his own LSD excursions, met with Hofmann in 1961, and stressed the importance of differentiating hallucinogens from other drugs, even linguistically.

Albert Hofmann's problem child has been used, misused, and abused, and his heartfelt concern about the problem child has clearly figured importantly as a motivating factor in his authoring of this book. Yet he does not take the pessimistic attitude that LSD should be eliminated from use by humans "for their own good". He makes a powerful argument for the use of LSD as an aid to meditation and as a means of achieving a "mystical experience of a deeper, comprehensive reality." Coming from a man who started out his inquiry into LSD with no expectations at all relevant to spirituality, his final chapter is a confirmation of my own beliefs and experiences.



*Psychedelics Encyclopedia*, Revised Edition  
by Peter Stafford  
J.P. Tarcher, Inc., Los Angeles, CA. 1983.  
409 pages; \$12.95.

The most authoritative, scholarly, yet popular book on this subject, Peter Stafford's *Psychedelics Encyclopedia* provides accurate and accessible information about the history [of] the nine main categories of psychoactive drugs.

Since its first publication six years ago, many new psychedelics have been synthesized, and new drugs have been uncovered. In this timely update of his definitive guide, Stafford describes these new drugs and offers a comprehensive analysis of the so-called "consciousness expanding drugs", as well as a detailed examination of all aspects—including the psychological and sociological.

I was quite impressed with the great quantity of new and updated material. Stafford has also more carefully balanced positive and negative



aspects of psychedelia, which reflects his conscientious attitude and concern for safety.

Stafford not only covers every known psychedelic, from “acid” to *yopo*, but he also discusses other aspects such as cultural contexts, the benefits and drawbacks of using psychedelics, purity and methods of preparation, as well as botany and chemistry. Worth mentioning, too, is his consideration of materials *not* psychedelic, but often confused with psychedelics. This is particularly important to the drug consumer, since these hallucinogenic non-psychedelics have sometimes been used as adulterants or substituted for psychedelics on the black market.

If I were limited to choosing only a single book as an all-around reference on psychedelics, *Psychedelics Encyclopedia* would be the one. I’ve used it repeatedly in researching material for the *Press*, and it will provide me with service for many years to come.



*Sinsemilla Tips: Domestic Growers Journal*

by T. Alexander, editor

New Moon Publishing, Corvallis, OR.

\$12 per year (see page 26).

Here’s a snappy little journal on the state-of-the-art growing techniques for getting those tasty tips to the peak of their potency when harvest time comes around. The third anniversary issue of this quarterly appeared in April and covered everything from the latest information on “Pot Politics” to “Sinsemilla Seeds”. The latter is a concise but easily understood article on how to employ selective breeding techniques to yield plants with the desired characteristics of heavy yield, compactness of tips, and maturation date, authored by the authority on marijuana horticulture, Ed Rosenthal.

How are the domestic growers reacting to the proposed legislation? Read the “Sinsemilla Interview” for that answer and you can also get

a perspective on some of the problems encountered by individuals who are in the process of organizing legislation reform efforts in North California’s Humboldt county.

*Sinsemilla Tips* also gives their readers the latest information on plant lighting, nutrients, and a host of other factors affecting the growth. Those fortunate enough to have outdoor space for organic gardening should be aware of the natural “supernutrients” such as earthworm casts and bat guano, and how to most effectively apply them. And those pesky spider mites and insect parasites *can* be stopped...

*Tips* is not negligent about reporting on the activities of anti-marijuana groups and giving the reader an insightful commentary on just how many subversive tactics can be used to relieve the marijuana user/grower of his constitutional freedoms. Knowledge in these matters, skillfully applied, is a better form of self-defense than weapons.

*Sinsemilla Tips* is a level-headed journal that is concise, accurate, and comprehensive, without being technically formal; it is well on its way to becoming the most authoritative reference on marijuana of any publication here in the West. Inspiring photos of great glorious giants supplement the text to show the potential of applying some of the techniques described therein. And numerous advertisements are included for those who like to browse through the accessories market.

I would highly recommend this publication, not only for those interested in exercising their green thumbs, but also for those who want an up-to-date, authoritative reference simply for the sake of keeping abreast of the developments in this “rapidly growing field”. The *Tips* people are doing their homework on every imaginable aspect of marijuana, and they are doing it better than any other publication I’ve seen.



