



kult ov kaos

Issue I

edited by saint natas

#Crowley

kult ov kaos magazine
editor – Saint Natas

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BREAKING SEX

Genesis Breyer P-Orridge and Lady Jaye Breyer P-Orridge

Excerpts from a dialogue with Dominic Johnson

It seems useful to us, in our practice, to adopt the assumption that there is no way of knowing which has supremacy, the recording device that is DNA, or the SELF we converse with internally that we *call* consciousness but often, rather lazily, still imagine and identify as the living, biological, body. In fact, we see the “I” of our consciousness as a fictional assembly or collage that resides in the environment of the body.

One of the central themes of our work is the malleability of physical and behavioural identity. The body is used by the mind as a logo, an hieroglyph for the SELF before we are able to speak and use language. It is almost an holographic doll constructed by external expectations even before our body is born. Even the name we are assigned is another holographic programme in the prophetic story of who we are to become.

The work of William S Burroughs and Brion Gysin has been highly influential to us, particularly in relation to the practice of the “cut-up”. To liberate the word from linearity, they began to cut-up and, incorporating random chance, re-assembled both their own and co-opted literature “...to see what it really says...” They referred to the phenomena of profound and poetic new collisions and meanings that resulted from their intimate collaborations as the “Third Mind”. This was produced with a willingness to sacrifice their own separate, previously inviolate works and artistic “ownership”. In many ways they saw the third mind as an entity in and of itself. Something “other”, closer to a purity of essence, and the origin and source of a magical or divine creativity that could only result from the unconditional integration of two sources.

Beginning in the 1960s, especially from being an active participant in the Exploding Galaxy/Transmedia Exploration and occasionally the Gay Lib street theatre, Genesis Breyer P-Orridge experimented with various disciplines and practices to apply the cut-up to behaviour, to identity, and to gender; de-conditioning as far as possible the fictional character written by consensus reality and all who would impose their expectations upon him. Breyer P-Orridge worked throughout the 1970s as a performance artist and actionist; and during the 1980s s/he studied and practiced ritual and shamanic techniques and was deeply involved in the body modification movement known as “modern primitives”. In the early 1990s Genesis Breyer P-Orridge met Lady Jaye Breyer P-Orridge and their ever more rigorous collaborations began.

Just as Burroughs and Gysin collaborated together, subsuming their separate works, individuality and ego to a collaborative process by cutting-up the Word to produce a third mind, so, in our current practice, Breyer P-Orridge have applied the cut-up system and third mind concept directly to a central concern, the fictional SELF. The unauthorised Astory of our lives so far. Breyer P-Orridge both supply our separate bodies,

individuality and ego to an ongoing and substantially irreversible process of cutting-up identity to produce a third being, an “other” entity that we call the PANDROGYNE.

In our quest to create the Pandrogyne, both Genesis and Lady Jaye have agreed to use various modern medical techniques to try and look as much like each other as possible. We are required, over and over again by our process of literally cutting-up our bodies, to create a third, conceptually more precise body, to let go of a lifetime’s attachment to the physical logo that we visualise automatically as “I” in our internal dialogue with the SELF.

We encounter many unexpected internal conflicts as our egos try to survive intact as the “person” they have been previously conditioned to be. We have discovered that how we look does relate very directly to the internal dialogue that describes us to our SELF and to each other. It is not superficial in its effect when it is instructed that everything about it’s logo of its SELF is malleable, vulnerable and impermanent.

When you consider transexuality, cross-dressing, cosmetic surgery, piercing and tattooing, they are all calculated impulses—a symptomatic groping toward the next phase. One of the great things about human beings is that they impulsively and intuitively express what is inevitably next in the evolution of culture and our species. It is the Other that we are destined to become.

Pandrogeny is not about defining differences but about creating similarities. Not about separation but about unification and resolution.

Breyer P-Orridge believes that the binary systems embedded in society, culture and biology are the root cause of conflict, and aggression which in turn justify and maintain oppressive control systems and divisive hierarchies. Dualistic societies have become so fundamentally inert, uncontrollably consuming and self-perpetuating that they threaten the continued existence of our species and the pragmatic beauty of infinite diversity of expression. In this context the journey represented by their PANDROGENY and the experimental creation of a third form of gender-neutral living being is concerned with nothing less than strategies dedicated to the survival of the species.

“WE ARE BUT ONE...” becomes less about individual gnosis and more about the unfolding of an entirely new, open-source, 21st century myth of creation.

PRAYERS for SACRED HEARTS

There is no reason
on earth why
you should run out
of people to be.

S/HE IS HER/E

P-ANDROGENY

POSITIVE ANDROGENY
POWER ANDROGENY
POTENT ANDROGENY
POLITICAL ANDROGENY
PERFECT ANDROGENY
PRECIOUS ANDROGENY
P-ANDROGYNE
WILD
BEING
UNHOLY
CHOSEN ONE

To throw off the shackles
Of experience
Of true sexual freedom
And physical love!
End gender.
BREAK SEX.
There are more than one of you.
Maybe hundreds to chose from.

CHANGE THE WAY TO PERCEIVE
AND CHANGE ALL MEMORY.

Inside The LC: The Strange but Mostly True Story of Laurel Canyon and the Birth of the Hippie Generation

By Dave McGowan

Part I
May 8, 2008

"There's something happening here
What it is ain't exactly clear"

Join me now, if you have the time, as we take a stroll down memory lane to a time nearly four_and_a_half decades ago – a time when America last had uniformed ground troops fighting a sustained and bloody battle to impose, uhmm, 'democracy' on a sovereign nation.

It is the first week of August, 1964, and U.S. warships under the command of U.S. Navy Admiral George Stephen Morrison have allegedly come under attack while patrolling Vietnam's Tonkin Gulf. This event, subsequently dubbed the 'Tonkin Gulf Incident,' will result in the immediate passing by the U.S. Congress of the obviously pre_drafted Tonkin Gulf Resolution, which will, in turn, quickly lead to America's deep immersion into the bloody Vietnam quagmire. Before it is over, well over fifty thousand American bodies – along with literally millions of Southeast Asian bodies – will litter the battlefields of Vietnam, Laos and Cambodia.

For the record, the Tonkin Gulf Incident appears to differ somewhat from other alleged provocations that have driven this country to war. This was not, as we have seen so many times before, a 'false flag' operation (which is to say, an operation that involves Uncle Sam attacking himself and then pointing an accusatory finger at someone else). It was also not, as we have also seen on more than one occasion, an attack that was quite deliberately provoked. No, what the Tonkin Gulf incident actually was, as it turns out, is an 'attack' that never took place at all. The entire incident, as has been all but officially acknowledged, was spun from whole cloth. (It is quite possible, however, that the intent

was to provoke a defensive response, which could then be cast as an unprovoked attack on U.S ships. The ships in question were on an intelligence mission and were operating in a decidedly provocative manner. It is quite possible that when Vietnamese forces failed to respond as anticipated, Uncle Sam decided to just pretend as though they had.)

Nevertheless, by early February 1965, the U.S. will – without a declaration of war and with no valid reason to wage one – begin indiscriminately bombing North Vietnam. By March of that same year, the infamous “Operation Rolling Thunder” will have commenced. Over the course of the next three_and_a_half years, millions of tons of bombs, missiles, rockets, incendiary devices and chemical warfare agents will be dumped on the people of Vietnam in what can only be described as one of the worst crimes against humanity ever perpetrated on this planet.

Also in March of 1965, the first uniformed U.S. soldier will officially set foot on Vietnamese soil (although Special Forces units masquerading as ‘advisers’ and ‘trainers’ had been there for at least four years, and likely much longer). By April 1965, fully 25,000 uniformed American kids, most still teenagers barely out of high school, will be slogging through the rice paddies of Vietnam. By the end of the year, U.S. troop strength will have surged to 200,000.

Meanwhile, elsewhere in the world in those early months of 1965, a new ‘scene’ is just beginning to take shape in the city of Los Angeles. In a geographically and socially isolated community known as Laurel Canyon – a heavily wooded, rustic, serene, yet vaguely ominous slice of LA nestled in the hills that separate the Los Angeles basin from the San Fernando Valley – musicians, singers and songwriters suddenly begin to gather as though summoned there by some unseen Pied Piper. Within months, the ‘hippie/flower child’ movement will be given birth there, along with the new style of music that will provide the soundtrack for the tumultuous second half of the 1960s.

An uncanny number of rock music superstars will emerge from Laurel Canyon beginning in the mid_1960s and carrying through the decade of the 1970s. The first to drop an album will be The Byrds, whose biggest star will prove to be David Crosby. The band’s debut effort, “Mr. Tambourine Man,” will be released on the Summer Solstice of 1965. It will quickly be followed by releases from the John Phillips_led Mamas and the Papas (“If You Can Believe Your Eyes and Ears,” January 1966), Love with Arthur Lee (“Love,” May 1966), Frank Zappa and The Mothers of Invention (“Freak Out,” June 1966), Buffalo Springfield, featuring Stephen Stills and Neil Young (“Buffalo Springfield,” October 1966), and The Doors (“The Doors,” January 1967).

One of the earliest on the Laurel Canyon/Sunset Strip scene is Jim Morrison, the enigmatic lead singer of The Doors. Jim will quickly become one of the most iconic, controversial, critically acclaimed, and influential figures to take up residence in Laurel Canyon. Curiously enough though, the self-proclaimed “Lizard King” has another claim to fame as well, albeit one that none of his numerous chroniclers will feel is of much relevance to his career and possible untimely death: he is the son, as it turns out, of the aforementioned Admiral George Stephen Morrison.

And so it is that, even while the father is actively conspiring to fabricate an incident that will be used to massively accelerate an illegal war, the son is positioning himself to become an icon of the ‘hippie’/anti_war crowd. Nothing unusual about that, I suppose. It is, you know, a small world and all that. And it is not as if Jim Morrison’s story is in any way unique.

During the early years of its heyday, Laurel Canyon’s father figure is the rather eccentric personality known as Frank Zappa. Though he and his various Mothers of Invention line_ups will never attain the commercial success of the band headed by the admiral’s son, Frank will be a hugely influential figure among his contemporaries. Ensnared in an abode dubbed the ‘Log Cabin’ – which sat right in the heart of Laurel Canyon, at the crossroads of Laurel Canyon Boulevard and Lookout Mountain Avenue – Zappa will play host to virtually every musician who passes through the canyon in the mid_ to late_1960s. He will also discover and sign numerous acts to his various Laurel Canyon_based record labels. Many of these acts will be rather bizarre and somewhat obscure characters (think Captain Beefheart and Larry “Wild Man” Fischer), but some of them, such as psychedelic rocker cum shock_rocker Alice Cooper, will go on to superstardom.

Zappa, along with certain members of his sizable entourage (the ‘Log Cabin’ was run as an early commune, with numerous hangers_on occupying various rooms in the main house and the guest house, as well as in the peculiar caves and tunnels lacing the grounds of the home; far from the quaint homestead the name seems to imply, by the way, the ‘Log Cabin’ was a cavernous five_level home that featured a 2,000+ square_foot living room with three massive chandeliers and an enormous floor_to_ceiling stone fireplace), will also be instrumental in introducing the look and attitude that will define the ‘hippie’ counterculture (although the Zappa crew preferred the label ‘Freak’). Nevertheless, Zappa (born, curiously enough, on the Winter Solstice of 1940) never really made a secret of the fact that he had nothing but contempt for the ‘hippie’ culture

that he helped create and that he surrounded himself with.

Given that Zappa was, by numerous accounts, a rigidly authoritarian control_freak and a supporter of U.S. military actions in Southeast Asia, it is perhaps not surprising that he would not feel a kinship with the youth movement that he helped nurture. And it is probably safe to say that Frank's dad also had little regard for the youth culture of the 1960s, given that Francis Zappa was, in case you were wondering, a chemical warfare specialist assigned to – where else? – the Edgewood Arsenal. Edgewood is, of course, the longtime home of America's chemical warfare program, as well as a facility frequently cited as being deeply enmeshed in MK_ULTRA operations. Curiously enough, Frank Zappa literally grew up at the Edgewood Arsenal, having lived the first seven years of his life in military housing on the grounds of the facility. The family later moved to Lancaster, California, near Edwards Air Force Base, where Francis Zappa continued to busy himself with doing classified work for the military/intelligence complex. His son, meanwhile, prepped himself to become an icon of the peace & love crowd. Again, nothing unusual about that, I suppose.

Zappa's manager, by the way, is a shadowy character by the name of Herb Cohen, who had come out to L.A. from the Bronx with his brother Mutt just before the music and club scene began heating up. Cohen, a former U.S. Marine, had spent a few years traveling the world before his arrival on the Laurel Canyon scene. Those travels, curiously, had taken him to the Congo in 1961, at the very time that leftist Prime Minister Patrice Lumumba was being tortured and killed by our very own CIA. Not to worry though; according to one of Zappa's biographers, Cohen wasn't in the Congo on some kind of nefarious intelligence mission. No, he was there, believe it or not, to supply arms to Lumumba "in defiance of the CIA." Because, you know, that is the kind of thing that globetrotting ex_Marines did in those days (as we'll see soon enough when we take a look at another Laurel Canyon luminary).

Making up the other half of Laurel Canyon's First Family is Frank's wife, Gail Zappa, known formerly as Adelaide Sloatman. Gail hails from a long line of career Naval officers, including her father, who spent his life working on classified nuclear weapons research for the U.S. Navy. Gail herself had once worked as a secretary for the Office of Naval Research and Development (she also once told an interviewer that she had "heard voices all [her] life"). Many years before their nearly simultaneous arrival in Laurel Canyon, Gail had attended a Naval kindergarten with "Mr. Mojo Risin'" himself, Jim Morrison (it is claimed that, as children, Gail once hit Jim over the head with a hammer). The very same Jim Morrison had later attended the same Alexandria, Virginia high school as two other future Laurel Canyon luminaries – John Phillips and Cass Elliott.

“Papa” John Phillips, more so than probably any of the other illustrious residents of Laurel Canyon, will play a major role in spreading the emerging youth ‘counterculture’ across America. His contribution will be twofold: first, he will co_organize (along with Manson associate Terry Melcher) the famed Monterrey Pop Festival, which, through unprecedented media exposure, will give mainstream America its first real look at the music and fashions of the nascent ‘hippie’ movement. Second, Phillips will pen an insipid song known as “San Francisco (Be Sure to Wear Flowers in Your Hair),” which will quickly rise to the top of the charts. Along with the Monterrey Pop Festival, the song will be instrumental in luring the disenfranchised (a preponderance of whom are underage runaways) to San Francisco to create the Haight_Asbury phenomenon and the famed 1967 “Summer of Love.”

Before arriving in Laurel Canyon and opening the doors of his home to the soon_to_be famous, the already famous, and the infamous (such as the aforementioned Charlie Manson, whose ‘Family’ also spent time at the Log Cabin and at the Laurel Canyon home of “Mama” Cass Elliot, which, in case you didn’t know, sat right across the street from the Laurel Canyon home of Abigail Folger and Voytek Frykowski, but let’s not get ahead of ourselves here), John Edmund Andrew Phillips was, shockingly enough, yet another child of the military/intelligence complex. The son of U.S. Marine Corp Captain Claude Andrew Phillips and a mother who claimed to have psychic and telekinetic powers, John attended a series of elite military prep schools in the Washington, D.C. area, culminating in an appointment to the prestigious U.S. Naval Academy at Annapolis

After leaving Annapolis, John married Susie Adams, a direct descendant of ‘Founding Father’ John Adams. Susie’s father, James Adams, Jr., had been involved in what Susie described as “cloak_and_dagger stuff with the Air Force in Vienna,” or what we like to call covert intelligence operations. Susie herself would later find employment at the Pentagon, alongside John Phillip’s older sister, Rosie, who dutifully reported to work at the complex for nearly thirty years. John’s mother, ‘Dene’ Phillips, also worked for most of her life for the federal government in some unspecified capacity. And John’s older brother, Tommy, was a battle_scarred former U.S. Marine who found work as a cop on the Alexandria police force, albeit one with a disciplinary record for exhibiting a violent streak when dealing with people of color.

John Phillips, of course – though surrounded throughout his life by military/intelligence personnel – did not involve himself in such matters. Or so we are to believe. Before succeeding in his musical career, however, John did seem to find himself,

quite innocently of course, in some rather unusual places. One such place was Havana, Cuba, where Phillips arrived at the very height of the Cuban Revolution. For the record, Phillips has claimed that he went to Havana as nothing more than a concerned private citizen, with the intention of – you’re going to love this one – “fighting for Castro.” Because, as I mentioned earlier, a lot of folks in those days traveled abroad to thwart CIA operations before taking up residence in Laurel Canyon and joining the ‘hippie’ generation. During the two weeks or so that the Cuban Missile Crisis played out, a few years after Castro took power, Phillips found himself cooling his heels in Jacksonville, Florida – alongside, coincidentally I’m sure, the Mayport Naval Station.

Anyway, let’s move on to yet another of Laurel Canyon’s earliest and brightest stars, Mr. Stephen Stills. Stills will have the distinction of being a founding member of two of Laurel Canyon’s most acclaimed and beloved bands: Buffalo Springfield, and, needless to say, Crosby, Stills & Nash. In addition, Stills will pen perhaps the first, and certainly one of the most enduring anthems of the 60s generation, “For What It’s Worth,” the opening lines of which appear at the top of this post (Stills’ follow_up single will be entitled “Bluebird,” which, coincidentally or not, happens to be the original codename assigned to the MK_ULTRA program).

Before his arrival in Laurel Canyon, Stephen Stills was (*yawn*) the product of yet another career military family. Raised partly in Texas, young Stephen spent large swaths of his childhood in El Salvador, Costa Rica, the Panama Canal Zone, and various other parts of Central America – alongside his father, who was, we can be fairly certain, helping to spread ‘democracy’ to the unwashed masses in that endearingly American way. As with the rest of our cast of characters, Stills was educated primarily at schools on military bases and at elite military academies. Among his contemporaries in Laurel Canyon, he was widely viewed as having an abrasive, authoritarian personality. Nothing unusual about any of that, of course, as we have already seen with the rest of our cast of characters.

There is, however, an even more curious aspect to the Stephen Stills story: Stephen will later tell anyone who will sit and listen that he had served time for Uncle Sam in the jungles of Vietnam. These tales will be universally dismissed by chroniclers of the era as nothing more than drug_induced delusions. Such a thing couldn’t possibly be true, it will be claimed, since Stills arrived on the Laurel Canyon scene at the very time that the first uniformed troops began shipping out and he remained in the public eye thereafter. And it will of course be quite true that Stephen Stills could not have served with uniformed ground troops in Vietnam, but what will be ignored is the undeniable fact that the U.S. had thousands of ‘advisers’ – which is to say, CIA/Special Forces operatives – operating in the country for a good many years before the arrival of the first official

ground troops. What will also be ignored is that, given his background, his age, and the timeline of events, Stephen Stills not only could indeed have seen action in Vietnam, he would seem to have been a prime candidate for such an assignment. After which, of course, he could rather quickly become – stop me if you’ve heard this one before – an icon of the peace generation.

Another of those icons, and one of Laurel Canyon’s most flamboyant residents, is a young man by the name of David Crosby, founding member of the seminal Laurel Canyon band the Byrds, as well as, of course, Crosby, Stills & Nash. Crosby is, not surprisingly, the son of an Annapolis graduate and WWII military intelligence officer, Major Floyd Delafield Crosby. Like others in this story, Floyd Crosby spent much of his post_service time traveling the world. Those travels landed him in places like Haiti, where he paid a visit in 1927, when the country just happened to be, coincidentally of course, under military occupation by the U.S. Marines. One of the Marines doing that occupying was a guy that we met earlier by the name of Captain Claude Andrew Phillips.

But David Crosby is much more than just the son of Major Floyd Delafield Crosby. David Van Cortlandt Crosby, as it turns out, is a scion of the closely intertwined Van Cortlandt, Van Schuyler and Van Rensselaer families. And while you’re probably thinking, “the Van Who families?,” I can assure you that if you plug those names in over at Wikipedia, you can spend a pretty fair amount of time reading up on the power wielded by this clan for the last, oh, two_and_a_quarter centuries or so. Suffice it to say that the Crosby family tree includes a truly dizzying array of US senators and congressmen, state senators and assemblymen, governors, mayors, judges, Supreme Court justices, Revolutionary and Civil War generals, signers of the Declaration of Independence, and members of the Continental Congress. It also includes, I should hasten to add – for those of you with a taste for such things – more than a few high_ranking Masons. Stephen Van Rensselaer III, for example, reportedly served as Grand Master of Masons for New York. And if all that isn’t impressive enough, according to the New England Genealogical Society, David Van Cortlandt Crosby is also a direct descendant of ‘Founding Fathers’ and Federalist Papers’ authors Alexander Hamilton and John Jay.