*Changing My Mind, Among Others*  
*Lifetime Writings, Selected and Introduced*  
*by the Author*  
by Tim Leary  
Prentice-Hall, Englewood Cliffs, NJ. 1982.  
274 pages; \$7.95.

Dr. Leary is a rather peculiar writer. He presents a long series of essays developed with creative insight and good logic, only to insert a cog-breaking conclusion that leaves me a bit skeptical. I cannot help but wonder if he does this deliberately to throw the would-be disciples back out on their own.

Like other works he has recently written, *Changing My Mind* seems to be an ordered reshuffling of many previously published works. He is putting more emphasis on “tuning in” and less on “turning on” and still less on “dropping out.” (“No abrupt, destructive, rebellious actions, please.”) The latter two are still there, remote, but presented more as “reorientation” than as revolution.

Leary doesn’t expect, or even desire conformity to his way of thinking. In fact, he views the opposition as a good indication of his success:

“The game between the establishment and the Utopian visionaries will inevitably exist in every historical era. It’s fair to say they want to hound me out of existence, just like the Harvard defensive team wants to throw the Yale quarterback for a loss. I have no complaint about this. The more energy that is directed against me, the more energy is available for me—it’s the law of jujitsu. To us, the government and professional-establishment dynamism against what we’re doing is just a sign that we’re doing fine.”

I cannot understand, though, his insistence that he was successful in toppling the “prudish, judgemental civilization.” At best, his work was

a transitory counterbalance to such attitudes, and did bring a lot of people to reevaluate their beliefs and life goals. Nor can I endorse his discussions about “the good old basic paganism [that] got everybody moving again.”

But there is much to his book that does coincide with my opinion. He does affirm that individuals have a right to change their consciousness, and I think most of you will be interested in his testimony before the Senate Subcommittee on Narcotics (1966) and his essay on “The Politics and Ethics of Ecstasy.”

All in all, *Changing My Mind* seems to be a very superficial outline on a number of topics of concern to anyone interested in psychedelics. The book is a thought stimulator, and organized considerably better than *The Intelligence Agents*. About eighty percent is excellent, ten percent is hogwash, and the rest, well... let me think about it for a couple centuries. But right or not, it is interesting throughout, and I feel I got my money’s worth. •

*In the last issue of the Press, I alluded to the above book review as being “Leary’s latest book”. I’ve recently learned from J.P. Tarcher that a more recent publication is scheduled for release on April 30th—too late to be included in this issue. We’ll try to get a review of the upcoming book Flashbacks: An Autobiography in the next issue.*

## NEXT ISSUE:

Terence McKenna Interview  
Magicians and Muscarians  
Reflections on Discovery Day  
Marijuana Churches

## Invitation for Contributions

The *Psychozoic Press* is a non-profit experimental project; an informational advisory and communication exchange paper. We welcome contributions and are always open to comments, criticisms, and suggestions on how to improve the *Press*. Factual information, poetry, opinion, short stories, essays, newspaper items, and current events relevant to psychedelics would be acceptable. Contributors may wish to be recognized, remain anonymous, or use a pen name, and the *Press* will comply with the wishes of the contributor in this respect. No articles on buying, dealing, or availability of illicit drugs, please, though it's all right to talk about them. Contributions will become the property of the *Press* unless you already have copyright rights, in which case we can only reprint the article with your permission.

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The following analysis labs each have their own special procedures for submitting drug samples. Write or call them first for details about costs and how to submit a substance for testing. Do NOT send drugs before you have the instructions.

Community Counseling and Resources Center  
10400 Ridgeland Rd.  
Cockeysville, MD 21030  
(301) 628-6120