If there is, as many believe, a network of elite families that has shaped national and world events for a very long time, then it is probably safe to say that David Crosby is a bloodline member of that clan (which may explain, come to think of it, why his semen seems to be in such demand in certain circles – because, if we’re being honest here, it certainly can’t be due to his looks or talent.) If America had royalty, then David Crosby would probably be a Duke, or a Prince, or something similar (I’m not really sure how that shit works). But other than that, he is just a normal, run_of_the_mill kind of guy who just happened to shine as one of Laurel Canyon’s brightest stars. And who, I guess I should

add, has a real fondness for guns, especially handguns, which he has maintained a sizable collection of for his entire life. According to those closest to him, it is a rare occasion when Mr. Crosby is not packing heat (John Phillips also owned and sometimes carried handguns). And according to Crosby himself, he has, on at least one occasion, discharged a firearm in anger at another human being. All of which made him, of course, an obvious choice for the Flower Children to rally around.

Another shining star on the Laurel Canyon scene, just a few years later, will be singer_songwriter Jackson Browne, who is – are you getting as bored with this as I am? – the product of a career military family. Browne’s father was assigned to post_war ‘reconstruction’ work in Germany, which very likely means that he was in the employ of the OSS, precursor to the CIA. As readers of my “Understanding the F_Word” may recall, U.S. involvement in post_war reconstruction in Germany largely consisted of maintaining as much of the Nazi infrastructure as possible while shielding war criminals from capture and prosecution. Against that backdrop, Jackson Browne was born in a military hospital in Heidelberg, Germany. Some two decades later, he emerged as ... oh, never mind.

Let’s talk instead about three other Laurel Canyon vocalists who will rise to dizzying heights of fame and fortune: Gerry Beckley, Dan Peek and Dewey Bunnell. Individually, these three names are probably unknown to virtually all readers; but collectively, as the band America, the three will score huge hits in the early ‘70s with such songs as “Ventura Highway,” “A Horse With No Name,” and the Wizard of Oz_themed “The Tin Man.” I guess I probably don’t need to add here that all three of these lads were products of the military/intelligence community. Beckley’s dad was the commander of the now_defunct West Ruislip USAF base near London, England, a facility deeply immersed in intelligence operations. Bunnell’s and Peek’s fathers were both career Air Force officers serving under Beckley’s dad at West Ruislip, which is where the three boys first met.

We could also, I suppose, discuss Mike Nesmith of the Monkees and Cory Wells of Three Dog Night (two more hugely successful Laurel Canyon bands), who both arrived in LA not long after serving time with the U.S. Air Force. Nesmith also inherited a family fortune estimated at \$25 million. Gram Parsons, who would briefly replace David Crosby in The Byrds before fronting The Flying Burrito Brothers, was the son of Major Cecil Ingram “Coon Dog” Connor II, a decorated military officer and bomber pilot who reportedly flew over 50 combat missions. Parsons was also an heir, on his mother’s side, to the formidable Snively family fortune. Said to be the wealthiest family in the exclusive enclave of Winter Haven, Florida, the Snively family was the proud owner of Snively Groves, Inc., which reportedly owned as much as 1/3 of all the citrus groves in

the state of Florida.

And so it goes as one scrolls through the roster of Laurel Canyon superstars. What one finds, far more often than not, are the sons and daughters of the military/intelligence complex and the sons and daughters of extreme wealth and privilege – and oftentimes, you’ll find both rolled into one convenient package. Every once in a while, you will also stumble across a former child actor, like the aforementioned Brandon DeWilde, or Monkee Mickey Dolenz, or eccentric prodigy Van Dyke Parks. You might also encounter some former mental patients, such as James Taylor, who spent time in two different mental institutions in Massachusetts before hitting the Laurel Canyon scene, or Larry “Wild Man” Fischer, who was institutionalized repeatedly during his teen years, once for attacking his mother with a knife (an act that was gleefully mocked by Zappa on the cover of Fischer’s first album). Finally, you might find the offspring of an organized crime figure, like Warren Zevon, the son of William “Stumpy” Zevon, a lieutenant for infamous LA crimelord Mickey Cohen.

All these folks gathered nearly simultaneously along the narrow, winding roads of Laurel Canyon. They came from across the country – although the Washington, DC area was noticeably over-represented – as well as from Canada and England. They came even though, at the time, there wasn’t much of a pop music industry in Los Angeles. They came even though, at the time, there was no live pop music scene to speak of. They came even though, in retrospect, there was no discernable reason for them to do so.

It would, of course, make sense these days for an aspiring musician to venture out to Los Angeles. But in those days, the centers of the music universe were Nashville, Detroit and New York. It wasn’t the industry that drew the Laurel Canyon crowd, you see, but rather the Laurel Canyon crowd that transformed Los Angeles into the epicenter of the music industry. To what then do we attribute this unprecedented gathering of future musical superstars in the hills above Los Angeles? What was it that inspired them all to head out west? Perhaps Neil Young said it best when he told an interviewer that he couldn’t really say why he headed out to LA circa 1966; he and others “were just going like Lemmings.”

To Be Continued ...

Interview with Duncan Tucker
Writer/Director of the movie “Transamerica”

Let’s join Jamie Roberts of Atlanta Gender Explorations and LaGender, Inc. as she settles into her first publicity tour style interview. This interview took place on November 11th, the evening of the film’s showing at the Outlanta Film Festival 2005. Special thanks go out to Shelly Williams of Allied Advertising, Public Relations for arranging this interview.

DT: ...and at the festival screenings there’s so much laughter, and that, you know, you can’t hear some of the dialog, especially in Phoenix for example, and I’m worried that the people at press screenings will think, this is a dark little movie and it’s really, it’s... you *laugh*, you *cry*, but its supposed to ultimately be a comedy and nobody dies tragically. It’s a movie about life and acceptance and the way that we’re all alike, rather than a movie about someone who’s different, and uh.

JR: Yeah, the screening I went to was sparsely attended, but it was... there were a few people there and I was there writing for my live journal and some lists. And I’ve got some interesting material because you touch on some themes in the movie that are near and dear to my heart which I’d also like to ask you some questions about. Um, so how did you come up with the idea to do a transgender movie?

DT: Well, that’s interesting because the movie, one of the things that’s maybe most subversive about this movie is that its subversive because its kind of an old-fashioned movie at heart...

JR: a road movie...

DT: Yeah, a road movie about family. And, uh, about growing up, coming of age, self acceptance. I was thinking about those themes and you know, I knew, in my own life what its like to feel like a misfit or different. I didn’t have a good time in high school and I think we’ve all felt like there’s part of our life that we don’t accept and wish we could change. And I was thinking about a kind of a road movie, or even like a *quest movie* like the Lord of the Rings. Sometime, like, I think of it as a digression as like the Lord Of The Rings and Trans movies because Felicity, as the character Bree and Frodo have to go on a journey through dangerous lands, they have to leave their safe home on a journey through dangerous lands to get rid of a treasure they *don’t want* – a son, an ring. They meet friends and enemies along the way, they come back home, changed. You know, road movies or quest movies or magical fantasy movies are all have a very *mythic* kind of structure. So anyway, I was thinking about those themes and a woman I know who is trans told me she was trans and I did not know she was trans. And, um, she is married and living in the Deep South, and uh...

JR: Get out of here!

DT: Yeah, huh!

JR: Alabama, Mississippi?

DT: Arkansas. And she uh, told me some stories about her life that were, you know, sometimes tragic and sometimes hilarious and sometimes both. You know, she'd had a really rough journey, but she was also a survivor, and uh, a light started going off and I went to do some research and began meeting a lot of trans people. And as I met and heard more stories about the trans experience, I came to develop a story, it kind of grew gradually like a baby gestating. And I decided to make Bree a stealth trans woman because I think it's a common misconception, I always get asked "Why didn't you cast a man" and I'm like, "Because that's not what transwomen look like", we only, only... sometimes when they're at the beginning of their journey or if they're genetically unlucky, they look like a like a guy in a dress, but, you know, by and large the great number of transwomen I met did not look like that, you know, Daniel Day Lewis in a dress.

So, I wanted to honor, and I might have said it this way in the press notes, that I wanted to honor where Bree was going instead of leaving her anchored in what she left behind.

JR: Um, so tell be about the research that you did for the film.

DT: Well, you know, its not, it wasn't easy at first. It took me some time to meet transwomen because, especially, you know trans women who were, I wanted to meet some people who were living conservative type of existences. And they, ah, you know it's a very self-protected community for very good reason. Many of these people had lost family and friends, jobs, and they could be physically injured. And so it was hard to gain the trust of people, but eventually, just by asking, everybody I could think of who, or anybody who knew somebody trans – a friend of a friend of a friend...*(sound of cat meowing)*

JR: Ah! *(winces in pain)* I am so sorry!

DT: Is that your phone?

JR: Yeah.

DT: That is the weirdest phone I've ever heard in my life! Is it a cat?

JR: Uh, huh. It's my pussy calling...

DT: *(laughing)*

JR: ...let me turn this off...

DT: I want to get my dog on my phone!

JR: It was one of the standard features that come with this model Samsung...

DT: Um, I don't know where I was...

JR: Uh, we were talking about your research, uh, about how you've known some trans women and ...

DT: Oh, yeah, it was like one woman, and then the friend of a friend of a friend and then, it was like a golden chain, I guess. I got introduced to different friends within the trans community and people came to trust me and I started, you know I would talk on the phone, I'd meet women for lunch, for dinner, for coffee, and I would hear stories, and Bree started to grow, and the story started to grow.

JR: Did you work with any transgender consultants?

DT: Well, aside from reading every book, biography, non-fiction that I could get my hands on, like, dozens. Um, I, uh, after I finished the script I think I'd really done my homework but I asked a few trans women who I met like Richi Wilkins of GenderPac who read it for me and vetted it just for accuracy, as did Kate Bornstein, as did Calpernia Adams and Andrea James. I'm glad to say that all of them, found just, you know, there's a wealth of transexual experience. I've had transwomen say 'Oh, well there were a couple of little errors in it.' And I'd get other transwomen say 'It's seamless'. And you know what, one woman's experience is different from the others, and there you go.

Anyway, I'm very happy that the transwomen who read it for me found very little for me to change and what they did find to change, I changed.

JR: Excellent! Okay. Um, there's a lot of emphasis on the clinical aspects of the transgender experience, including a doctor describing as a clinical disorder under the DSM-IV. Um, tell me how you were trying to convey the clinical aspects, and also the social aspects, 'cause there's also a scene where Bree comes to Dallas and her friend's having a support group meeting in her home and we get, you know, we get to hear from real trans people. Tell me how you kind of found a balance that.

DT: Well, we really wanted there to be a trans presence in the movie. I wanted there to be just a few vignettes. I had so little time, it broke my heart with those trans women to actually get them on film, I wish I could have gotten more time and gotten more richness, but I'm very happy with what I did get. But, a lot of them are professional actors and uh, um, its difficult to have like, you know uh, eight scenes to do in like, two and half hours and you just don't have any... you get it and go on.

But anyway, I'm glad to have had that, uh, some of them over who I did research with, a couple of them. And, uh, in terms of the doctor at the first and throughout the clinical aspect was *dramatically* a challenge because I didn't want this to be an issue movie. As I said, one of the most subversive things about it to Middle America is though the main character is a trans woman, it's not about transexuality, it takes her transexuality

for granted, it's a part of who she is but it's not a story, an angst-ridden story about 'Oh, should be trans, please accept me, I'm human.' It's not what it's about, it's about their own private journey and uh, um, so far, the response from trans people has been really great. I think people have been really *happy* to see a non-transgendered *issue movie* with a transgender person, transexual person. Now, that said, dramatically, it was kind of technically difficult to try to get. You have to educate the Middle America audience that they don't understand that there are gatekeepers and that there's certain hoops that have to be jumped through and that they don't understand what a DSM-IV is so I needed to kind of get that stuff out and I got as much as possible out in the very first scene in order to establish the world we're working in and what Bree's up against so that then we could get into the story. And it, you know it comes up here and there where she tells her parents that it's a genetic condition and its, uh, in bits and pieces so it won't ever seem like an issue movie. The minute I see an issue movie with 'War is Bad' and 'Racism is Bad' I'm like, five minutes into it I think, I have to sit here an hour and a half, you know, listening to why 'Racism is Bad'.

JR: Yeah, um, and there was a brief appearance by a trans man, I wish he would have stuck around longer.

DT: He was great. He's become a good friend, I really love him.

JR: One of the things that you kind of touched on in the movie that I was a little, personally I was a little frustrated because, I thought that the movie could have been, ah, taken in a little more interesting direction because, ah first they encounter that peyote shaman in the desert who, who when pressed by Tody, you know expresses that it's kind of a radical identity, um, a progressive identity. And the whole peyote shaman aspect, and then the gentleman who was Navajo.

DT: Calvin Many Goats played by the great Graham Green.

JR: And both of those, it kind of, it kind of brings up the issue of how Native Americans look at the transgender experience without actually going there. And then when the peyote shaman stole the car I found that really frustrating because I thought it kind of stunted that narrative as opposed to really delving into it. I would have liked to have seen a more kind of, delving into the kind of sacred tradition of transgenderism. The trans man kind of touched on that too, that there is a history of transgender priests, priestesses, shamans, hijra, in the western tradition the gallae, and I just wanted to kind of see what you thought of that and whether it was a consideration in the movie.

DT: I think that's fascinating and that's why those moments are there. But, that's not what that movie was about and unfortunately, in an hour and a half you just can't squeeze every single thing you want to in your movie, you just have to keep the story going and that, the minute you start exploring an issue or exploring something fascinating anthropologically or historically, the story stops dead. And I just had to, you know I needed a trickster/fool person to come in and I needed Bree to lose all her crutches, all her armor, and I just was happy to be able to make him somebody who could at least for

that moment you know. Yeah, he was a crook but he truly thought it was cool that she was trans, I mean, there was both. He wasn't just a bad guy. And, the same with Calvin Many Goats, it's like, I hope its kind of an open question to some people whether he knows or suspects whether she's trans or not. Some people might have no idea, other people might think he knows and doesn't really care.

JR: Or looks at her, whether or not she's like a nadle, which is kind of the transgender two-spirit of the Navajo tradition as opposed to, just an ordinary woman.

DT: Yeah. I hope that's like an open question but again I just didn't want there suddenly to be a conversation about it sort of where it becomes like an educational film or something. You know, maybe in another movie I'll be able to explore that more, that would be great.

JR: That would be an awesome movie. That would be a great movie because I think, because I think your film is significant because it raises the archetype of the divine androgyne, kind of, or the divine trans figure.

DT: Part of me wants, I mean I got so much amazing, have so many amazing stories that I heard and moving stories that I heard, it feels like that I could do nothing but transexual movies I've said for the rest of my career and never even scratch the surface. But a part of me really, if I write my own scripts and I wanna try my best to have a trans character, if not the main character, at least, a good trans character. Even if the character is just in for a couple of scenes, it's somebody whose *real*, in all my movies. And I've learned so much about, you know one of the things that I learned from this movie is how we all depend so much on this weird intellectual map we have of the world where you're either Democrat or Republican, straight or gay, male or female, its just dual, duality that we think is real and its not the truth. It's just a convenient little map and people mistake the map for territory and sexuality and gender and so much else. I mean, you know, there's socially liberal Republicans, right, and there's effeminate men and butch women and there are people who just display or inhabit gender in all kinds of ways. So, I'm not, I find that when people say things like 'are you gay or are you straight' I'm almost like, 'do I have to be one or the other?', you know, anymore so it's...

JR: Yeah, so what is your take on revolutionary gender theory, the kind of uh, you know, uh, kind of slowly dismantling of the binary gender system?

DT: I think it's cool. I think Bree approaches that at the end in a way at the end just when the cop says 'what's your relation to the missing boy?' and she says 'I'm his father', she can say that, she can start to, its just a hint, that maybe she's going to start to embrace the truth of her gender identity instead of having to, you know, there's also a kind of, like Kate Bornstein said there's one kind of transgender woman who wants to become a woman and disappear and forget any kind of this radical gender identity, 'I'm a woman'. Which is how Bree starts out, she's very conservative, very prim, proper, persnickety. In the end, I try to leave it open, subtly, for people who want to see it, is who knows where her journey might go.

I mean, it's not an accident that she is particularly interested in anthropology and it's very subtle that like, in the very beginning she puts her African ethnology books along with *Cosmopolitan*, when she's straightening a picture, she's straightening a picture of this African woman with elongated necks. It's all about how we manipulate our bodies and our tissues to achieve identity or beauty. And then the music, the first song is this African song that's a battle song, going into war, she's putting on her armor, her makeup. And then when they leave the city driving with Toby and our first score piece David Mansfield, a great composer, he used to play with Bob Dylan and the Rolling Thunder Review and put in all this great, uh, African chants which kind of again, suggests this idea of wildness and primitivity and different cultures as it was segueing into the country music feel that was established as the bulk of the musical grammar of the movie. So, you know, I hope that she's on that journey, but again, it wasn't exactly *this* movie at this point.

JR: I really think the movie got going when she got to Phoenix and, you know the dinner scene was magnificent. Tell me a little about that.

DT: A friend of mine who is a therapist saw that dinner scene and said, he's so sympathetic so compassionate this guy, he said he was like peering up when the mother made Bree hold the chair and he said 'I think that's the single cruelest act I've ever seen in cinema history'. I thought well that's, kind of maybe overstating it but he was so with it. And I'm just like, ah, she needed to do it because she needed something from them, she needed money. That was a tough scene to shoot, you know, it's a lot of different things, everybody has their own story in that scene. And on a low budget its not like we could afford, like, lots of different camera angles and we didn't have much time. You know, if you had a regular movie it you'd probably have three or four days to shoot a scene like that and we had half a day. I'm pretty proud of that.

JR: You should be. Because one of the things I wrote about in my review is how many moments, you know, I'm sitting there squirming because you've really *nailed* the experience. I think you've done a really good job. Little things, you know like when she slows down the record, when you know, they're talking about the DSM and I'm like, okay, here we go. Here's all the kind of, pathology being dumped on us. But then, you know.

DT: She's *proud*, she's like 'How can plastic surgery cure a mental disorder?' Bree has this amazing dignity to me.

JR: And uh, when she's in like, Dallas and she denies her transexuality, that was hard to watch. Tell me about your perceptions about, uh, transgender individuals who kind of deny it, and the *deception*.

DT: It's really an interesting question, isn't it. You think about it, the whole idea of being this trans person who wants to disappear, who wants to live in stealth and vanish. It is predicated on deception, isn't it? It is, you've changed and adopted a sort of, what some people might consider a disguise I guess. All I can say is, everybody has a right to be where they are in their own journey, in their own life and its okay, you know,

I'm not here to judge anybody. Me, if I were a trans in my life doing that I would hope to come to the point where I would be able to be *out*, at least to everybody I trusted, and as much as possible, about the truth of my experience and my history. It just feels like, I don't know it just feels like, I mean this is a kind of a journey toward truth in a way, you know? Yeah. That's what I think. I think a lot more turns inside out for Bree than just her penis, you know, it's a girl's heart turned inside out and I think eventually what this disguise, this thing that she's held inside herself is coming to the outside. At the end, she's wearing like, for the first time this sleeveless blouse which shows these shoulder muscles and uh, she's starting to walk more comfortably, she's just a little more comfortable with herself. It's not like she's suddenly like, a Hollywood ending like '*I'm an out trans activist, now.*' No, she on the path, she's on the path.

JR: Tell me about how you think transgender individuals inhabit social space.

DT: You know, again, that's asking for a blanket statement and it's different between transgender individuals, I think there's as many different kinds of transgender individuals as the other kind of individual. And I've met transwomen who passed beautifully and were gorgeous and yet sat and flirted with waitresses like a man is supposed to you know, and just that, regularly. And you see this woman who looks like Diane Sawyer, acting like *this*, so it's interesting. And then there are others like what Felicity chose with Bree as like you might see a guy sit like this, she exaggerated a woman drawing in her space, this hyper-femininity that's hyper self-conscious. I mean I've seen, as you know, transwomen who didn't pass who are extremely, extremely self conscious about all of the ways they drink from a glass, you know, what's the rule, girls with pinky out and guys with pinky in? I don't even know, but, you know, *gosh*, it's just a hell of a lot of work, isn't it? To try to maintain a gender identity for the perception of others. I don't know if I could do it.

JR: Do you think it changes the social space when a transgender person's present?

DT: A readable transgender person or unreadable transgender person? I think that where a person can be read, it makes straight people, even gay people, it doesn't matter- people who aren't used to it get squirmy and uncomfortable. I've experienced everybody, like, you know, without any maliciousness, I don't think, but out of sheer discomfort 'I don't know what he, she, he, whatever' and now, it just seems to be such a basic rule. I hope people after seeing this movie get, you know, just out of pure politeness to use the pronouns that person presents as. You know, but yeah, it definitely does make, uh. Again it's that thing of how I believe there's so many invisible trans people among us. My radar is a bit better than it used to be and yet I've been with a transwoman and see someone walking down the street and I'll go she's trans, wasn't she? And she'll go 'I don't think so, I think she was just a large woman'. And, sure, you know? Who knows and you know what? It doesn't matter. It doesn't matter it's just all about...

The first think I said to Felicity when she took the part when she was saying, 'How do I play this? I'm a woman whose becoming a man who's becoming a woman, I

have so many layers to play.’ And I’m like ‘Drop all of it. Don’t think of it for a second. All you have to play is the emotional truth of the character, the heart of the character. Don’t worry about anything else.’ You know? And when she did do her research she developed a language that was appropriate. But the most important thing for both of us throughout was to try to stay honest to who this person was and where she was going on her journey, what her emotional heart was.

JR: Bless you and I hope that your movie gets lots of publicity!

DT: Thank you! Please look for “Transamerica” in a movie theater near you, coming in mid-December.

Jamie Roberts is an attorney/activist and currently works for LaGender, Inc., a transgender nonprofit organization (www.lagender.org), as well as serving on the boards of several tbg organizations, including Atlanta Gender Explorations (see atlantagenderexplorations@yahoogroups.com)

Also, check out Jamie’s blog, Jamie’s Jing Jang Jelly Jig, at www.livejournal.com/users/merlot_winters.

For more information on the western sacred transgender tradition, see www.gallae.com.

James Curcio interview by Saint Natas

Saint Natas: Tell me a little bit about yourself. Where did you come from? Who were your major influences?

James Curcio: I wasn't raised by nymphs in some mountain glen or something... I grew up in and around Philadelphia_ spent most of my adolescence in the suburbs. My Mom was a lesbian artist, we moved around a lot.

I really couldn't tell you who my influences were in such a general sense. I spent a lot of time, especially in my early youth, reading books. I got picked on a lot for that at the time - you know, other kids would be chugging Mountain Dew or whatever it was they were doing, and I was mainlining philosophy and Sci-Fi. The caffeine excess - that came a little later. I was always looking for something different, I don't know if it's a symptom of suburbia, but there was always this feeling that there had to be something more out there. Thankfully, I was right.

SN: I first came across your work as a member of the Babalon band. Can you tell me a little bit about that project? How did it come together? Who was involved? What was it about? What was the experience like? How did it end?

JC: Babalon's first incarnation was actually a somewhat poorly conceived music project that I put together in my final year of college for the integrated arts department. I say poorly conceived, because we were fusing all of these genres and approaches to music together in a forum that didn't necessarily make sense for it - and though some of us had plenty of past band experience, we were still trying to find our voices - together, and separately. Out of that, an artist and music collective formed. In it's heyday, if you want to call it that, we had two audio visual studios, and quite a band of freaks in the "regulars" that would pop in at all hours of the day and night. As often happens with such things, it started to ramp up and there was either the possibility for it to break forward or fall apart. It fell apart, at least so far as I was concerned. So my wife - at the time - who had been the singer of the previous Babalon incarnation started talking with Scott, the guitarist, who was living in Los Angeles. We started a long - distance music project that became Babalon's Descent. And as we wrapped that project, we decided to move out to Los Angeles to work with him directly, and make the band a full - time thing. It was a pretty big commitment, and quite a leap to make. We dropped everything.

I don't know. The story behind Babalon is really elaborate. I'm not sure how to attack it in this format, though I've been asked these questions in plenty of interviews. I don't mean to dodge out, but the truth is that the experience of putting this together, and it's painful dissolution, heavily informed *Fallen Nation*. That book might not be based on Babalon

entirely literally, but the ideas are all there. And so are the experiences. I'd like to think that reading the book would be more interesting than hearing me ramble on about the past.

SN: What else have you been up to musically?

JC: I've done a couple of studio albums since Babalon - subQtaneous, which wound up becoming a pretty colossal effort... Subq was a collaborative concept album. I must've brought in over thirty musicians when all was said and done. It's a pretty unique effort, maybe too unique for it to ever really catch on in the US. Like a really funky lambic. I played bass with elektroworx for a while, we opened up for Front242, considered going on tour, and wound up breaking up instead. Laid down some drums for a Veil of Thorns release, and have done a lot of music work for various podcasts_ as you know, the crew I work with have this habit of creating original or semi-original material for the audiobooks and podcasts we do.

Right now, I'm working a bit on a tongue-in-cheek, really heavy project with Marz233 from Elektroworx called Murder The World. Scott Landes - the guitarist from Babalon - will likely lay down some stuff too if he can find time from the crazy tour schedule he has going with Collide, Mankind is Obsolete, and the Kidney Thieves. If we can find the right front-man, we're planning on making our first release "Nothing Is Sacred." It's really just a place to put our frustration, honestly. That's very different from what we were doing with Babalon or any of these other projects. Every project needs to be unique, and has to have its own intent, its own life span. I can't tell you which will really get feet, that's as much up to fate as it is up to me.

SN: The next thing I came across, a few years ago, was the book, *Join My Cult!*, published by New Falcon. Tell me a little bit about the idea behind the book and what you'd like your readers to walk away with after reading it.

JC: *Join My Cult!* was very personal. I was going through some intense things_ it's a process that's been called the 'dark night of the soul' before, though I think that's probably both a bit melodramatic and goth. You can't tell if you're going crazy, or if it working towards some sort of transformation. When it is happening, it can be very scary, especially if you have no outlet. So I made one. I pretty much wrote my way through it. I look at that book now and it feels really raw, sometimes childish, always fractured, maybe a little inspired from time to time. I'm not sure you can call it a novel. It isn't a kind book to the reader, especially if you expect a story to be laid at your feet.

The way that *Join My Cult!* works into the following story (*Fallen Nation*) is that it is meant to be the journal that the primary character - Agent 139 - gives to his psychologist,

which winds up driving his doctor insane. It's a prologue that you don't necessarily need to read first, I almost think it works better if you go back to it after *Fallen Nation* and then get the back-story. The action of the story doesn't really happen until the very end, which leads you into *Fallen Nation*, which has a much more traditional narrative structure on the whole.

All of that said, it really doesn't matter what I think of the book. I'm a little embarrassed by it, frankly, but I still get letters from people who tell me that it really resonated with them. Even a few who tell me it's changed their lives. I think that's great, though it's a little scary too.

SN: Care to share anything more about your second novel, *Fallen Nation: Babylon Burning*?

JC: I've already kind of been beating around the bush with this one. This book is turning out to be a bit prophetic, with what's going on in the US, and in the world right now. But mostly it's meant to be a good time and at the same time make people question their beliefs a little. Or a lot. It's pretty much meant to be a revolutionary pill, sugar_coated with drugs, rock n' roll, and sex. I don't necessarily mean political - or a-political - revolution. I mean the kind that matters.

SN: Are you, and if so what, are you planning for a third novel?

JC: I don't like preconceiving projects like that. Something has to really get on top of me and make me see it through. If it isn't really in you, then it's just busy work. Like I said every project- whether it's an album, a film, a novel, a comic- has to be unique. It has to come from inside you, and be informed by everything that you are. Otherwise it's filler. There's already enough filler crap in the world right now. I'm working on scripts for a couple film projects. I can't talk about them too much- we have producers and so on associated with the projects, so they're not total crap shoots- but at the same time, it's the film industry. So of course it's a total crap shoot.

SN: Tell me a little bit about your article in *Disinformation's Generation Hex*, 'Living the Myth'.

JC: Those were some first thoughts regarding a subject that I've been nibbling around the edges of for almost a decade now. That is, an exploration of what myth really is, and how it works. Most people's ideas about this subject are pretty off-base or simplistic. They think myth is something relegated to archaic stories, when the function of myth and the psychological processes involved are central to how we re-construct the world for each other. I think the chapter I contributed to that book is a little scattershot, it's a big subject

and I only had a couple months to get my ideas together- I wrote that when I was working on the first draft of *Fallen Nation* and working for a web design firm. Since then, I've continued working with it off and on. It has become a part of a project called *The Immanence of Myth* which is becoming more thorough... though it is still pretty meta-level discussion. I lose a lot of people doing that, but I don't see how else it can be approached. I guess that's why I focused more and more on media, and less on philosophy. You need to de-construct the world using philosophical processes, but you aren't going to reach people that way. You aren't going to construct things that way. Right now much of *Immanence of Myth* is available online, if you google search for it. Maybe someday it will grow and come to fruition. Then again, maybe not.

SN: Tell me about *Bedtime Stories with the Antichrist* and anything else you're doing with podcasts.

JC: BSWTA was a really fun process. It has a lot of "easter egg" kind of clues related to *Fallen Nation*. It also died out before its time because my co-host, Agent 156, quite literally disappeared off the face of the planet. No one who knew him knows if he is alive or dead. I quite honestly miss the hell out of him... and there was no point continuing the show without him though I tried for a few episodes. The first episode got a hell of a lot of downloads off of Greylodge. I don't know where it is now but we had like 50,000 views after just a couple months. I've done a lot of other podcasts, each with its own concept. BSTWA was kind of all-original audio theatre. *Wordsalad* was pretty much just an attempt at fucking with people's heads. The *G-spot*, which is still running on Alterati, is mostly more traditional in the sense that we've interviewed fringe artists, scientists, authors, and so on...

SN: What is the purpose and goal of your art?

JC: Oh, I don't know. You find yourself in your art. It's like when you sit down to write, and you find yourself writing things you wouldn't have imagined...

Or maybe it's all just an elaborate means of getting laid. The hell do I know? I've just always done it.

SN: You have quite a presence on the internet and in this underground culture. Any comments on cyber-culture and is it changing consciousness?

JC: The tools we use are modeled on our modeling of reality. At the same time, they form how we model reality. So, that changes consciousness, sure. I'm afraid to say that I think

that futurists like Raymond Kurzweil miss the boat. I mean he has interesting things to say, for sure, but if you look at history, the infinite possibility of possibility, the exponential growth of processing, and so on, do not bear themselves out into golden cultural ages. The really worthwhile discussion there, I think, is figuring out what the limiting factors are.

SN: What are your thoughts on drug addiction?

JC: Are you asking if I espouse drug-use? Because I really can't imagine anyone being gung-ho about addiction. Well except maybe Burroughs. I espouse making your own decisions and having the freedom of choice that comes along with being an individual. There are some really worthwhile things to be learned from certain drugs, under certain circumstances- but not all lessons are necessarily pleasant. I think that over-quoted Nietzsche aphorism applies, "what doesn't kill you makes you stronger." At the end of the day, we're all going to die. I'm not too concerned about being a healthy corpse, though I don't want to shorten my life span considerably, either. At least not the part of my life that is worth living. I'm an Epicurian hedonist. That's just me though. The whole point is, make your own decisions. Live with the repercussions.

SN: What is your definition of magick?

JC: I honestly don't think about magick a whole lot anymore. I find myself doing it all the time. But I don't find myself thinking about it much. There was a time when I spent a whole lot of time thinking about it, writing about it, talking about it. Maybe that phase is necessary. I think it is. But not as much anymore.

What is it? Ludwig Wittgenstein made an interesting point about the defining characteristics of language_ for instance you cannot define a game by saying "all games are A," "all games are not B." He makes the analogy to family resemblance. What I'm getting at is that it's a waste of time to talk about what magick is, what it isn't. Let me give you a list of examples... see if you can find the common ground.

"Magick" is following your gut, it's making choices that come from living genuinely, rather than based on what other people expect you to do... Or what you think they expect you to do, which is a more common limitation.

Encountering someone by chance who changes your life- that can be magickal- it's becoming more aware of your life, your dreams, it's falling in love. It's dying. And none of these. Like I said, it's not worth talking about for me anymore. If you want to encounter it, just open yourself up to life, and don't let fear hold you back.

SN: Is there a system of magick you use? One of your own invention?

JC: Well, aside from what I just said, I guess I'd have to say that all systems are training wheels. If you don't make them your own, you're not really doing it. This is true with music, it's true with writing, and it's true with magick, whatever the hell that is.

SN: Do you belong to a "magick order" of some kind?

JC: No.

SN: Who is Babalon and can you explain your interest in her?

JC: Oh boy, I knew you'd have to get to that. In my experience, Babalon is a name for the destructive feminine force. It is transformative, but by way of breaking apart all of the present constructs. An example of it would be the archetypical "harlot" coming in and smashing up your rigid ideas of civility. But I think it goes much further than that. With the band, our idea was to bring that force to our audience, and to ourselves. I've always been half skeptical of all these things, yet I've got to say, looking back, that it was so effective that it happened almost overnight. All of our lives were totally reformed, it was drastic and extreme- and all of us, so far as I can tell, have re-created our lives in a way that makes a lot more sense for who we truly are.

SN: What do you think was accomplished with Jack Parsons' Babalon Working?

JC: Shame we can't ask him, right? I honestly have no idea. I mean I've looked into it pretty deeply, but it's all second, third, fourth-hand stuff. And- who knows. You could just as easily say the past thirty years of history came out of it as nothing at all. In a concrete way, the only thing that came of it, though not by Jack's hand, was Scientology. Let's hope something else did too, right?

SN: Do you have any comments regarding the current economic situation?

JC: One thing that has been interesting to me is that, in a big_picture sense, my friends and I have predicted almost every twist and turn that's happened the past eight years before it has happened. Are we experts of economics and politics? No. Are we geniuses? Probably not. This tells me that a lot of it is intentional.

But, though I'm sure I have a couple insights on these matters, there are a lot of people out there that I would rather turn your attention to. For instance, check out Douglas Rushkoff's commentary the past couple months...

"Nothing on the face of this earth—and I do mean nothing—is half so dangerous as a children's story that happens to be real, and you and I are wandering blindfolded through a myth devised by a maniac."

— Master Li Kao (T'ang Dynasty)

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Fallen Nation: Babylon Burning

Available Now On Amazon:

http://www.amazon.com/Fallen_Nation_Babylon_James_Curcio/dp/1419672657

Linked In Profile:

http://www.linkedin.com/profile?viewProfile=&key=8962461&trk=tab_pro

Blog:

<http://joinmycult.blogspot.com>

A Brief Summary of the John Titor Phenomenon

THE TIME TRAVEL TALE OF JOHN TITOR

Although there is debate over the exact date it started, on November 02, 2000, a person calling themselves Timetravel_0, and later John Titor, started posting on a public forum that he was a time traveler from the year 2036.

One of the first things he did was post pictures of his time machine and its operations manual. As the weeks went by, more and more people began questioning him about why he was here, the physics of time travel and his thoughts about our time. He also posted on other forums including the now non-existent Art Bell site. In his posts John Titor entertained, angered, frightened and even belittled those who engaged him in conversation.

On March 21, 2001, John Titor told us he would be leaving our and returning to 2036. After that, he was never heard from again. Speculation and investigation about who John Titor was and why he was online continues to this day.

Although it may be easy to dismiss all this as science fiction, most people who read his posts agree that there is something very haunting about John Titor and what he said. In addition, and open to more debate, he also made a series of predictions and comments that eerily seem to be coming true.

Unfortunately, I never spoke directly to John Titor but there are many out there who have and continue to wonder about their experience. As you get deeper and deeper into the story, you will find his posts, links to other sites about him, downloads and speculative information attributed to him after he left. I have taken the posts and organized them by date and subject. My editorial work is copyrighted but the unedited posts and the people who experienced it are in the public domain can be found on other sites listed inside.

Please try to keep two things in mind:

1. John appeared to answer nearly every question that was asked of him over the 4 month period he was online. Because of that, many people neglected to read the previous posts and asked similar or exact questions he had already answered. It may offer a glimpse of what a time traveler goes through when having the same conversation again and again.

2. These posts were written before 911, the Discovery accident and the second gulf war. Many people believe John may have known of these events and dropped clues without actually referring to them. It's also widely agreed that he made several predictions about future physics discoveries that have materialized as he stated.

I hope you enjoy your journey with John Titor.
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David Beth interviewed by Saint Natas

Saint Natas: Hello, David, and thank you for taking the time for this interview.

David Beth: It's my pleasure.

SN: What is Voudon Gnosis?

DB: Voudon Gnosis is a unique and specific system of Gnostic sorcery which has its main roots in Haiti. Haitian Voudon Masters developed a special system of Esoteric Voudon (versus exoteric Voudon), in parts also fusing it with traditions they had inherited from Europe such as Apostolic Gnosticism, witchcraft, Martinism and esoteric masonry. The main thread however remained a very complex and profound system of Voudon which differs from the exoteric form of Voudon as much as for ex. Christian Gnosticism would differ from Roman Catholicism. In more recent times, Masters like Michael Bertiaux, have infused Voudon Gnosis with Esoteric Philosophy, Thelemic transmissions and more traditional African sorcery. Voudon Gnosis relies highly on spirit contacts which every initiate needs to establish.

SN: What is Kosmic Gnosis?

DB: This is a complex question, but I will try to provide some glimpses of the essence of what we call Kosmic Gnosis. Kosmic Gnosis is an experiential, transformative path which can lead to a total experience of Being and Existence. Other than most religions or spiritual paths, Kosmic Gnosis emphasizes strongly a non-dual Gnosis. It does not reject the material body, the senses and the soul in favour of the purely spirit-ual which basically demands a denial or degradation of physical experience and manifested existence. On the contrary, it acknowledges the inert possibility of every human being to achieve a metaphysical One-ness and Unity with the cosmic All through the experience and embracing of the senses and the body. And here the body is not seen simply as a tool or vehicle to reach a transcendent goal but as a true and sacred temple of the mysteries.

The Kosmic Gnostic walks a path of ecstatic experience which leads to the awakening of many lost magical and personal abilities such as Elemental Vision. Ludwig Klages describes this in very evocative language.

The elemental vision signals rebirth; within us, the element recalls its limitlessness amid the primordial flux, as element and flux devour themselves anew: the winds, the trees, and the stars now speak. Through immeasurably distant ages, death and birth greet the soul of man in the wavering blade of grass, and they hear the dark inner night of the blood of man in the falling rain, as it trickles through the leaves outside.

Kosmic Gnosis generates rebirth and revitalization, and allows us to metaphysically partake in the world and its soul, and through this become initiated into true esotericism and absolute Being.

Another important principle is the preference of the path of the magician to that of the mystic; the preference for the esoteric principle of the soul to that of the spirit in its traditional sense. While the spirit-principle in its untamed and unrefined form demands disengagement with the world of the body and sensations by following the call of the a-cosmic 'intruder' (spirit), the principle of 'soul' acknowledges a profound mystery through the experience of the soul which is connected to the body and senses. While the rule of the spirit-principle is mainly characterized by a denial of the world and the chastising of elemental experience, the soul-principle advocates a Dionysian ecstasy in experience, and becoming empowered by what the Kosmic initiates have come to term the 'Eros Cosmogonos'. This Eros, like magnetism, pulses through and permeates the entire being because it has the capability to make time and space disappear, or rather, be changed into an elemental and all present ocean that binds together the poles of the world. I call it cosmogonic because it makes inner feelings become outward reality. It is the continual revelation gushing forth from the deepest soul. This force allows us to experience a creative ecstasy which has two successive stages, the sublimation of the ego and then the resurgence of life.