Drug Information Center  
1763 Moss St.  
Eugene, OR 97403  
(503) 686-5411

PharmChem Labs  
3925 Bohannon  
Menlo Park, CA 94025  
(415) 328-1600

S.P. Labs  
5426 NW 79th  
Miami, FL 33166

United Health Services  
184 Salem Ave.  
Dayton, OH 45406  
(513) 225-3003

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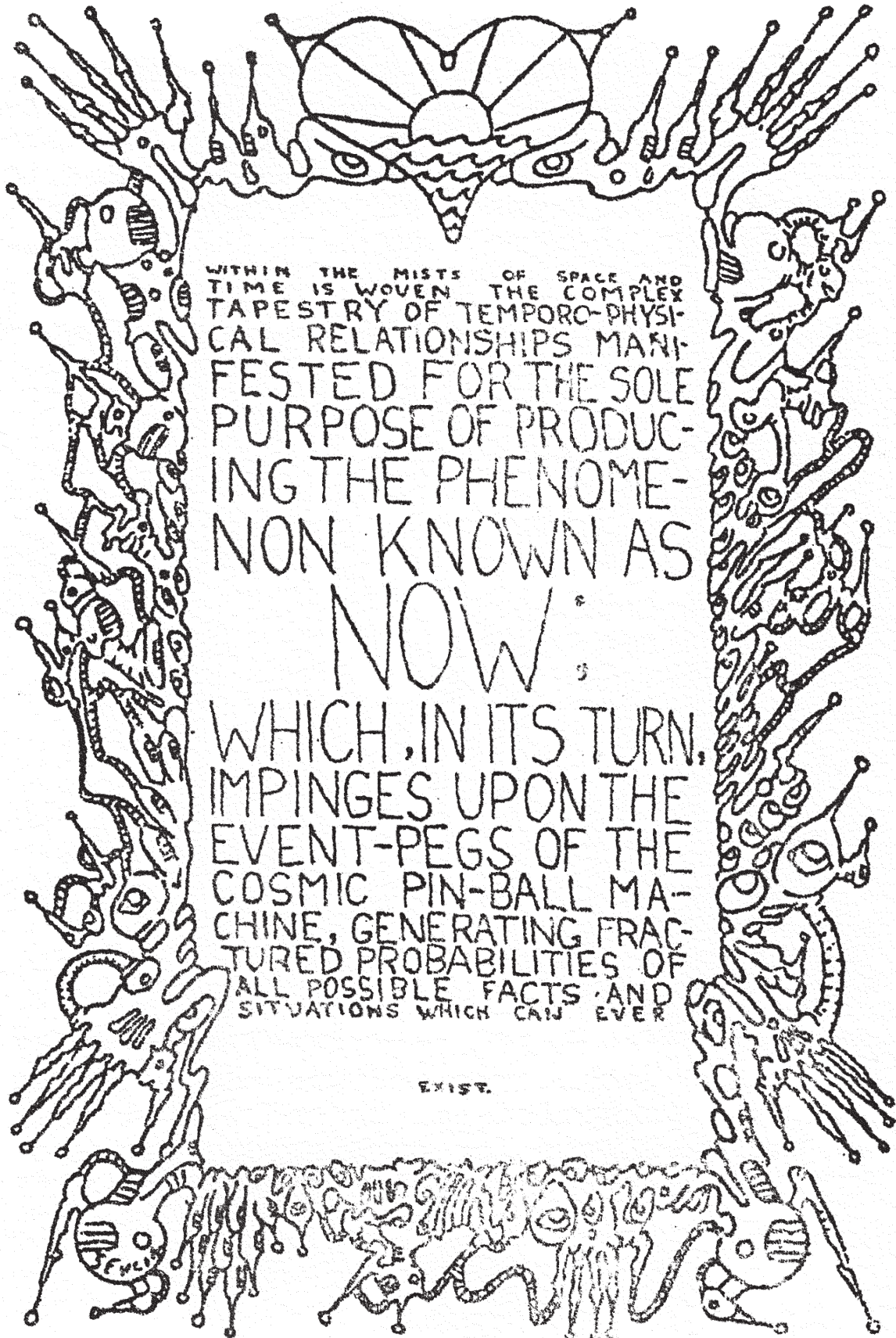
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“Reality is for people who can’t handle drugs.”  
— O.H.



WITHIN THE MISTS OF SPACE AND  
TIME IS WOVEN THE COMPLEX  
TAPESTRY OF TEMPORO-PHYSI-  
CAL RELATIONSHIPS MANI-  
FESTED FOR THE SOLE  
PURPOSE OF PRODUC-  
ING THE PHENOME-  
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NOW:

WHICH, IN ITS TURN,  
IMPINGES UPON THE  
EVENT-PEGS OF THE  
COSMIC PIN-BALL MA-  
CHINE, GENERATING FRA-  
CTURED PROBABILITIES OF  
ALL POSSIBLE FACTS AND  
SITUATIONS WHICH CAN EVER

EXIST.