Kosmic Gnostics seek to liberate themselves from the chains of inner dualism which everyone experiences today. Once again we want to become one with the Kosmos while still retaining a metaphysical active state, thus marrying the Dyonisian to the Apollonian. We are striving towards an inner and outer kosmic transformation and our Gnosis is an affirmation of life, of the mysteries of the universe and our own Selves. It is a unique, powerful message and path of divine action; to enter a state where we once again claim our divine garments and walk as Gods with Gods.

SN: Give me brief descriptions and histories of Ordo Templi Orientis Antiqua, La Couleuvre Noire, Ecclesia Aeterna, and Fraternitas Borealis. What is your role in these groups?

DB: The **OTOA** and **LCN** are the main vehicles for what is commonly known as Voudon Gnosis. Both groups originate in Haiti but while the LCN is a more specialized cultus devoted mainly to working in close symbiosis with Loas/Spirits, the OTOA teaches a broader field of occultism and Gnosis establishing the foundations of Voudon Gnosis amongst other things.

The OTOA is a more recent organization founded in the early 20th century and while it has its main roots in a certain form of Voudon, it also incorporated lineages and currents as diverse as western sex magick, Martinism, Gnosticism and the Memphis Mizraim system of esoteric Masonry. These were all absorbed and molded into what we know as the OTOA today.

The LCN is a much more ancient organization. It comes straight from the esoteric underworld of Haiti in a lineage of very powerful Voudon Docteurs. Both the OTOA and LCN being voudoistic and gnostic in their nature have in the course of their existence and work incorporated different influences, lineages and currents into their system, constantly evolving and developing.

Years ago I have been asked to assume the position of Sovereign Grand Master (SGM) for both, the LCN and OTOA due to my unique background and occult experience. This office has a multitude of exoteric and esoteric functions.

The **Ecclesia Gnostica Aeterna** is an Apostolic Gnostic Church which I founded after I have explicitly been consecrated to the Episcopate to start my own Church years ago. The work of the Church is based on a unique interpretation and use of the Gnostic sacraments and initiations empowered by the Apostolic succession which to us is a direct link to the ancient mystery cults and pelasgian times. The EGA also works as part of the Kosmic Gnostic family meaning it teaches a very unique approach to Gnosticism far removed from the usual tendencies of spiritual escapism. It provides a powerful path to complete Gnostic realization and Kosmic resurrection. At the current time I am the Presiding Bishop or Patriarch of this Church and I am also known there as Tau Melchizedek.

The **Fraternitas Borealis** was formed in Germany in the later half of the 19th century. The founders were, apart from being deeply involved in the pagan/heathen and esoteric/occult traditions (of Germany), also very close to what is known as Naturphilosophie and Lebensphilosophie. There was also a close connection of the Order to Ludwig Klages, Alfred Schuler and the Cosmic Circle (Kosmiker-Kreis). We also know of a possible direct connection to C.G. Jung through people from the boheme 'Schwabing-Ascona' axis. The initiates of the F.B. have never openly discussed their work, nor have they ever published anything outside the organization. For good reason, as their idea of occult and magical work was closely tied in with secrecy and arcana. The FB works in the Kosmic Gnostic tradition but while the EGA utilizes the sacraments for their work, the FB mainly employs tools handed down by the so called hyperborean and northern tradition. This is the first time that the FB makes some of their ideas available. Besides such mysteries as the 'blood lamp and blood glow' and Sol Niger, a central mystical force behind all our work is what the philosopher and metaphysicist Ludwig Klages has so adequately termed the 'kosmogonic eros', the world-creating eros that has so little to do with sentimental love or profane eroticism. Once we are able to connect to this Eros Cosmogonos,

"then we are the true Dionysian man who lives his dream-images. Rays of light stream forth from his soul into the world, and whoever wanders into his radiant sphere shines with his love." (Ludwig Klages)

I am the current head, Hochmeister, of this group and it is my main focus right now to restructure the FB to meet the challenges of this new time and age.

SN: How does the OTOA differ from the OTO?

The OTOA differs from the OTO in nearly all aspects. The OTOA is not based on a masonic model and neither does it offer masonic style initiation rituals. To the Voudon Gnostic Orders not everyone is invited to become a member either. We are very selective in regards to whom we accept into our groups. This is highly necessary because we define ourselves as a magical machine to which ever member contributes energy. Also, the materials which students work through are highly complex and demand much focus, the ability to work independently and creatively. We also try to provide personal mentorship to students, especially in their initial phases to help them in their studies. The OTO and OTOA also have no common roots except a connection in T. Reuss.

SN: What is the Voudon Gnostic Workbook?

The Voudon Gnostic Workbook is probably one of the most famous modern grimoires. It was written by Michael Bertiaux who is the Hierophant of the OTOA/LCN. Published in the book are materials important to the Cult of La Couleuvre Noire. It has been highly influential in occult circles and has even served as an inspiration for Grant Morrison's *The Invisibles* comic books. What one needs to keep in mind is that the book serves different purposes for initiates and non-initiates. While it can be highly useful for readers from the wider occult public, to initiates of the LCN the VGW takes on a very different function. Supplemented by unpublished materials and personal guidance and in some cases initiations and empowerments, one will be able to unlock all the areas of this book.

SN: Who is Michael Bertiaux?

Michael Bertiaux is one of the most fascinating and creative living occultists and gnostics. He is mainly known as the Hierophant of the OTOA/LCN and author of the *Voudon Gnostic Workbook* and other writings such as *Cosmic Meditation* and *the 4 Year Courses of the Monastery of the Seven Rays* (which are the main teaching sources for the OTOA). Bertiaux kept alive and developed further the highly unique system of Voudon Gnosis. For a short biography of Michael Bertiaux I would like to refer the interested reader to a short biography I wrote for Fulgur Publ. And can be found here:

<http://www.fulgur.co.uk/authors/bertiaux/>

SN: What is the Monastery of the Seven Rays?

The Monastery is technically a separate and independent body but is factually connected to the OTOA and LCN. Today it mainly serves as the teaching vehicle for the outer order of the OTOA through its 4 Year Course. Members of the OTOA work through the 4 Year Course supplemented by unpublished papers and personal mentorship.

SN: Tell me about 'Krist - Sun of God'.

I have published an article sometime ago in the British occult journal 'Oracle' named *Dreams of Hyperborea-Krist, Sun of God*. It is basically an article relating to hyperborean and cosmic mysteries which in their main aspects are also true for Voudon Gnosis. Amongst other things this essay explains the metaphysical and occult use of the Kristic egregor and icon which of course is very different to the usual Christian or profane reception of Christ.

For example, in our schools, the Christ myth is closely associated not with sun-worship in its primitive form, but with an elaborate transfer and absorption of solar qualities into the Krist-figure and thus creating a powerful god image and egregor befitting our work as alchemical sexual magicians.

From the beginning of Christology, this true relating of Krist with the sun was

only done in a few sects of gnostics, all descending from and thus working in the ancient hyperborean tradition. We find them in the Ophidian gnostic serpent cults like the La Couleuvre Noire who, by equating Christ with the Sun related him also to Damballah and Leghba. He is thus the Sun God at the crossroads. A magical formula of application thus enables the ophidian sex magicians to draw upon all the magic done in the Christ name and transfer its power to their rites. All the psychic energy generated by the faithful in Christ is stored in a vast astral reservoir which then can be tapped into by the sex-magicians who use the energy for the empowerments of their rites.

SN: You were born in Africa to German parents? Give me a brief bio, including how you were introduced to occultism in general.

DB: I was born to German parent's in Angola in 1974. I grew up as the child of diplomats spending many years in different African countries (with some years in Germany in between) including Nigeria and Kenya. From an early age I have been travelling all over the world first with my parents who had a great interest in the local cultures and especially belief systems and later on my own. I kept that nomadic spirit during my time in University studying in different German cities and Los Angeles and travelling the world at months at a time. Right now I have my base in London while travelling internationally to give seminars and lectures. My interest in occultism probably began through living in Africa where the realm of the spirits is a part of everyday life as is sorcery. My parents also were friendly with some important figures in African spirituality and with whom I had rather interesting and significant encounters as a young teenager. Also my father's library had an impressive collection of books on spirituality, spiritism such as Kardec's books which aroused my interest when I was not older than 9. My interests and some significant experiences led me as a teenager to the books of Aleister Crowley and I began practicing as a solitary magician for many years before I entered organized occultism.

SN: Is there anything else you'd care to leave our readers with?

DB: First of all, thanks for having me. If anyone of your readers is interested in Voudon Gnosis and any of the topics we have been discussing here, I would like to suggest checking out my new book 'Voudon Gnosis' published by Scarlet Imprint. It actually provides more in depth investigation into the VGW, the LCN and other areas of Voudon Gnosis from the perspective of an initiate and also touches on areas of Kosmic Gnosis.

The following websites should also provide some additional insights:

<http://otoa-lcn.org/>
www.kosmic-gnosis.org

SN: Thank you for your time.

Defining Chaos

by

Jaq Hawkins

<http://www.jaqdhawkins.co.uk/>

Introduction

Chaos, according to the "Oxford English Dictionary", means:

1. A gaping void, yawning gulf, chasm, or abyss.
2. The "formless void" of primordial matter, the "great deep" or "abyss" out of which the cosmos or order of the universe was evolved.

There are a couple of additional definitions, but they are irrelevant to this discussion. When chaos is used in magic, there is no place for confusion or disorder.

Chaos is the creative principle behind all magic. When a magical ritual is performed, regardless of "tradition" or other variables in the elements of the performance, a magical energy is created and put into motion to cause something to happen. In his book, *Sorcery as Virtual Mechanics*, Stephen Mace cites a scientific precedent for this creative principle:

I quote: "To keep it simple, let us confine our example to just two electrons, the point like carriers of negative charge. Let us say they are a part of the solar wind - beta particles, as it were - streaming out from the sun at thousands of miles a second. Say that these two came close enough that their negative charges interact, causing them to repel one another. How do they accomplish this change in momentum?

'According to quantum electrodynamics, they do it by exchanging a "virtual" photon. One electron spawns it, the other absorbs it, and so do they repel each other. The photon is "virtual" because it cannot be seen by an outside observer, being wholly contained in the interaction. But it is real enough, and the emission and absorption of virtual photons is how the electromagnetic interaction operates.

'The question which is relevant to our purpose here is where does the photon come from. It does not come out of one electron and lodge in the other, as if it were a bullet fired from one rock into another. The electrons themselves are unchanged, except for their momenta. Rather, the photon is created out of nothing by the strain of the interaction. According to current theory, when the two electrons come close, their waveforms interact, either cancelling out or reinforcing one another. Waveforms are intimately tied to characteristics like electric charge, and we could thus expect the charges on the two electrons to change. But electron charge does not vary; it is always 1.602×10^{-19} coulombs. Instead, the virtual photons appear out of the vacuum and act to readjust the system. The stress spawns them and by their creation is the stress resolved.'

Austin Spare understood this principle in regard to magical phenomena long before

scientists discovered photons or began experiments in the area of chaos science.

Austin Osman Spare - Some History

Austin Spare was born at midnight, Dec. 31st, 1886 in a London suburb called Snow Hill. His father was a London policeman, often on night duty.

Spare showed a natural talent for drawing at an early age, and in 1901 - 1904 left school to serve an apprenticeship in a stained glass works, but continued his education at Art College in Lambeth. In 1904 he won a scholarship to the Royal College of Art. In that year he also exhibited a picture in the Royal Academy for the first time.

In 1905 he published his first book, *Earth Inferno*. It was primarily meant to be a book of drawings, but included commentaries that showed some of his insights and spiritual leanings. John Singer Sargent hailed him as a genius at age 17. At an unspecified time in his adolescence, Spare was initiated into a witch cult by a sorceress named Mrs. Paterson, whom Spare referred to as his "second mother". In 1908 he held an exhibition at Bruton Gallery. In 1910 he spent a short time as a member of Crowley's *Argentium Astrum*. The association did not last long. Crowley was said to have considered Spare to be a Black Magician. In 1909 Spare began creation of *The Book of Pleasure*.

In 1912 his reputation was growing rapidly in the art world. In 1913 he published *The Book of Pleasure*. It is considered to be his most important magical work, and includes detailed instructions for his system of sigilisation and the "death postures" that he is well-known for. In 1914 - 1918 he served as an official war artist. He was posted to Egypt which had a great effect on him. In 1921, he published *Focus of Life*, another book of drawings with his unique and magical commentaries. In 1921 - 1924 Spare was at the height of his artistic success, then, in 1924 he published the *Anathema of Zos*, in which he effectively excommunicated himself from his false and trendy artistic "friends" and benefactors. He returned to South London and obscurity to find the freedom to develop his philosophy, art and magic.

In 1947 Spare met Kenneth Grant and became actively involved with other well-known occultists of the period. In 1948 - 1956 he began work on a definitive *Grimoire of the Zos Kia Cultus*, which is referred to in his various writings. This is unfinished and is being synthesized from Spare's papers by Kenneth Grant, who inherited all of Spare's papers. Much of this information was included in *Images and Oracles of Austin Osman Spare* by Kenneth Grant, but there are some unpublished works which Grant plans to publish after completion of his *Typhonian* series.

[Note: This has since been released as *Zos Speaks* by Kenneth Grant]

References for this section are mostly from Christopher Bray's introduction to *The Collected Works of Austin Osman Spare (Sorcerer's Apprentice)* and from *Excess Spare*, which is a compilation by the Temple of Psychic Youth of photocopied articles about Spare from various sources.

The Magic of Austin Osman Spare

Spare's art and magic were closely related. It is reputed that there are messages in his drawings about his magical philosophy. One particular picture of Mrs. Paterson has reportedly been seen to move; the eyes opening and closing. Spare is best known for his system of using sigils. Being an artist, he was very visually oriented.

The system basically consists of writing down the desire, preferably in your own magical alphabet, eliminating all repeated letters, then forming a design of the remaining single letters. The sigil must then be charged. There is a variety of specific ways to do this, but the key element is to achieve a state of "vacuity" which can be done through exhaustion, sexual release or several other methods.

This creates a vacuum or "void" much like the condition described in the introduction to this discussion, and it is filled with the energy of the magician. The sigil, being now charged, must be forgotten so that the sub-conscious mind may work on it without the distractions and dissipation of energy that the conscious mind is subject to. Spare recognised that magic comes from the sub-conscious mind of the magician, not some outside "spirits" or "gods".

Christopher Bray has this to say about Spare's methods in his introduction to *The Collected Works of Austin Osman Spare*; 'So in his art and writing, Spare is putting us in the mood; or showing by example what attitude we need to adopt to approach the "angle of departure of consciousness" in order to enter the infinite. What pitch of consciousness we need to gain success.

'One must beware making dogma, for Spare went to great pains to exclude it as much as possible to achieve success in his magic; however a number of basic assumptions underpin chaos magic.

'Chaos is the universal potential of creative force, which is constantly engaged in trying to seep through the cracks of our personal and collective realities. It is the power of Evolution/Devolution.

'Shamanism is innate within every one of us and can be tapped if we qualify by adjusting, our perception/attitude and making our being ready to accept the spontaneous. Achieving Gnosis, or hitting the "angle of departure of consciousness and time", is a knack rather than a skill.'

There are other methods to utilise the same concept that Spare explains for us. Magicians since Spare have written about their own methods and expansions of his method quite frequently in occult magazines, mostly in Great Britain. Spare is certainly not the first person in history to practise this sort of magic, but he is credited with the first associations to magic, of the word chaos.

Chaos Since A.O.S.

Austin Spare died May 15, 1956, but his magic did not die with him. There have been select groups of magicians practising versions of Chaos ever since, especially in Northern England and Germany. In the late 1970's, Ray Sherwin was editor and publisher of a magazine called *The New Equinox*. Pete Carroll was a regular contributor to the magazine, and together, due to dissatisfaction with the magical scene in Britain at the time, they formed the "Illuminates of Thanateros". They advertised in *New Equinox* and a group formed. Part of the intention of the group was to have an Order where degrees expressed attainment rather than authority, and hierarchy beyond just organisational requirements was non-existent.

At some point, about 1986, Ray Sherwin "excommunicated himself" because he felt that the Order was slipping into the power structure that he had intended to avoid with this group, and Pete Carroll became known as the leader of "The Pact". The IOT continues to survive and was identified as the only international Chaos organisation until early 90's.

There are smaller groups of Chaos practitioners, as well as individuals practising alone. Chaos since Spare has taken on a life of its own. It will always continue to grow, that is its nature. It was only natural that eventually the world of science would begin to discover the physical principles underlying magic, although the scientists who are making these discoveries still do not realise that this is what they are doing. It is interesting that they have had the wisdom to call it chaos science...

Chaos Science

Modern chaos science began in the 1960's when a handful of open-minded scientists with an eye for pattern realised that simple mathematical equations fed into a computer could model patterns every bit as irregular and "chaotic" as a waterfall. They were able to apply this to weather patterns, coastlines, and all sorts of natural phenomena. Particular equations would result in pictures resembling specific types of leaves, the possibilities were incredible. Centres and institutes were founded to specialise in "non_linear dynamics" and "complex systems". Natural phenomena, like the red spot of Jupiter, could now be explained. The common catch-terms that most people have heard by now - strange attractors, fractals, etc, are related to the study of turbulence in nature. There is not room to go into these subjects in depth here, and I recommend that those who are interested in this subject read *Chaos: Making a New Science* by James Gleick.

What we are concerned with here is how all this relates to magic. Many magicians, especially Chaos Magicians, have begun using the terms, "fractal" and "strange attractor", in their everyday conversations. Most of those who do this have some understanding of the relationship between magic and this area of science. To put it very simply, a successful magical act causes an apparently acausal result. In studying turbulence, chaos scientists have realised that apparently acausal phenomena in nature are not only the norm, but are measurable by simple mathematical equations. Irregularity is the stuff life is made of. For example, in the study of heartbeat rhythms and brainwave patterns, irregular patterns are measured from normally functioning organs, while steady, regular

patterns are a direct symptom of a heart attack about to occur, or an epileptic fit. Referring back again to "virtual" photons, a properly executed magical release of energy creates a "wave form" (visible by Kirlian photography) around the magician causing turbulence in the aetheric space. This turbulence will likely cause a result, preferably as the magician has intended. Once the energy is released, control over the phenomena is out of the magician's hands, just as once the equation has been fed into the computer, the design follows the path set for it.

The scientists who are working in this area would scoff at this explanation, they have no idea that they are in the process of discovering the physics behind magic. But then, many common place sciences of today, chemistry for example, were once considered to be magic. Understanding this subject requires, besides some reading, a shift in thinking. We are trained from an early age to think in linear terms, but nature and the chaos within it are non-linear, and therefore require non-linear thinking to be understood. This sounds simple, yet it reminds me of a logic class I had in college. We were doing simple Aristotelian syllogisms. All we had to do was to put everyday language into equation form. It sounds simple, and it is. However, it requires non-linear thought process. During that lesson over the space of a week, the class size dropped from 48 to 9 students. The computer programmers were the first to drop out. Those of us who survived that section went on to earn high grades in the class, but more importantly, found that we had achieved a permanent change in our thinking processes. Our lives were changed by that one simple shift of perspective.

Chaos science is still in the process of discovery, yet magicians have been applying its principles for at least as long as they have been writing about magic. Once the principles of this science began to take hold on the thinking process, the magician begins to notice everything from the fractal patterns in smoke rising from a cigarette to the patterns of success and failure in magical workings, which leads to an understanding of why it had succeeded or failed.

Defining Chaos Magic

Chaos is not in itself, a system or philosophy. It is rather an attitude that one applies to one's magic and philosophy. It is the basis for all magic, as it is the primal creative force. A Chaos Magician learns a variety of techniques, usually as many as s/he can gain access to, but sees beyond the systems and dogmas to the physics behind the magical force and uses whatever methods are appealing to him/herself. Chaos does not come with a specific Grimoire or even a prescribed set of ethics. For this reason, it has been dubbed "left hand path" by some who choose not to understand that which is beyond their own chosen path. There is no set of specific spells that are considered to be "Chaos Magic Spells". A Chaos Magician will use the same spells as those of other paths, or those of his/her own making. Any and all methods and information are valid, the only requirement is that it works. Mastering the role of the sub-conscious mind in magical operations is the crux of it, and the state called "vacuity" by Austin Osman Spare is the road to that end. Anyone who has participated in a successful ritual has experienced the "high" that this state induces.

An understanding of the scientific principles behind magic does not necessarily require a college degree in physics (although it wouldn't hurt much, if the linear attitude drilled into the student could be by-passed). Experience in magical results will bring the necessary understanding.

This essay is directed toward the increasing numbers of people who have been asking, "What is Chaos Magic?". It is very basic and by no means intended to be a complete explanation of any of the elements discussed. Many of the principles of magic must be self-discovered. My only intent here is to try to define and pull together the various elements associated with Chaos Magic into an intelligible whole. For those of you who wish to learn more about this subject, I have prepared a suggested reading list, however, I must emphasise that there are always more sources than any one person knows about, so do not limit yourself to this list. Chaos has no limits...

The Book of Pleasure by Austin Osman Spare

Anathema of Zos by Austin Osman Spare

A Book of Satyrs by Austin Osman Spare

Images and Oracles of Austin Osman Spare by Kenneth Grant

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For an expansion of the overview expressed in this essay:

Understanding Chaos Magic by Jaq D Hawkins

Mojo Risin' - Rumors, Myths and Urban Legends Surrounding the Death of Jim Morrison

by Thomas Lyttle, September 12, 2004

So much has been written and speculated upon surrounding Jim Morrison's life, death and after-death that it is no longer enough to address just the facts. One must now also address the self-perpetuating mythos that has developed and enveloped the facts.

In the late nineteen sixties, Doors' singer Jim Morrison founded a publishing company named Zeppelin Publishing Company with the help of the legal department of Warner Brothers Pictures and Atlantic Records. According to promotions for Zeppelin, "Jim wanted to get his hands on the trademark 'Zeppelin' before Led Zeppelin did. He did this while everyone in America knew who the Doors were, but before the other rock group was well known..." Zeppelin Publishing Company was chartered and put into hibernation for later resurrection.

On July 3, 1971, rock and roll wunderkind James Douglas Morrison was supposedly, reportedly, found dead in a Paris, France apartment he had subleased as a writer's studio. His 'wife', Pamela Courson, was the first to discover the body in the bathroom. Jim lay in the bathtub, naked and half_submerged. At first she thought that "Jim was pretending", noticing that he had "recently shaved". What immediately followed was a series of bizarre and convoluted events, probable conspiracies, strange coincidences and surreal news reports surrounding the death of James Douglas Morrison. Following the death there was a three day news blackout. This was reported on and questioned widely in the media, including articles in The Berkeley Barb, Esquire, the LA Free Press, Sounds, The Baltimore Morning Sun, and many others. Robert Hillburn writing at that time in The LA Times, called his obituary of Morrison "Why Morrison Death News Delay??" igniting a spark that has yet to smolder.

The blackout prevented Morrison's close friends from getting at the principals and witnesses - and the corpse - for close inspection. Even Jim's parents and his in-laws were prevented from seeing the corpse.

Pamela had called a local French medical examiner - Dr. Max Vassille - to take charge upon finding her husband's body. Dr. Vassille listed the cause of death as "heart failure". Several people viewed the sealed coffin, including Doors manager Bill Siddons, who apparently chose not to view the corpse. Siddons official statement to the press was that "Jim Morrison died of natural causes" and that "the death was peaceful".

Although Jim's death was listed officially as "heart failure", his personal physician, Dr. Derwin, stated to the press that "Jim Morrison was in excellent health before travelling to Paris".

This has recently been complicated by "Queen Mu" writing in the avant garde magazine Mondo 2000 (Summer, 1991). Apparently Mondo 2000 surfaced a rare medical file regarding Jim Morrison's various sexual diseases, and the treatments he was undergoing for them. There was mention of "cancer of the penis...". Queen Mu reports: "... Hey! No one wants to be expunged from the Book of Life. How many medical workers at UCLA knew that Jim Morrison was being treated for gonorrhoea in the Fall of 1970? Knew of the biopsy that confirmed adenoma of the penile urethra - often

consequence to repeated gonorrhoea? This is a particularly swift form of cancer whose only alternative may have been radical castration..."-Queen Mu, pp. 131

No autopsy was performed on Jim Morrison's corpse, as is the usual custom in unusual or suspect deaths in France. Had friends been able to at least see the corpse this might have been done.

According to several reports, a Morrison confidant Alan Ronay also helped maintain the blackout surrounding the death. Jim Morrison's body was quickly whisked away to be buried at Pere Lachaise. Pere Lachaise is a national French monument and notables like Balzac, Edith Piaf, Moliere, Oscar Wilde and other French countrymen are buried there. Regarding Pere Lachaise: Jim had handpicked the gravesite on several occasions for his impending 'burial'. He had visited the site as late as three days before his 'death'. This is reported in Break On Through and other Morrison biographies.

The media at once showed suspicion regarding Morrison's grave due to the fact that foreigners are rarely buried in a national French monument. Reports like those in the Baltimore Morning Sun questioned how he might have cajoled his way into the cemetery to be buried.

Upon viewing the Pere Lachaise grave site, Doors drummer John Densmore stated: "... the grave is too short!" Doors manager Bill Siddons, when asked about Pere Lachaise, stated: "... how it happened is still not clear to me". He was quoted in Bam!, a rock magazine back in 1981 regarding the controversy. At any rate, Morrison's grave at Pere Lachaise remained unmarked for several months, adding and maintaining a further cloak around the corpse and the evidence.

Only two people saw Jim Morrison's dead body - his wife Pamela and Dr. Vasille. Dr. Vasille has repeatedly denied interviews and will not answer questions, and Pamela is dead.

The Occult Connection

Besides the "facts" as laid out in countless books, films, interviews and press reports, there exists also a wild and surreal assortment of rumors regarding "what really took place". Many of these rumors center in on the occult, black and white magick, Voodoo, magical Christianity and assorted mystical strangenesses.

In J. Prochniky's biography of Morrison, Break On Through, there is this description of Morrison-based occult rumors:

"... even more incredible were theories that Morrison had somehow been 'murdered' through 'supernatural means'. While Jim was fascinated with the occult, it is quite an assumption that a jealous rival or jilted lover could cause his death in a Paris bathtub by stabbing a Voodoo doll or melting down a Doors album while chanting a curse."

"... Another supernatural-based theory is that Morrison's body had been driven to great extremes by the spirit of the shaman he believed had entered his body as a child on that New Mexico highway. When this spirit or a demon used its talents to influence the world, it abandoned Jim and left him a physically wasted and mentally exhausted man who felt betrayed with no desire to go on..."- Riordan and Prochniky, pp. 466

Another occult theory exists in No One Here Gets Out Alive by Sugarman and Hopkins. Regarding Jim's death they state:

"... Other theories abounded in Jim's close circle of friends. One had him killed when someone plucked out his eyes with a knife ("to free his soul", as the story had it). Another had a spurned mistress killing him long distance from New York by Witchcraft..."- Sugarman and Hopkins, pp. 372

Anthropologist Allison Bailey Kennedy even went so far as to tie Morrison in with Orphic mystery cults and the initiatory uses of various spider venoms, which release the "deuende in Gypsy tradition - the dark soul that burn incandescently like a cicada, immolating itself in fiery passion."

Jim Morrison many times claimed connections to the occult and specifically Voodoo or Voudun philosophy and magick. It was a part of his "path". The moniker "Mr. Mojo Risin'" was an anagram - a rearrangement of the letters in Jim Morrison. Mojo is a religious term describing shamanic "power icon" or affiliation. The African root Mo refers to the dark or darkness. Mojo is a specific African/Voodoo/Obeah traditional term.

"I think that there are whole regions of images and feelings that are rarely given outlet in daily life... when they do come out, they can take perverse forms" said Morrison circa 1968. He goes on to say that "the shaman is the healer, like the Witch-doctor." Morrison reiterates elsewhere that "we must not forget that the snake or the lizard is identified with the unconscious and the forces of evil..." So says the legendary "Lizard King". "The Lizard King" was one of Jim Morrison's occult code names. He was also called "The Exterminating Angel" in occult circles, according to film critic Gene Youngblood and others.

In *No One Hear Gets Out Alive* authors Hopkins and Sugarman recount Morrison drinking blood with Witch-initiate Ingrid Thompson. In certain occult traditions, the use of blood combined with certain sexual acts is regin men, part of a hidden technology for spell casting. This is especially so in the Tantric Vama Marg (left-handed) rites. It is also a part of Western ritual magic, used in groups like *La Couleuvre Noir*, the *Ordo Templi Orientis*, *Les Ophitis* and others, although it is more uncommon than common in occult work. This sort of sorcery is also used in Voodoo/Voudun Petro rites to summon different Loas (gods and goddesses).

Speaking of the Tantra Vama Marg and the Voodoo Petro, there is this description of death mythology pertinent to Jim Morrison's occult beliefs and possibly his practices. At the very least he would have known of these ideas:

"...but the human form is no means just an empty vessal for the Gods... Rather it is a critical locus where a number of sacred forces may converge. The players are the basic components of man: the z'etiole, the gros bon ange and the ti bon ange, as well as the n'ame of the corpse cadaver. The latter is the body itself, the flesh and the blood. The n'ame is the gift from God and the spirit of the flesh that allows each cell in the body to function. It is the residual presence of the n'ame for example, that gives form to the corpse long after the clinical "death" of the body. The n'ame, upon the "death" of the body begins to pass slowly into the organisms of the soil... A process that takes 18 months to complete..."- Davis, pp. 99

Remember, Jim Morrison's grave at Pere Lachait remained unmarked for several months so that no one might disturb the corpse and the surrounding site. The whole event from day one was part of a blackout, remember.

According to Tibetan tradition, something similar is believed to exist so far as naming the components of the soul and the body. The Vama Marg and especially the

Bardo Thodol (the Tibetan Book of the Dead) relate specific death myths concerning what occurs right after someone dies. Writing in *Psychedelic Monographs and Essays*, psychiatrist Dr. Rick Strassman shows that:

"... Another model of birth and death, and transformation in which the 49 day interval appears is in the Bardo Thodol... This is the time when the life forces of the deceased - the energetic tendencies accumulated during "life", "decide on" or gravitate towards or coalesce around the next incarnate form..."- Strassman, pp. 182

Rock writer Greg Shaw, writing in *Bam!* and *Mojo Navigator* interpreted Morrison's song "The End" along these lines also, stating that each line in the song is a direct quote from the Bardo Thodol. It all "makes perfect sense, if one is familiar with the mystical background," said Shaw.

What are the implications for these ideas in light of the supposed "death" of Jim Morrison? At clinical death, according to the above, the person actually splits up into his or her true parts, formerly connected into a whole being.

According to occult lore, it is possible to ensnare or trap parts of the personality or spirit during this transition. Wade Davis, author of *The Serpent and the Rainbow* and *Passage of Darkness: The Ethnobiology of the Haitian Zombie*, has this to say:

"During initiation, for example the ti bon ange may be extracted from the body and housed in a clay jar called a canari. A canari is a clay jar that has been placed at the inner sanctuary of the hounfour (ritual house)."

"... During the stages directly following the physical death and the first stages of after_death the ti bon ange is extremely vulnerable... Only when it is liberated from the flesh... is it relatively safe..."- Davis, pp. 102

Is it Jim Morrison's ti bon ange that is at the root of all these occult rumors? Was it his ti bon ange that was bought, sold and then collected on that fateful day in Paris when he "died" ...?

That canari has a name. It is called Zeppelin Publishing Company. And the bokor, or Voodoo high priest who cajoled Morrison's ti bon ange into the canari? He runs a company called the B of A Company (or B of A Communications), formerly of Baton Rouge, Louisiana, and now of Fort Lauderdale, Florida. He owns an active passport and IDs under the name of James Douglas Morrison and claims to actually be the no-so-dead rock star!

Apparitions and Appearances After the "Death"

In the first two years after Jim Morrison's "death" in Paris, many sightings of the rock star were reported. These sightings range from the totally spurious and ridiculous to the reliable and very hard to shake.

The LA Free Press and several wire service reports described someone in 1973 appearing on several occasions in San Francisco. There Morrison was involved with business and banking transactions with the Bank of America of San Francisco. The employee that handled the transactions, Walt Fleischer, confirmed that someone resembling Morrison and using that name was indeed doing business at the Bank of America. He did add that he "was far from sure that this was the 'dead' artist" as Morrison showed no identification. Could this be because a photo ID was already on file at the bank, with the name James Douglas Morrison? Yes, it is still on file.

According to authors Riordan and Prochniky, Morrison was also seen on several occasions hanging out in "unpleasant places" in Los Angeles and wearing Morrison's

leather garb, all in black. This was over a period of two years right after the Paris "death". I researched this a bit further and found out that the "unpleasant places" meant notorious gay leather bars, and the underground gay community in Los Angeles.

There were also many rumors that Morrison was also appearing regularly in Louisiana and had made several radio interviews. Again, Prochniky and Riordan reveal that:

"... At an obscure radio station in the Midwest Jim supposedly showed up in the dead of night and did a lengthy interview that explained it all... After the interview he vanished into the darkness again. As you might guess, no recordings of the interview exist and no reliable source remembers hearing the broadcast..."

An LP record called Phantom's Divine Comedy was released also in 1974. This was rumored to be Jim Morrison singing with an anonymous band with the names of "drummer X, bassist Y, and keyboardist Z". The music reportedly resembled Jim Morrison's sound quite well. All this again added and sparked the rumor mills, and stirred public fascination.

However, in a 1992 press released from the Zeppelin group, it is revealed that Morrison pal Iggy Pop was actually doing all the singing and helping the "hoax" along. This added more fuel as to how many people were actually involved in maintaining his "death hoax". Up until the 1992 press release, the record company that had released Phantom had refused to divulge the names on the LP, or the singer's name - which was indeed Iggy Pop.

Regarding all these rumors, Doors keyboardist Ray Manzarek stated: "If there was one guy that would have been capable of staging his own death - getting a phony death certificate and paying off some French doctor... And putting a hundred and fifty pound sack of sand into a coffin and splitting to some point on this planet - Africa, who knows where - it is Jim Morrison who would have been able to pull it off."

Jim Morrison's best friend Tom Baker, writing in High Times (June, 1981) had this to say: "I was very tempted to believe the rumors that Jim had faked his own death."

A group of fans actually went so far as to try to get Morrison's dental records, apparently to try to get permission to dig up his body and match the records to the remains. This was immediately blocked both by Morrison's parents and their attorneys - at least for the time being.

It is known that Jim Morrison had repeatedly planted the seeds which would lead to this sort of speculation - that he had somehow faked his own death and dropped out into a new identity. At the Fillmore in San Francisco in 1967, Jim started suggesting that he should pull a "death stunt" to bring national press attention onto the band. This was when he came up with the "Mr. Mojo Risin'" anagram which would be used after he "split to Africa" and wished to secretly contact friends.

Morrison also told Danny Sugarman and Jerry Hopkins on more than one occasion that he could see himself "radically changing careers, reappearing as a suited and neck-tied businessman." Jack Holzman's assistant Steve Harris even remembers Jim Morrison asking what might happen if he were to suddenly "die"... how might it affect business, record sales, the press, and would people believe it? With confidant Mary Francis Werebelow Jim "entertained long conversations about how the Disciples had stolen the body of Christ from the crypt, jokingly calling it the "Easter heist," etc."

In a Rolling Stone article for September 17, 1981, author Jerry Hopkins recounts

many other Morrison sightings:

"The first one I remember was a beaut... He surfaced in San Francisco shortly after Morrison's death and began cashing checks in Morrison's name. He was not writing bad checks, mind you; it was his money he was spending. It was just that he was dressed as Jim would in his 'leather period', and that he told everyone that he was indeed the 'dead singer'.

"The telephone operator asked: 'will you accept a long distance collect call from Jim Morrison?' It was an interesting conversation..."

"Our conversations were unsettling. He told me to go to Paris and dig up the corpse, but that you would need permission from '12 Catholic Bishops' to do it... A visit to his home was more jarring. There at the end of one room was a Morrison 'shrine', converted with posters, flowers, religious icons - the works!"- Sugarman, pp. 33

Years later, I actually got the chance to visit and interview the shrine's owner, who claimed to be Jim Morrison. He told me matter-of-factly details about Hopkins, as well as that other reporters had actually burglarized the shrine in an attempt to get a scoop.

Another surreal sighting involved "Donny" of Baton Rouge, Louisiana. He described Jim Morrison at Morrison's home in 1978. Donny told his friend "Larry" about it, as Larry was trying to break in to the world of rock and roll:

"I remember Larry telling me about the whole wall of one room lined with books all across it. Every one of the books were about Satan, or had something to do with him. He also told me about a large chair that looked like a throne, on which this man sat and watched over his nude children running around... I guess that you can probably guess who that kinky old weird man was - Jim Morrison, The Lizard King!"- Sugarman, pp. 33

Another person named Rhea (the Greek goddess of fertility) claimed she was living with Jim Morrison in 1979 with their son "Jesse Blue James". She matter-of-factly claimed that Morrison had "evolved into a state of pure energy... And can materialize and dematerialize at will." She and Jim were also in direct telepathic communication and in "electromagnetic synch".

The Intelligence Connection and JM2

Rock icon Jim Morrison's father was an admiral in the United States Navy, privy to intelligence and counterintelligence information. His name is Steven Morrison. During the first few years surround Jim Morrison's "death" a number of interesting articles surfaced. These cited references showing various intelligence interests either in Morrison's underground activity; his "death" or that intelligence had even masterminded Morrison's death itself! One of the more explicit appeared in the Scandinavian magazine Dagblatte. This article detailed French intelligence efforts to assassinate Jim Morrison in Paris. Author Bernard Wolfe writing The Real Life Death of Jim Morrison for Esquire (June 1972) related the story of:

"Sherry, a Pasadena girl who knew Morrison well: "...I couldn't make sense out of the stories in the papers. Suppose he had a heart attack exactly as they reported, is that what he died of? My God, you might as well say that Ernest Hemingway died of "extensive brain damage". If you want to know the cause of Jim's death- not just the

physiology of it - ask what triggered his heart to stop... And whose finger was on the trigger."- Wolfe, pp. 106

In the first few years after Morrison's "death" the owner of B of A Communications, named James Douglas Morrison, claimed to be operating as an intelligence agent for a number of domestic and international groups including the CIA, NSA, Interpol, Swedish Intelligence and others. There are also connections between James Douglas Morrison and various occult groups with probable intelligence connections. [Author's note: from here on the B of A Morrison will be referred to as JM2].

The enclosed plates show several documents implicating him in intelligence circles. JM2 also claims to be the "dead" rock star and former singer for The Doors. The new JM2 dropped the old JM1 rock and roll identity to become a "James Bond" wearing the suit and tie that Morrison predicted when he was with The Doors.

This author has in fact seen what appear to be stacks of official-looking documents and letters between the CIA, various government agencies, national news groups like CNN and NBC and JM2, involving what looked like personal meetings, projects and ephemera. Of special interest is that when I viewed parts of the files, all the reports had a paper-thin metallic band affixed to them with colored UPC bar codes. There is no way for me to authenticate the claims of JM2, but everything looked extremely official and very elaborate.

From about 1972 through 1992 JM2 has left a surreal trail of paper and appearances all over the world. These include letters to and from Louisiana Governor Edwin Edwards and CIA Director William Colby, through the Washington, DC law firm of Colby, Miller and Hanes.

A courtroom transcript which I have seen implicates the FBI and CIA in several cover-ups regarding JM2's intelligence career. These show that there seems to be a systematic destruction of files relating to JM2's spy activities. An enclosed plate also shows JM2's Swedish Intelligence ID card, obtained from the FBI through the Freedom of Information Act. Unfortunately the only copy I have is obscured in the facial area, but the ID numbers are intact. Also in my possession are files concerning JM2's rogue financial activities with the Bank of America, and news reports regarding lawsuits by and against JM2 for bank fraud and espionage, which he claims was done under intelligence auspices as part of financial experiments to destabilize foreign currencies and exchange rates.

There also appear to be hundreds if not thousands of miscellaneous files - both classified and declassified - regarding one James Douglas Morrison, dated after his "death" in 1971. These also refer to "WBC", a nom de plume of JM2. These look like real letters, documents, and court transcripts involving intelligence circles. These involve the CIA, Danish intelligence, and others. There is also an active passport and banking IDs under the name James Douglas Morrison.

Is this all for real or is this an elaborate hoax? It is not the scope of this work to determine the truth - or lack of truth - or the consequences of such activities. The important thing to note for the sake of this study is that someone or some group are actively pursuing and setting up a mass "urban legend" regarding James Morrison. They are painstakingly documenting it also. Whether this is a hoax or not is not as important as the fact that a lot of official-looking information is being generated surrounding the myth

and legendry of Jim Morrison, his life and his supposed "death". Just why might this be?

Multiple Morrisons

Like the "multiple Oswald" theories of Kennedy assassination buffs, there also exist rumors and urban legends describing the "multiple Morrison" theory.

The idea that Jim Morrison was in fact several different people and actors, or intelligence agents has been going on for some time. Besides the "Morrison" singing on the Phantom (now shown to be Iggy Pop) there also exist rumors that a Louisiana banker as well as Richard Tanguay - a close friend of Mick Jagger - perpetuated the hoax. Even High Times ran an old news story about someone claiming to be Jim Morrison (post 1971) running for governor of Louisiana! Supposedly Richard Tanguay (related to vaudeville legend Eva Tanguay) took the Morrison persona on, on several occasions, and even sang with The Doors when they toured Europe with the Rolling Stones. Is this possible?

In fact JM2 has claimed publicly that there have been numerous James Douglas Morrisons, and that they all knew one another and met from time to time to work it all out. The impersonations were part of CIA sociological experiments like Artichoke or MK-ULTRA.

Is this all for real or is this an elaborate hoax? It is not the scope of this work to determine the truth - or lack of truth - or the consequences of such activities. The important thing to note that someone or some group is actively pursuing and setting up a mass "urban legend" regarding James Morrison. Whether this is a hoax or not is not as important as the fact that a lot of official-looking information is being generated surrounding the myth and legend of Jim Morrison, his life and his supposed death.

Venger Satanis interviewed by Saint Natas

Saint Natas: Can you tell me a little bit about yourself?

Venger Satanis: I'm not sure where to begin... I like cheese, women, and horror movies. I'm also the founder and High Priest of a religion loosely based on H.P. Lovecraft's Mythos.

SN: In your words, what is magick?

VS: Affecting the world as the magician wills. I believe that magic has an undefinable quality; few can determine just where natural change ends and unnatural change begins. Magic is the means to accomplish a goal, and it doesn't matter to me how one arrives at the intended change. Results are the most important thing.

SN: Tell me a little bit about the Cult of Cthulhu and it's bible?

VS: The Cult of Cthulhu is my attempt at organizing a Left Hand Path movement of sorcerer priests who will one day Awaken the ancient gods, and in turn will become godlike themselves. Our bible, *Cthulhu Cult*, is available online as a free PDF download here:

<http://key64.net/texts/cultofcthulhu.pdf>

The physical book can be found on websites like lulu.com and amazon. The limited edition, signed hardcover is available only through me. It's an introductory primer for those interested in the CoC.

SN: What are the goals of the Cult of Cthulhu?

VS: To free ourselves from the illusions of this world, to Awaken the Old Ones, and to be successful in everyday life. As High Priest, I would like the CoC to expand and be recognized as a major religion.

SN: Tell me a bit about the system of magick involved in the Cult?

VS: Our magical systems are very subjective and open-ended. Members use everything from sigils to ceremonial rituals to root work.

SN: How is the organization structured?

VS: By degrees. The High Priest is at the top, next are the 666 Priests of R'lyeh, then the middle strata called Wizards of the Terrible Darkness. When a person first becomes a member he or she is known as a Herald of the Old Gods. Those who haven't officially

joined but support us, participate in forum discussions, and promote our efforts are the Messengers of the Outer Angles. The higher up the ziggurat, the more power and responsibility one has.

SN: What is the membership like?

VS: Most members are curious, enthusiastic, individualistic, questioning, and sensitive to the greenish black current.

SN: How does one go about joining this Cult?

VS: Do some research, find out about us, ask questions, fill out an application, and send a \$50 money order.

SN: Tell me about the name, "Venger Satanis"?

VS: Venger was the name of the one horned, winged, demonic wizard and arch nemesis in the Dungeons & Dragons cartoon from the 80's. I always loved that show, especially the character of Venger. As a kid, I played D&D and enjoyed the role playing hobby in general. Venger.... the word has a quality that's filled with anger, wrath, vengeance, and destruction. It's a villain's name.

Satanis sounds like it is related to Satan, but is a little bit different... like an alternative facet of western Satanism. Satanis is also the name of the first Church of Satan documentary. Together, Venger Satanis sums up how I perceive myself in Cult terms, within the CoC paradigm. I wanted something that sounded old and wise to balance out the youthful aggression of the name Venger.

SN: What kind of background do you have and what brought you to this specific path?

VS: I've always been this way. I loved monsters of various kinds since I was a small child. I've always been religious and spiritual-minded and yet always distrusted authority; what other people claimed God was. The conventional way of doing things and understanding a concept never interested me as much as using my own creative intuition, forging my own path into the unknown.

SN: I noticed a quote from Sutter Cain in your book, I know he is a character from *In the Mouth of Madness*, I also know of your fascination with the movie *Prince of Darkness*, and that Cthulhu comes from the fiction writer H. P. Lovecraft. Can you tell me how these works of fiction influence your work and what role does fiction play in occult matters in general?

VS: Yes, all the stuff our minds filter in helps to create a personal reality. The world sends out signals or vibrations and our individual reality filter interprets this input. *In the Mouth of Madness* is about using books and films to alter the world, bringing the Old Ones back. That's what Sutter Cain did in that film, and that's what I'm trying to do as well.

I also love *Prince of Darkness* because it deals with the fundamental elements of reality, unorthodox ways of viewing Satan, God, and Jesus, as well as, being a good scary movie. There are a few moments of *Prince of Darkness* that genuinely freak me out every time I view the film.

Of course, H.P. Lovecraft greatly influences the Cult as well. His Mythos maps out a cosmology that is nihilistically bleak and also full of malevolent wonder. We consider HPL to be a prophet.

SN: Are there other fictional sources like the previously mentioned which have influenced you?

VS: To some degree, I'm influenced by everything I'm exposed to. The things that affect me most of all deal with religion, magic, sexuality, understanding the nature of reality, the unknown, fear, self control, consciousness, and the dark side of human experience.

SN: Do you have any thoughts on Aleister Crowley?

VS: Like most 21st century magicians, I consider Crowley to be one of a kind and a genius.

SN: Charles Manson?

VS: Crazy. Charlie probably thought he was starting the revolution, but that period of time was more of an isolated incident. It might have been affected by astrological forces, maybe Saturn in retrograde? I thought I read something about that a year or so ago.

SN: The Church of Satan?

VS: Great while it lasted. The Church of Satan has definitely influenced me and many others. After LaVey died, the CoS went to seed. I don't know what can be salvaged from that organization aside from LaVey's books and the memory of what his group originally stood for.

SN: Nazis?

VS: Great uniforms, but definitely misguided. I imagine that a government based on scapegoats can never truly go the distance. There has always been a dark, occult undercurrent to the Nazi movement, but whatever was valuable became twisted and ultimately self-destructive.

SN: Christianity?

VS: I can understand and admire Fourth Way "esoteric Christianity" which is totally alien to the model that 99% of Christians embrace. Anything related to ordinary Christian fundamentalism, the moral majority, and the stuff we have a hard time seeing in our culture like the institute of marriage, for instance... is absolute rubbish. Christianity as it's

known today is a slave religion which never helps the individual trying to change things. It is against evolution and therefore must be destroyed.

SN: Islam?

VS: Pretty much the same.

SN: Judaism?

VS: Same.

SN: Hindus?

VS: If it's considered a white light religion and/or right hand path, then I say exterminate all traces of it.

SN: Buddhists?

VS: There are certain parallels to Buddhism and the CoC; however, we see desire as essential. We agree that suffering is the root of human existence. Mindfulness and self-observation aid in Awakening consciousness.

SN: Native American religions?

VS: I don't know much about them, unfortunately.

SN: What is your definition of good and evil?

VS: That can be answered a dozen different ways. Most often, I try to look beyond concepts such as good and evil.

SN: In closing, is there anything you would like to leave our readers with?

VS: Yes, a sense of urgency. Human beings are asleep. The only person that can wake you up is yourself. It won't happen by accident, only by conscious effort. Visit our website, join our forum, and learn what we're about. www.CultofCthulhu.net

Additionally, the CoC is celebrating it's 4 year anniversary this Walpurgisnacht (May Eve) 2009 in Madison, WI. This gathering will focus on the Cthulhu Mythos and Left Hand Path.

Jonathan Seabreeze Upward
by Bradley Sands

What do you think of when you hear that name? Does it trigger a montage of all the mornings you woke shivering in your own perspiration? Does it make you curl up into a ball and weep, trying to convince yourself that the throaty and whisky-reeking whisper by your bedside was a supporting actor in your bad dreams? Does it inspire involuntary bowel release? Did your doctor recommend you read this article for constipation relief?

Jonathan Seabreeze Upward—everybody's heard of him from somewhere and have repressed the incident like the satanic ritual abuse from their childhoods. When I released a fertilized egg into my boss's coffee that hatched into a cranky senior citizen upon reaching his tonsils, I was awarded the honor of introducing you, the wonderful readers of Kult of Kaos Magazine, to He Who Lies Beneath Your Floodgate of Dementia Clamoring To Escape.

Upward agreed to meet me under the stipulation that I inhaled a substance that simulated death by releasing a pheromone that attracted fiendish lumberjacks with no qualms about misusing their chainsaws.

I awoke to a view of Hollywood Boulevard and gnarled hands clenching my feet. Straining my neck for a better glimpse of my tour guide, I notice a black bar hovering above his features.

"What's your first question?" says a voice, smothered in digital marshmallow and dripping an acidic DNA that couldn't have belonged to anyone but Jonathan Seabreeze Upward.

I ask him to tell me a little about himself.

He offers a critique of my journalistic methods by shaking me. I feel like a live goldfish on a skillet.

It takes me two hundred and seventy-nine tries to explain that I'd read every book burnt in the memory of his accomplishments and just thought it would sound better forcibly ejected from own his mouth.

"Throughout my life, I have studied the symbology of history and culture. Having been both gifted and cursed with a heap of knowledge that is well-known to the media who have chosen to suppress it, I must be in a perpetual state of motion to confuse the Daily Cheesequake Gazette's death flingers."

Have I mentioned he was running in place this entire time?

"Everything I have ever sifted from the corpse of our lady History had provided me with irrefutable evidence that magicians are manipulating the sequence of events otherwise known as life on planet Earth. They twiddle the dials of control in the backseats of their sinister vans while being chauffeured by their lovely assistants to the next spoiled birthday boy's party."

I interrupt to warn him that the readers of Kult of Kaos Magazine won't be satisfied by anything less than a total psychotic breakdown and ask if he can perhaps expound upon his theories.

"In the original shooting script for the *Wizard of Oz*, a film on tornado safety, the tornado scene called for the appearance of a birthday party magician and his audience of youngsters. The footage was shot but later destroyed by order of the higher-ups. Studio executives explained that the sequence was cut

because they feared people would think the children's panic was in response to the peril of the tornado rather than due to the magician's attempts at making his neck disappear in order to avoid his inevitable crushed skull incident. And since all secondary characters in the scene displayed a calm demeanor, as one should always do when faced with a tornado, the footage did not make the final cut.

"In a world without puppeteers pulling on the hundred dollar bill-strings of their marionettes, someone would have held a press conference to announce that the footage was cut because the power elite wanted magicians to stay out of the limelight so the public would never discover their true purpose. Instead, I had to hear about it during a phone call at three o'clock in the morning, with the anonymous caller shouting into a megaphone to signify that the truth hurts.

"Dorothy Gale translated from its original Gaelic means 'Delivery in thirty minutes or your pizza is free!' Her name in the original Oz books was Fuzzie Toulouse, but the United Nations initiated a systematic cleansing of all letters pertaining to that name before the film's release. Regardless, the meaning of the replacement name is insignificant. Its usage is what's important.

"All of existence is simply an organic computer program. Sorcery and symbolism are the programming commands of the cosmos and the magicians possess all the cheat codes. The use of the Dorothy Gale name is just one example of these codes. The magicians have initiated all the ridiculous things that humanity has ever done throughout history in order to acquire a joystick for controlling our lives. Other examples include working in an office between the hours of nine to five and dating."

He tries to lure me into a mundane discussion about baseball.

I don't take the bait. Instead, I wish I were anywhere but here, dangling over the side of a rooftop, and long to have my own faceprint ceremony on the sidewalk in front of Grauman's Chinese Theatre.

I shout to my own personal genetic anomaly and an unstable liquid encoded to assist me in evading capture secretes out of my feet.

Jonathan Seabreeze Upward loses his grip and hands me a typewriter to keep me company on the way down.

I pray to G.O.D. that I can finish this article before being immortalized as a star.

Through My Lens: A Journey to My Darkest Nightmares

By Yaniv Aronson

FAMILY OF PSYCHICS - Excerpt

1 – The Pre-Interview

I introduced myself and she led me into her home. The first thing I noticed was that the house was very, well, American. Lots of knick-knacks, the smell of baking cookies, wicker baskets with plastic fruit, flowers, a painting of Abe Lincoln. It was homey and comfortable. What kind of haunted house was this? She led us into a short hallway and, finally, to her kitchen.

After introductions we sat at the table where Nichole graciously offered tea, coffee, soda, water, you name it. Soon, Scott asked, what I would later learn is “the” question to get to business. “So Nichole, how have things been?”

She responded by almost blowing off the question: “Oh you know Scott, they are up to their usual stuff. Won’t let me sleep. Starting to harass the girls more and more. Now they won’t let up on Bill. He got a cut on his head the other day when a paint can fell on him.”

“A paint can fell on you?” Scott turned towards Bill.

Bill shrugged. “I was in the basement checking the water-heater and next thing I know I feel a sharp pain above my eye.” I looked above his eye. A clean cut, no bruising.

With that that the introductions were over. We spent a while talking and feeling each other out. I got a good picture of Nichole’s history, the family, and her gifts. The most interesting thing we talked about, though, was how her family coped living in a haunted house.

Nichole came from a long line of psychics, some quite powerful, all on the female side. She had seen spirits all her life and they came to her. They were attracted to her. As Scott explained “Think of it this way: If you have a room full of people speaking French and you hear someone speaking English, won’t you make your way over to that person?” That, in a nutshell, was why spirits were attracted to Nichole, and psychics in general.

Nichole had a different philosophy. She told me that everyone’s aura is a different color. Some colors attract spirits. When they fixate on you, they keep coming and coming. This is partly why the house wasn’t necessarily haunted, but haunted by association.

I asked Scott about how he would go about getting rid of the ghosts in Nichole’s house, but he told me it was impossible: “Let’s say we get rid of every ghost in Nichole’s house, and I’d say there are quite a few in here. Well, after a while, more spirits would make their way to her and the house would be haunted again. You can’t get rid of ghosts in a psychic’s house, not for long anyway.”

It was then that it hit me. This was the first time that I was in an official haunted house. I mean, according to these people around the table I was surrounded by ghosts.

Upstairs, downstairs, in the kitchen, in the living room. I could feel goose-bumps starting to prickle up on my arms and, maybe, a slight shiver.

I had to get back into filmmaker mode. I was there to do job, not to get freaked out. I asked about the rest of the family. Nichole's two daughters shared her talents, again on the female side. Her husband didn't. I conducted an interview with Bill a few weeks later and he said something I would never forget: "Sometimes I feel left out, like I'm not a part of something. Everyone here can see things except me."

Personally, I was glad I couldn't see, especially after some of Nichole's darker stories, but it really stuck with me seeing Bill truly hurt that he could not share something with his family. He felt things, he heard things, but he could never see things, not like his girls.

I asked if their previous houses had paranormal activity and Nichole's face lit up. Clearly, I had hit upon something. She had many stories, too many to recount, but the most chilling was something that happened to Susan. The family was in an old row-home in south Philadelphia at the time. As they lived in the house longer and longer, Susan would notice strange things. Shadows moving, lights turning on and off, noises, but it all came to a head late one night.

Her mother tucked her in, turned off the light, and shut the door. She fell asleep easily. Around 3 AM Susan heard a rustle and woke up. She peered around, but saw nothing. It was silent. Suddenly, a rustle again, from the closet. Susan looked over. The door slowly began to creek open. Susan pulled her blanket closer to her face as a dark figure walked out of the doorway and into her room. It took no notice of her. As it got closer she could see that it was a black man dressed in bell-bottoms. He got to the door and disappeared through it. Susan was petrified. This was not the first spirit she had seen, but this one came with perfect clarity. She remembered the words of her mother: "they will not hurt you, they only want to communicate."

Susan mustered all her courage and opened the door. She was in the hallway. At the end of the hall was the bathroom, door closed, light coming through its cracks. She could hear muffled sounds coming from behind it. She walked closer and the sounds became louder. She crept closer still. Now she could hear arguing and banging. Whatever was behind that door was angry, angrier than anything she had communicated with before. She came to the door and the sounds stopped. The light remained on. The door opened slowly, creaking loudly in the otherwise silent house.

Susan peered through the door. A hand drenched in blood on the floor. Two more. As she peered deeper into the room she saw a murder scene. Three bodies, piled next to each other, the man from the closet with his blank eyes staring into her. I asked Susan who she thought he was.

"I'm not sure." She said simply.

This house had unknown residents of its own. Talking to Sarah I learned about the coughing man; one of the more negative spirits. He tormented her mainly. Well, they all tormented Sarah. She fiercely fought her psychic powers and got into constant arguments with her mother. She didn't want to be a psychic and this may have been part of the reason she was attacked so frequently. Scott guessed the spirits knew she could see, and her ignoring everything only made them more aggressive.

The coughing man would visit Sarah late at night in her basement bedroom. She would hear footsteps slowly and heavily descend to the basement. Looking from over

her bed sheets she would see a dark shadow move closer to the bed. Slowly, menacingly, it would become a figure: a tall man, with broad features, old, and with a terrible cough. At first he just stood and watched her. But, soon he began venturing closer and closer to her bed, until finally he got too close. Sara broke down and screamed. She told me she would not go into the basement, not even for our investigation.

I listened to all these stories. I was truly amazed, and I hadn't even gotten to Nichole yet. Eventually, Scott got up from the table and stretched his legs. "I'm going to go look around, Nichole."

"OK, Scott, watch out for my bedroom. The lady has been in there quite a bit."

"The lady?" I asked.

"Oh, she's my friend. She tells me things. Things I need to know. And she protects me." She got out a giant sketch pad and flipped through pages covered in drawings. Hundreds of them, in pencil: people, places, Roman soldiers, French statues, graveyards. She flipped to a picture of an old nun. "That's her."

She looked kindly enough as nuns go. Nichole told me that her lady told her all kinds of things and helped Nichole look over the house. Nichole didn't sleep much, ever. She stayed awake and made sure none of the spirits came too close to the rest of the family. Her bed was even positioned so she could look out across the entire upstairs hallway where everyone slept.

"Besides, as soon as I fall asleep, they tug at my leg and pull the blankets off the bed." She said, looking truly tired. She continued to flip through her book.

"Stop." I said.

A bald man with no eyes and a gaunt face stared back. Long, boney figures. "Who is that?" I asked

"Oh, he's the bad man. My lady helps keep him away."

I couldn't stop looking at him. His face was haunting. She closed the book. "Let me give you a tour."

Through My Lens: A Journey to My Darkest Nightmares

FAMILY OF PSYCHICS - Excerpt

1 – The Pre-Interview

Abstract

For the past two years I have been shooting a documentary about the paranormal community. I have been to the most haunted places in the country and filmed some of the most prominent scholars, ghost hunters, and authors in the world. I've filmed psychics, soul transfers, haunted houses, prisons, forts, and exorcisms. Throughout my filming I have kept a journal of every separate case. I have since turned this journal into a series of articles titled "Through My Lens: A Journey to My Darkest Nightmares." I would love to have them published while the documentary goes through the long process of post-production. The article I am sending for your review "Family of Psychics," is an

excerpt from my first case. I went with ghost hunter Scott Morrow to a very powerful psychic's house. The story of her and her family is both heartwarming and horrifying. I hope you enjoy reading it!

SOURCE OF LIGHT

Do what thou wilt shall be the whole of the Law

Liber Resh Vel Helios was written by Aleister Crowley in 1907 and it appeared in the Equinox (#5 or #6) and it literally means "The Book of the Sun" It is a Class D document . Class D consists of the "official rituals and instructions"

When I was child, and my parents decided that I would play the piano (as I was an odd boy who didn't like sports) I was informed that I would have to practice for 15 minutes a day. This was strictly enforced. I resisted. After every minute or so I would run out into the kitchen and see how far I got. That 15 minutes would stretch out into infinity. The old saying that time flies when you're having fun certainly applied here and made sense. After a while I'd do my 15 minutes, until at some point in my development it was raised to a half hour. I was no longer welcomed to keep going out and check the clock. I stuck to my lesson, which still seemed to go on forever. I was much better at playing songs by "ear" and not reading them, however my Piano teacher did not see this as useful. Instead I would get some obscure Brahms's piece without any indication of how it sounded. I had to learn it note by note, which I painstakingly did. After learning it by reading it, it became mechanical, and repetitive, and BORING. I persisted because I had to and before long was playing it with a sort of ease. I had it down, but still it seemed like a labor. One day I was playing this piece and then while playing it, I heard the most beautiful music. Then I looked down, and as if peering from a dream SAW my own fingers moving up and down the keyboard. The shock was that I WAS PLAYING this piece, without any conscious effort. It had become automatic, and I was simply blown away.

What does it mean when we are balanced between sleeping and waking?

Dear Sisters and Brothers, this process is no different from any other process of enlightenment. It is why I persisted with the practice of *LIBER RESH VEL HELIOS*.

IT is a Solar Rite which Aleister Crowley wrote for aspirants to the A.A and it is to be performed four times a day. Each station of the Sun is addressed, One assumes a God form, and says aloud An Adoration. The imagery is that of Egyptian Gods, for what better Mythology to use than from the time of the Aeon in which we currently embody.

The formulae of IAO presents itself within my personal practice of Liber Resh_ and that being itself_ I have found other testimonials to be no different from my own.

The first phase is that you speak RESH with your lips, after a while you speak it with your Heart and then and THEN...well for me I got really bored, I began to really doubt what I was doing or why I was doing it, but I persisted. I persisted for what seemed forever, it became so mechanical, so fake, the vain repetition of words... to what end?

* To quote Crowley : "The object of this practice is firstly to remind the aspirant at regular intervals of the Great Work; secondly, to bring him into conscious personal relation with the centre of our system; and thirdly, for advanced students, to make actual magical contact with the spiritual energy of the sun and thus to draw actual force from him." (*Confessions*, p. 673)

* "Particularly useful against the fear of death is the punctual and vigorous performance of Liber Resh. Meditate on the sun in each station: his continuous and even

way: the endless circle." (*Magick Without Tears*, Chapter LXIII)

* "The first essential is the dedication of all that one is and all that one has to the Great Work, without reservation of any sort. This must be kept constantly in mind; the way to do this is to practice *Liber Resh vel Helios*...The important thing is not to forget."

(*Magick Without Tears*, Introduction)

The Brother who first taught me RESH, after a while asked me a simple question.

"Who is the Prophet?" Certainly I was not The Beast, or Perdurabo, or Aleister Crowley I was me and therefore I inserted My magickal name into my daily RESH.

I began to personalize my RESH_ it began to make more sense.

I persisted.

Still it remained hollow and pointless.

It was a Horrible April, we had 28 days of rain and no sun, it was all shadows, I persisted. The first thing I noticed was that I wasn't depressed. I usually was in April due to many factors from the past, but with the lack of sunlight I usually got in such dark moods that I would plan my suicide. Not the case this time, the phrase "Stars shine even when it's cloudy" made sense. I persisted. I recorded as much as I could.

That is very dull reading. But I recorded the times and my emotions over a period of months. Finally it happened . Where I used to set my alarm for exact times, I had stopped doing so, and I was there at sunrise, Noon, Sunset and Midnight. The solar currents flooded me and I was all blissed out. I came to understand something, and that something was a statement that all of us know very well "Every man and every woman is a Star".

There it was, my hidden sun manifest, shining outwards to greet the Shadow of God.

I understood that as far as I could tell that there I was. A God-shining forth from within, I was holy illuminated. All of my mechanical actions had paid off !

Like a lucid Dream this too vanished and I was back to the mundane part of RESH. Thinking I was illuminated to the point of no return I injected my EGO into this mix.

So back to RESH. I persisted and had several other episodes. It has been for me a cycle like the seasons, it has had its ups and downs, but slowly over time my happiness resides in a hope that I know to be true, not an illumination from the door, or map that are words.

Over time one would want to experiment with assuming God Forms, which add to doing an Asana four times a day as well as Dharna if you want to visualize particular shapes or symbols, how could that not produce benefits? One can imagine strongly the elemental force in the form of its symbol at each station, thereby practicing the holding of images in the imagination. Excellent practice!

(for practice makes perfect) for the kind of Magickal Work which involves Sex Magick. The God Forms can be described briefly as follows:

- Ra—The Sun God.
- Tahuti—The god of knowledge, wisdom, and writing.

- Ra_Hoor—The hawk_headed patron god of the Pharaohs.
- Athathoor—The cow_headed goddess of love, music and dance.
- Tum—The first formed of the nine primary Egyptian gods.
- Khephra—Form of Ra as a scarab, or dung beetle

Crowley states that there are three stages in *Liber Resh vel Helios*_

One: is to identify ourselves magickally with the Sun.

Two: to remind one of the Great Work

Three: to make “actual” contact with the sun and to draw energy (“force”) from the sun.

Liber Resh is a Highly Personalized Solar Rite/Adoration. I will not even begin to discuss the third part of Resh and my relation to it.

One would not want to set up expectations, plus it may be nothing you expect .

“Do not lust for result.” Persistence is the key. Intention is the key.

There is a shadow to the Sun. The Sun also Dies.

Is the Sun a shadow of something? Imagine, then if it is a shadow, how great and shining the thing which cast this shadow of light.

And Sunlight itself does not guarantee that blood would be let or that entrails will not be spilt onto the floor. There are no guarantees. Seek then the “Hidden Door” which is the regular rhythms of nature, the source of astral tides - the very material of reality.

Agape,
Frater Alephomen

Love is the law, love under will.

Kiss of the Tarantula

By Richard Stanley

Who knows where it began? A single walking man in a battered felt hat wending his way across Europe bearing a strange, long-necked guitar? A troupe of strolling players from the Africa or the east with painted faces and bare breasts, whose songs 'contained the names of devils never before heard of', and whose dark eyes glowed as they danced to curious serpentine rhythms in the glow of the bonfire...

Or did it start with the kiss of the Tarantula ?

The origins of the Tarantula Cult are lost in the toxic fog of time. To penetrate those anterior mists and scry a little closer to the bone you've got to ask yourself which came first - not so much the arachnid or the egg as the spider or the dance? Was the tarantella named after the eight-legged beastie because of its jerky, frantic motions or was the tarantula named because of the movement of the dancers ? The two are intertwined, seemingly inseparable, held together by a kiss...

"People, asleep or awake, would suddenly jump up, feeling an acute pain like the sting of a bee. Some saw the spider, others did not, but they knew that it must be the tarantula. They ran out of the house into the street, to the market place dancing in great excitement. Soon they were joined by others who like them had just been bitten, or by people who had been stung in previous years, for the disease was never quite cured. The poison remained in the body and was reactivated every year by the heat of summer...

...Music and dancing were the only effective remedies, and people were known to have died within an hour or in a few days because music was not available." (Sigerist 1943, 218-219)

Symptoms included headache, giddiness, breathlessness, fainting, trembling, twitching, appetite loss, general soreness, and delusions. Sometimes it was claimed that a sore or swelling was caused by a tarantula bite, but such assertions were difficult to verify because the bite resembled those of insects. The dance symptoms resemble typical modern episodes of epidemic hysteria, in addition to expected reactions from exhaustive physical activity and excessive alcohol consumption. The 'dancing frenzy' that has come to be known as 'tarantism' was reported almost exclusively during the hot summer months of July and August.

One of the oldest surviving treatises on 'tarantism', *Fernando Ponzetti's Sertum Papale De Venensis* (1362), suggests that the victims of shade-dwelling spiders were hostages to the music of the tarantula's bite, to its 'cantum tempore'. His contemporary, *William de Marra*, scoffs at Ponzetti's ignorance in believing that the tarantula actually sang as it bit down with those venefic fangs, yet despite his skepticism even he was

forced to admit the tarantella held all classes of Apulian society inexplicably in thrall, from peasant to noblewoman. None were exempt from its insidious power.

While early medical observers theorized that a venomous species of tarantula, found in the Italian state of Apulia, was capable of producing sporadic 'tarantism' symptoms, tests on spiders in the region have failed to substantiate these suspicions (Gloyne 1950, 35). *Latrodectus tarantula* is a nonaggressive, slow-moving spider common in Apulia that can produce psychoactive effects in people it bites. In severe cases, it may temporarily mimic many tarantism symptoms, including twitching and shaking of limbs, weakness, nausea, and muscular pain (Lewis 1991, 514).

Ironically, *Lycosa tarantula* was typically blamed for tarantism symptoms, as it is larger, more aggressive, ferocious in appearance and has a painful bite. Yet neither spider can account for the predominantly symbolic and psychogenic character of tarantism attacks. *Latrodectus tarantula* is also found in other countries where tarantism does not occur (Russell 1979, 416), including the United States (Lewis 1991, 517).

There is no evidence that a venomous species of tarantula, native only to Apulia, may have existed during this period and later died out. As Sigerist (1943, 221) remarks: "The same tarantula shipped to other parts of the country seemed to lose most of its venom, and what remained acted differently." It is also doubtful that some insect or other agent was responsible for causing "attacks", as most participants did not even claim to have been bitten, and would only participate in tarantism episodes at designated times.

Clearly most cases were unrelated to spider bites. Other psychological aspects include the only reliable cure: dancing to certain types of music. "Victims" would typically perform one of numerous versions of the tarantella, a rapid tempo score characterized by brief, repetitive phrases, which escalate in intensity. Such performances also allowed "victims" to exhibit social behavior that is prohibited at any other time. Dancing persisted intermittently for hours and days, sometimes lasting weeks. Participants would eventually proclaim themselves "cured" for the remainder of the summer, only to relapse in subsequent summers. Many "victims" believed they had been infected from those who had been bitten, or from simply brushing against a spider. All that was needed to "reactivate" the venom was to hear certain strains of music.

A variation of tarantism spread throughout much of Europe between the thirteenth and seventeenth centuries, where it was known as the dancing mania or St. Vitus's dance, on account that participants often ended their processions in the vicinity of chapels and shrines dedicated to this saint. Like its Italian counterpart, outbreaks seized groups of people who engaged in frenzied dancing that lasted intermittently for days or weeks. These activities were typically accompanied by symptoms similar to tarantism, including screaming, hallucinations, convulsive movements, chest pains, hyperventilation, crude sexual gestures and outright intercourse. Instead of spider bites as the cause, participants usually claimed that they were possessed by demons who had induced an uncontrollable urge to dance. Like tarantism, however, music was typically played during episodes and was considered to be an effective remedy.

Detailed accounts of many episodes appear in a classic book by German physician *Justus Hecker*, **Epidemics of the Middle Ages** (1844). He considered the origin of these "epidemics" as due to "morbid sympathy", since they often coincided with periods of severe disease, such as widespread pessimism and despair after the Black Death (Hecker 1844, 87). This epic disease plague, which by some estimates killed half of the population of Europe, subsided about twenty years prior to 1374, the year that most scholars identify with the onset of the dance mania.

Benjamin Gordon, in **Medieval and Renaissance Medicine** (1959, 562) describes the onset of the dance mania:

"From Italy it spread to... Prussia, and one morning, without warning, the streets were filled... They danced together, ceaselessly, for hours or days, and in wild delirium, the dancers collapsed and fell to the ground exhausted, groaning and sighing as if in the agonies of death. When recuperated, they swathed themselves tightly with cloth around their waists and resumed their convulsive movements. They contorted their bodies, writhing, screaming and jumping in a mad frenzy. One by one they fell from exhaustion...

...Many later claimed that they had seen the walls of heaven split open and that Jesus and the Virgin Mary had appeared before them."

Sajel interviewed by Saint Natas

Saint Natas: What is the Ancient Order of Spitzalod?

Sajel: In order to discuss what The Ancient Order of Spitzalod is, one must first understand what an “Order” is. An Order is defined as a group of individuals, who after having a common goal and practice, abide by the same religious, moral or social rules. The Ancient Order of Spitzalod is an occult magickal Order dedicated to the study and practice of authentic, ancient occult magick. Besides having a common set of beliefs and practices, we also follow several sets of rules and protocols which govern our practice and etiquette when dealing with occult magick and the world in which we live. These include but are not limited to The Apprentice Protocols, the Laws of Sorcery and the Ancient Magick Rede.

SN: How did it come to be?

Sajel: As the name suggests, The Ancient Order of Spitzalod has existed for a very long time. In ancient times, all magick shared a common thread of practice known as the “Old Ways”. Spitzalodian Magick developed from this set of practices, and as practitioners migrated into other areas of the world, many practices from those regions were incorporated into the Tradition. The Ancient Order of Spitzalod, however suffered a great loss in 47 B.C. which was the time that the Romans burned The Ancient Library of Alexandria. The Grimoire of Spitzalod along with many papyri containing the majority of the written records known at that time, including those pertaining to occult magick were lost in that fire. After that, a few Wizards and Sorceresses continued to practice and teach the Spitzalodian Tradition until shortly after the beginning of the first millennia A.D. which marked the deaths of both the Wizard Malicon and his Apprentice, The Wizard Sajel. Throughout the Dark Ages and the Burning Times, the practices of Spitzalodian Tradition were lost until the 1970s when an individual known as Harry Martin, while serving as a mental channel for Spitzalod, was charged with re-establishing the Order and the secrets of authentic occult magick.

SN: What is the purpose and goal of the group?

Sajel: We are inherently a teaching organization which strives to continue the Great Work by re-establishing the Old Ways teaching those who are willing to learn authentic occult magickal knowledge as well as educate others on the importance of the magickal arts and its purpose in the world today.

SN: How does a person go about learning more about the Order and joining it?

Sajel: There are two web sites currently running which are the official sites for both The Ancient Order of Spitzalod and its sister Order, *The Ancient Order of Dakmonias*. Both sites contain additional information on who we are as well as a sample lesson. The web address for both sites will be at the bottom of this interview. Once a person reads about who we are and finds themselves interested in learning more, there is a contact page which will ask for some information and either one of the Grand Masters will contact them directly or they will designate a member to contact the Seeker on their behalf. We then, through a series of chats, ascertain the Seekers willingness to learn our Tradition. If they choose to proceed, a Teacher is assigned and they begin their Apprenticeship.

SN: How is the Order structured?

Sajel: One thing that your readers need to understand is that The Ancient Order of Spitzalod is not the only Order within our Tradition. There are several Orders which follow the same teachings. In order to describe the structure of the Orders, I will use the analogy of a Fortune 500 Corporation. There is a High Grand Master who has a similar role to that of a Chairman of the Board and CEO. His role is to oversee the overall operation of all of the Established Orders. Each Order has its own Grand Master who acts similar to a CEO for each line of business of a corporation. The Grand Masters job is to oversee the day to day operation of the Order as a whole. The assistant to the Grand Master is the Regent who would be similar to a Managing Director for a line of business in a corporation. Each Order also has a Regional Grand Master who is responsible for the day to day operations within a specific region. This role would be similar say to a Regional or Market Manager. Each Regional Grand Master has a Vice Regent who assists him in this role as well. As one can see there is a very intricate structure to each of the Established Orders. There are other positions within the Orders as well, but these are the most common.

SN: What is the membership like? What kind of person joins? How many members are there?

Sajel: First and foremost, all of our members have a common core set of beliefs. However, we attract members from around the globe and from all ways and walks of life. There is no one particular kind of person who decides to join our Orders and Apprentice themselves to duly initiated Teacher. One thing that many of our members do have in common is that they have come to our Orders feeling what we refer to as "The Call" and with a willingness and desire to learn authentic occult magick, not from a few books that they can find on a bookshelf, but Apprentice themselves to an initiated Teacher who can give them both the book knowledge as well as practical experience in the Craft.

SN: Tell me about the initiation?

Sajel: Initiation is always dependent on the individual and their Teacher. Once a Teacher is satisfied that the Apprentice has attained a level of mastery in both the Lessons as well as the practical work, they determine if and when the Apprentice is ready to be initiated. Once the Apprentice receives his / her Teacher's approval, they will be asked to follow the ancient tradition of initiation. There are only two methods which are used, either self initiation or they also have the option of being initiated by an initiated Wizard or Sorceress. The choice is up to the Apprentice.

SN: What kind of other rituals do you perform?

Sajel: Within our Tradition, we perform many different types of rituals. Some of them are cleansing rituals, some are thanking rituals in which we thank either the Greater or the Dark Powers. Other rituals we perform are geared to a variety of celebrations and observances which are unique to our Tradition. The afore mentioned rituals are just a few of the different types. As I have stated, there are many different types of rituals we perform.

SN: Explain your system of magick.

Sajel: Our system of magick differs from many out there. We do not espouse to be the only authentic Tradition nor do we knock any other Tradition. However, there is one ideological difference between us and many Craft groups out there today and that pertains to the use of "Black Magick". As many of your readers know, the vast majority of Wiccan and Pagan Traditions, view the use of "Black Magick" as wrong and something to shy away from. They believe that it is never right to use this form of magick. We however have a different view. Our system of magick is based on the neutrality of astral (magickal) energy. It is the energy that flows through all things both animate and inanimate. This energy is neither positive nor negative, good nor evil. It can be used in any way the user intends. We believe that there is a balance between both the positive and negative. We also believe that every action, both positive and negative, will have an equal and opposite reaction. Simply put, for every positive working, there will be a negative consequence in some way shape or form and the converse is true for a dark working. It is just the way the universe happens to work. Without one or the other, all things would cease to exist. Without one, how could you know the other.

SN: Who is Spitzalod? Tell me about him/her. A god?

Sajel: First, I will need to clarify our belief in Powers. Within our Tradition, we have

both Greater and Lesser Powers. Greater Powers are the top of the food chain so to speak when referring to the supernatural hierarchy. Lesser Powers also exist but are subordinate to the Greater Powers. Spitzalod is one of the Greater Powers. He is the Father of Wizards and Sorceresses as well as occult magick and the Guardian of our planet and protector of Witches, Wizards, Sorceresses and Pagans. He is also the Father of The Ancient Order of Spitzalod. The name Spitzalod means “Fiery One” and his symbol is the Triad Flame.

SN: What does Spitzalod want?

Sajel: There are three actual biddings of Spitzalod. The first is that people acknowledge His existence. His second bidding is that harmony and the natural balance of the world be restored. And third that man comes back to the knowledge of the Old Ways and that the power of occult magick is re-established in the world.

SN: How was this entity first contacted?

Sajel: We didn’t initially contact Spitzalod. It was Spitzalod who contacted us. Back in the 1970’s, he chose to communicate with a man named Harry Martin to re-establish His Order before the onset of the next millennia and to bring back the teachings of the Old Ways.

SN: How do you and the Order communicate with Spitzalod?

Sajel: We communicate with Spitzalod through rituals, meditations and other forms of magick. He has what I often consider an “open door” policy. Practitioners within our Tradition can communicate with Him, whenever they wish similar to other groups offering prayers or meditations to the Powers they espouse.

SN: Does communication take place on a regular basis?

Sajel: The Grand Master of The Ancient Order of Spitzalod is however constantly in contact with Spitzalod because he serves as His representative here on Earth.

SN: What are Wizard Quest Lessons?

Sajel: The Wizard Quest Lessons are a three part course designed to teach Apprentices

our Tradition. Each part is designed to give the building blocks for the next level of attainment. These however are not the only materials used by an Apprentice. There is a lot of hands on practical work that goes into learning our Tradition. Knowledge for the sake of knowledge is not the same as knowing. Knowing doesn't come from reading a book. Knowing comes from taking the knowledge obtained and utilizing it in actual practice of the Craft.

SN: Tell me about the Ancient Order of Dakmonias.

Sajel: The Ancient Order of Dakmonias is one of the sister Orders to The Ancient Order of Spitzalod. Unlike The Ancient Order of Spitzalod, who is dedicated to the practice of positive magick, The Ancient Order of Dakmonias is dedicated to the practice and preservation of authentic "Black Magick".

SN: What is Dakmonias? Similar to Spitzalod?

Sajel: The answer to this question would be yes and no. He is similar to Spitzalod in that he is a Greater Power. Unlike Spitzalod, who is a positive Power, Dakmonias is Lord of the Dark Arts and Father of "Black Magick".

SN: How are these three Orders related?

Sajel: Even though each Order has its different focus, each follow the same Traditions and Protocols. An Apprentice has the opportunity to choose which Order he would like to be a member of, if not all of them. The Orders and the Teachers do not push one Order over the other. When the time comes, it is up to the Apprentice to choose their own path.

SN: Tell me a bit about yourself.

Sajel: Well, what is there to tell..... I am 27 years old and currently work in the financial services industry. I am also a member of the Army National Guard and have been for the last 10 almost 11 years. I am divorced and have two children with my ex wife. My current fiancée, is also a member of our Established Orders. I have been Pagan for the last six years and a member of the Orders since September of 2004. Currently, I am a fourth level Wizard and the webmaster for the Orders' web sites. I also serve as a mentor for aspiring Wizards and Sorceresses within our Tradition.

SN: Can you relate to me any supernatural experiences you've had within your Order?

Sajel: I have had many supernatural experiences, however because of the nature of our Order, and because what I may say may one day taint the learning of a future Apprentice, I respectfully decline to answer that question. Experiences are for an Apprentice, his Teacher and the members of our Orders.

SN: Is there any literature available for these three Orders?

Sajel: For additional information on our Orders, anyone can view our websites at:

The Ancient Order of Spizalod: <http://www.orderofspizalod.com>

The Ancient Order of Dakmonias: <http://www.orderofdakmonias.com>

The Spizalod Trilogy as well as the accompanying Wizard Quest Course is available at our Magick Shop on our web sites. If anyone would like to receive more information, feel free to contact us via the "Contact Us" link on our web sites and someone will be able to get back to you as soon as possible.

SN: Any last words for our readers?

Deciding to walk the magickal path is a very personal and important choice anyone can make. The ultimate goal is the "Mastery of Self" in order to shape our own destiny. One thing that I would like to mention again is that when choosing to study a path, ask yourself what path is right for you. We do not subscribe to the idea that we are the only authentic Tradition out there, nor do we like to be involved in the bickering between many Craft groups. We do however feel, that it is important for each group to be accepting of another's practices and teachings even though they may be different than their own. One thing that sets Pagans and Wiccans apart from many other religions is our belief in acceptance and tolerance as well as the respect of all life, both animate and inanimate. It is with this spirit that we need to join together. For those of you who may hear the call to our Tradition and would like to know more, feel free to contact Us. We would like to thank you for inviting us to this interview as well as the readers of this publication. May the Powers Bless and Protect All of You!!!

The Power of Intuition: How to Read Energy

By Brian Barr

In life, many of us have had psychic moments. You may have thought of someone you haven't seen in a while right before they ran into you on the street or called you on the telephone. Maybe you dreamed of a particular situation and experienced it the next day. A person you recently met may have made you feel a strange dislike for them and, after a while of getting to know them, you might have found their personality traits confirmed your initial feelings about them.

Some people would say that these moments are merely coincidental, but in the life of a mystic, these moments are seen in relation to synchronicity and intuition. One can even say that these events are normal and as much a part of the human experience as walking or breathing. Mystics, psychics and the like, see the mind and even the body as a powerful instrument that can tap into energy and sense the things around them. At times, experiencing things on an energetic level can be confusing and frustrating, but if these extrasensory talents are brought under the control of the person who experiences them, they can be an enlightening and helpful experience.

Anyone can develop their intuitive and clairvoyant abilities. Ever since I was a child, I have been drawn to the spiritual and metaphysical aspects of life, and I have grown considerably through understanding intuition. The most important part of intuition deals with trust- trusting the information you receive, trusting your feelings, and trusting yourself. You trust yourself by getting to know yourself. By diving into who

you are and understanding your purpose as an individual, you become a catalyst to help others, hence the popular quote from The Emerald Tablet: “As within, so without”.

Meditation:

Meditation is a great way to get to know and understand one’s self. This practice allows the mind to move beyond from the illusive constructs of the ego and get a firmer sense of who we are as beings and existence as a whole. Entering this state unites us with the absolute reality.

There are many forms of meditation. Some people gravitate towards one practice more than another. However, a simple method for meditation is to get in a comfortable position, be it cross legged, in a chair, lying down, or whatever works for you. Make sure that the environment you are in is quiet and relaxing. Close your eyes and breath slowly and calmly, in and out.

While you are meditating, allow your mind to do whatever it chooses to do. You may have random sporadic thoughts. You may not think that much at all. However, allow your mind to *be*. Many say that it is important to establish a place in your mind where there is no noise or distractions. While silence is ideal, it can take a while to reach that point. Forcing the mind to be quiet is more restrictive than it is to naturally allow the mind to reach that state on its own.

During your meditation, you may feel things, hear things, and even see things. These could be your extrasensory abilities at work, or just the mental memories racing, coming and going. Don’t get caught up in these things. Let them come and enjoy them for what they are- flow with them. All comes that needs to come.

If you are able to meditate for 20-30 minutes a day, or even 3 times a

week, that is great. An hour is even better. However long you are able to do it, make the best out of it. Know that you are entering a place of bliss, relaxation, and inner Zen.

Grounding:

In reading, it is important to stay grounded. In working with energy, you open yourself up to different personalities, feelings, and emotions that are outside of your personal experience. Without a strong foundation, it can be easy to feel loopy or get mentally distracted. You need to be anchored not only to give others sound advice but to also keep yourself together.

Make sure that you feel strong and balanced. A good way to do this is to place your feet on the ground in order to feel more “rooted” into the Earth. This allows the body to feel more solid. Establish a calm and steady breathe before you do any spiritual work. It may even be good to inhale for four seconds, hold a while, and exhale for four seconds. Not only does deep breathing help to clear the mind, but it makes one more open to focus on what they are reading.

It helps for me to see my legs as roots extending deeply into the ground. Through these roots, I see myself gaining sustenance from the Earth but also releasing whatever energy I don't need back into the ground. This technique keeps one “down to earth” as they say.

Protection:

Protection is important in energy work. Sometimes, we come in contact with energies that can intentionally or unintentionally drain us, which leaves us feeling

tired or depleted. It is important to protect ourselves so that we can avoid losing too much of our own energy.

A popular form of protection comes from envisioning a white or golden-white bubble around you. My personal way of protection is prayer. I pray to the Universe and the Infinite within and about me to protect me, keep me stable and balanced, and allow me to only connect with energies that will be beneficial and honest. You may choose to pray to whomever you would like to or not to pray at all. It all depends on the comfort level of the person who is reading.

Connecting and Reading:

Here comes the fun part. You have meditated, grounded, and are under good protection. Now is the time to form a connection with someone.

I would personally advise that you never connect with anyone that does not give you the permission to read them. Not only is it sort of like “spying” and evasive to their energy, but it is disrespectful to them as a person. When you are practicing or just starting out with intuitive work, you might want to ask open minded friends or family members if they would like a reading. Also, when the word is out that you do intuitive work, some people may come to you for psychic readings.

The person that is getting the reading may want to have a notepad so they can scribble the main things that you are picking up on them. If you or they have a recordable cassette player to tape the reading, that may work as well. Some people do not like their readings recorded and that is fine. Hopefully, the person that is getting intuitive advice from you will remember the main things that will help them.

I like to ask for guidance from the higher beings before I do my readings much in the same way that I ask for protection. Visualize pure energy surrounding you and the person you are reading in order to clear the air about you. You may even wish to light sage and incense. This makes it easier to avoid “static”.

From that moment, focus on the person. Go with the first things that you pick up. Usually, the first thing is the correct thing. This is where the trust factor is very important. One thing that you pick up will lead to more things. Sometimes you will get a lot of things at one time. Other times, you will only get a little information. If you pick up anything that feels kind of weird, or you find yourself mistrusting the information, ask yourself, “is there something I am misinterpreting or missing?” Trust the initial answer to that question.

You might see images flashing in your mind. You might hear statements around the person like “joyful”, “happy”, “wise”, or “stuck up”. Don’t be afraid to tell the person what you get. If there is ever anything that feels uncomfortable or that you feel will hurt the person’s feelings, try to word it in a way that you feel is more helpful or see if you are picking up anything else.

When you first start reading, it might be harder to trust yourself. You might not latch onto the first things that your intuition is telling you, while at the same time it could be very accurate and you are just scared of being wrong. Learn to not fall to doubt and fear. Don’t be hard with yourself. Trust with love, and question with love.

Disconnecting-

It is very important to disconnect from the person you are reading after

you are done. Sometimes, when you are finished reading a person, your energy is still connected to theirs. This might cause you to feel emotions that are not yours and think thoughts that are out of your character. Eventually, the connection can lead to you feeling drained.

Praying after the reading and asking your inner self to disconnect from the energy you are reading can be very effective. Also, a nice method for disconnecting from energies is to clap. The clap sends a vibration in the air with the intention of “it is finished, we are done.” You might want to visualize white light coming around your energy and cleansing it thoroughly.

Conclusion-

Learning to use your intuition can be a frustrating process because we, as human beings, are usually taught to think in more analytical and rational ways than just “allowing” thoughts and feelings to come to us. However, learning to think and feel naturally makes our ability to analyze and understand our situations stronger than before. It will also help you to be less judgmental towards others and tune more into who they are as a person instead of what your misconceptions are. When you first read people, and even as you get better at it, you may have skeptics and spiritually prejudice people who come to you and mock you for intuitively reading. This is fine. Remember, there are various kinds of people in the world and it is important to love and respect who you are enough to be strong in their presence. If you can love and respect them as well, that is even a bigger step. You might be reading someone who says “that doesn’t make sense” or “this doesn’t connect to me at all.” Don’t take it as a blow to the ego.

Remember that you are human and that you very well could be wrong! Also, the way you are interpreting things may be on a level they are not ready for and they are either in a state of denial or are afraid of being read. Do not allow yourself to become frustrated. Tell them what you pick up and allow them to take it or leave it.

The more you practice, the better you become. Through training, you are able to differentiate your natural intuitive thoughts with your imagination and judgments. This allows you to become a better vessel for truth and wisdom. Strive for love and may the higher forces be with you. Peace and good luck to you in your intuitive endeavors.

OM.

How to create an Atooa aka Spirit Box for any use or deity

by Frater Spartan, Third Level Wizard, A.O.O.S.

Talisman's and Amulets are known for their power in the magickal community, but one of the greatest, nearly lost arts in the Occult, is the creation of the Atooa, or spirit box.

Talisman's and Amulets hold a temporary charge at best, Atooa's house the very essence of the god or power they are created for. Amulets need to be recharged, Atooa's need to be fed. A slight difference, but one that needs to be noted and observed.

These directions will be very general, and quick... so that you may use them immediately as well as for other spirits, powers, etc. All you will have to do, is work with this framework, and replace the symbols, colors, times and days, etc with your own particular pantheon and spirits.

My first Atooa, was for the Entity that showed it's self to me, Mammon. Mammon is the lord of wealth and power via wealth on this world. For those interested in creating an Atooa for the Power Mammon I will tell you that you need to empower this at 3pm, your time. Mammon's revealed name for those with a Necronomicon bent, is Kurios Giggimaganpa, the 15th Spirit in the Necronomicon. The 15th card in the Tarot deck, is the Devil. All of this knowledge came to me, and others brave enough to use Divination and establish direct contact with Mammon.

Mammon is active 24 hours a day, but is most powerful where YOU are at, at 3 pm. Then he effectively shifts to the next time zone. There are 24 time zones on Earth, and therefore it is easy to surmise that the Powers, Hours, etc move in accordance with these zones, and times.

Most people either over think this, and try and recalculate the time for their particular time zone, aka if I wrote this in America, then I must mean another time in England, say it's 8 am est, then it must happen at 5 am somewhere else. This assumption is wrong. The time is YOUR local time, at 3pm. The best day is Thursday, for the Mammon Atooa. If your creating an Atooa for another Spirit, then rework accordingly.

Now you will need some materials, such as a wooden box, from a local craft store, or one made by your own hand. I recommend a sealer of some form, when you paint, attach or otherwise decorate and adorn the Atooa, so that these will not fall off during handling, and will remain useful and legible for years to come. Incense, buy the strongest Cinnamon incense you can find. A set of good dice, I use six sided dice, but you can use a D&D dice set, with the 20 sided die if you want a lot of variables... the choice is yours. You'll also need some paintbrushes, paint, and a good Black Candle and some spearmint oil to anoint it with. If you cannot find Spearmint Oil, then use Patchouli or pine.

Any of this can and SHOULD be changed to match the particular spirit or deity you wish to create an Atooa for. Always use Divination to find out what YOU need. The deity you like may want a pink box with a black inside, that smell of jasmine and honey. Always listen to the spirit, as like each person, they are different and have different likes and dislikes. I've seen some that even change their likes from time to time, and what is written in the magick books, is NOT what they request of you. Always listen to the spirit, and create the Atooa, based on it's likes, not yours, or what you read in a book.

I have posted the Sigils of Mammon, as given to me by divination up on a yahoo group, for easy access to anyone really wanting to create a Mammon based atooa. To use these symbols and establish contact with Mammon, you can use them in meditations, conjurations or as Sigils of empowerment on an Atooa built for Mammon. You may feel free to go to

<http://groups.yahoo.com/group/CircleOfTheAntichrist/>

And download pictures of the Atooa, as well as Mammon's Sigils and other works I have given out free of charge there, to aid you in your quest of building an Atooa for Mammon.

In order to build the Atooa, you must use divination and directly communicate with

Mammon for the colors, symbols, and style that he wants the Atooa to be. This will be Mammon's home, per say...so you want to make sure that it is as comfortable for him as possible. Listen to what he ask for, and then do that.

I suggest building the Atooa first, before attempting to empower it, as it took me four hours of divination to come up with the design that Mammon wanted me to create. I also suggest using a pre-made box, purchased at any arts and craft store, and buying a new set of dice, that you will use only for the purpose of contacting the spirits.

Create a dice roll sheet, with colors on it... and number the symbols you would like to use 1-6 or 1-12. You may also use Even and Odd as a yes or no.. Even's meaning Yes, and Odd's meaning no, etc. It's up to you to confirm that the spirit can hear you, and understands the system you are using to contact it.

You may on the other hand use any other form of divination that you wish, as long as you can understand it... and make sure the spirit can understand it as well.

You will also need to feed the Atooa, in order to empower it. I suggest closing your eyes, and rubbing your hands vigorously, until you can feel heat. Then visualize pushing some of your astral energy into the Atooa. This will give the spirit energy, so he can do your bidding, and what he doesn't use, will be freed up to allow other spirits to work. You may also feed the Atooa bodily fluids, such as blood and semen, etc... but choose this wisely, and only with divination. The energy feeding is completely safe... the others, although effective, may prove to be something you are, or are not willing to give up on a daily or weekly basis.

Now, run the Atooa, that you have created via divination over the incense, three times, to cleanse it. I suggest using the dice and asking for Mammon to empower it for you. Call the four corners, but only use the following... "Tasa Rasa Om Kali Rauch, Mammon!", then turn to the next cardinal point, until you are back at your original position. Now, state the following loudly, and in a strong but not commanding voice, "Tasa Rasa Om Kali Rauch, Mammon empower this Atooa, and create a link between it and yourself, so your power and presence will always be within my home, my heart, and my life." Repeat this three times, and raise the Atooa over your head and then visualize a pale blue light entering and surrounding the box.

This too would be completely different if you were calling another power, spirit, entity into the Atooa, and I leave it up to you, and divination to find the ritual you need.

You may then hold up any additional items you wish Mammon to empower, and ask that he further empower them to attract wealth to you.

You may then place these items into the Atooa..., by placing objects of attraction... something pleasing to Mammon, such as Jade, silver, gold, Money, etc you create a home with items he loves in it. This is like a housewarming present, and is to be a gift. Always use divination to decide what you need to place in the box, and good common sense.

Another way you can help further strengthen the Atooa, is to use magic oils, and anoint the box. Use divination to decide what oils or oleums you would use.

Remember, if you can, to feed the Atooa every day, and thank Mammon for the rewards that begin to start coming into your life. All too often, in life, we tend to forget our friends who help us, do not do this with Mammon. Always let the Spirits know they are appreciated, or their help will end. This is a good idea for ANY spirit or power, always let them know that your thankful.

These instructions are quite general, for a two fold purpose. To allow you to grow as a wizard / sorceress, and... also, to allow you to use the Atooa *concept* for any other spirit you wish to gain a personal relationship with.

Divination will provide you with many other steps, and insights than I could every write down for you.

The Grimoires of old were not the be all end all of things, they were the guide book, the cliff notes of Magick so to speak, the real magick came DIRECTLY from the Spirits, Entities and Gods that the book told you how to contact.

The Atooa is a *holy* instrument, a personal house of the god you choose to manifest into it. A talisman of unmatched power, and a direct link between you, and the spirit you allow to live in the Atooa. These have been used for ages in Vudu, Voodoo, and other Afro-Caribbean religions. Do not make the mistake, of thinking that something so simple, cannot be powerful. Real magick, is simple, direct, to the point and works. If your magick does not stand up to empirical testing, then it's not working.

Bach, Burps and thee Riding ov thee Witchwinds.....

By James Hootman

OK.... So I awake...I passed out last night...yesterday...dark..light, I don't remember and who cares?

I was supposed to stop drinking with all these pills...and I did...believe me ... I was a real good boy for awhile.....

Alas the temptation to play MAD alchemist always wins out....despite the paying of the fiddler.

So... I go to sleep with a public radio/classical station playing...along with the drone of a dehumidifier...suck my thumb..play with my dick (or is that the other way around?)

Anyway... It's like 3 am...and I wake up with a pounding headache from Vodka and SSRI's...also I am laughing at my self and the world I once again have awakened too. This lady on the radio is announcing a piece by Bach...and she belches like a REAL serious boozier burp...I immediately know I have awoken to the discordian love affair...I am happy and joyous...but I GOTTA GET RID OF THIS HEADACHE FAST!

No prayer...LBRP...meditation will do...I pop a 20 mg fluoxetine...some nose spray (Phenylephrine HCL turns my SSRI into an SNRI) and a Corona....tap the salt...squeeze the lime...I cuss and fuss...I gotta a little cut on my finger! It works...I feel super.. Jehova and I laugh....and consider the confusion and havoc we can reap upon this dirtball called Earth.

I watched book TV the other night...I must be getting old... I found a panel of economists amazing...as they talked like physicists about the Organism/cosmology of the economy. I wish I had more beers...just two left...and I am half way thru the second....it is always unnerving to know I have 80% of that vodka left....and it's the Blue triple distilled Smirnoff #57 50 % alcohol...100 proof..two stiff bloody mary's kicked my ass last night....have not drank in two months...wadda loop!

So what is the point of this Libertarian, Luciferian, gnostic illuminist wank and rant? Nothing....and that is what will make it brilliant and divine. A pig in Zen.....
<http://www.youtube.com/watch?v=22Ia1Ed6ohM>

However....I should take new profile pics this evening as well as play on my synthesizers....Sundaythe Sabbath..a good day to eat captain crunch and watch cartoons...

I cannot help it that I am one of God's chosen one's...one' s to know that all forms are

false and being is the greatest lie. I am God's most wonderful liar in simply existing...

I have decided after years of heterosexualy to slowly break my self in as a practicing homosexual...I have given up on the Milton twins and now will strictly masturbate to gay anal sex. This is to ASSURE THAT I HAVE A TICKET TO HELL! I do not want to miss out on the cigars and good books....

I am actively seeking a boyfriend... due to the fact my younger sister is a lesbian...I should be able to have you over for holidays.
My parents are Mennonite... my father a retired math professor with Parkinson's and my mother a high functioning retired grade school teacher...go figure....

I am trying REALLY hard to be gay....I will succeed!

I am riding the witch winds this evening...communing with thee coven ov Tzaddi/Qoph...I am a Lord ov thee Silver Twilight...A wanderer ov thee Waste...A Nomad ov Infinity!

Well, that's two Corona's and a SSRI with nose spray....we will talk again. I'm not scared anymore... I got the void ov all on my side!

The real God hates the idea ov God,
Aleph Null...God's little liar

Thank you to Frater Ankh for the cover image of the Master Therion. And a very big thank you to all contributors to the first issue of the kult ov kaos!

Saint Natas is Nathan Neuharth