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*Progress* was published in 1684. *Malleus Maleficarum's* first twenty-nine editions averaged a new printing every six years until four years after the Salem, Massachusetts, witch trials in 1692. Printed in German, French, Italian, and English, the sadomasochistic erotica of the document “turned on” the whole of the European continent, and particularly Spain, where Hispanic panic over witches rose to the formal level of the Inquisition (1478–1808). The Spanish Inquisition, codified by *Malleus Maleficarum* and authorized by Pope Sixtus, was administered by King Ferdinand and Queen Isabella. They funded the voyage of Christopher Columbus who landed in a whole new world of heathens, magic, and gold.

In his twenties, the gay British dramatist Christopher Marlowe (1564–93) focused on humankind's pact with Satan in his *Tragical History of Doctor Faustus* (1592, published 1604), which director Peter Brook staged in London in the 1940s with Aleister Crowley as technical advisor. In 1584 in England, Reginald Scot wrote the popular *Discourse of Witchcraft* to refute the fantasies of the hundred-year-old *Malleus Maleficarum*. Scot aimed to defend the simple, the poor, the aged, and particularly women, who, when they were melancholy and old, were accused of sorcery as defined by the hate-filled *Malleus Maleficarum*. In *The Tempest* (1610), William Shakespeare, who often used white magic (*Midsummer Night's Dream*, ca. 1594) and horror (three witches open *Macbeth*, c. 1606) in his works, reflected the European mind-set characterizing the new American world and its native inhabitants. His antagonist, the dark Caliban—the deformed offspring of Sycorax the witch, clashes with the white-magic powers of his protagonist, Prospero, who controls the genial spirit, Ariel.

Queen Elizabeth I caused the first real persecution of witches with the first English Witchcraft Act, 1563. Her advisors were first-generation Protestants. They were so fearfully antipapist, and so terribly British, that they confused folk magic with Catholicism, because Rome, so far away in Italy, had incorporated so much of the Old Religion in its rituals. As goes witch hunting, so goes art. In 1642, Puritan censors closed Shakespeare's Globe Theatre because in England as in New England, playhouses, music, dance, and laughter were things of the Devil. But of course! Furthering the anarchy, mystic British poet and painter William Blake (1757–1827), in *The Marriage of Heaven and Hell* (1790), defined the Devil as “the imagination.” A powerful elite of British aristocrats in the eighteenth century celebrated Satan, attended the Hellfire Club founded in London by Sir Francis Dashwood, and desecrated an altar or two. The Greek goddess Hecate, who ruled the underworld, became their goddess of witchcraft.

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Salaciously detailed, the *Malleus Maleficarum* merchandised itself as the-ology, but its subtext was its sadomasochistic obsession with naked women, deviant sex, and blood-lust torture.

Not to believe in witches was as much heresy as the practice of witchcraft.

No one in that absolutely theological time could, really, dismiss the *Malleus Maleficarum* as a mad Dominican porno book, for that would be heresy, too.

In 250,000 words, *Malleus Maleficarum* builds many specious arguments. Arthurian scholar Rossell Hope Robbins (1912–90), in the *Encyclopedia of Witchcraft and Demonology* (1959), reveals how the book’s premise depends on the fantastic sacrifice of logic to fit a preconceived theological line. In the worst case of linguistics ever, the Dominican authors say that *femina* (woman) is derived, quite erroneously, from *fe* (faith) and *minus* (less); and *diabolus* (devil) from *dia* (two) and *bolus* (death), which kills body and soul. In all three parts of *Malleus Maleficarum*, rational arguments are ignored. The first two parts deal all the witchcraft cards from the Bible to prove witchcraft is a reality all people must confront. The third part details the procedure for the ecclesiastical court’s trial of the witch, whom the civil court would then order to execution. Such casuistry meant that from a legal standpoint the church courts themselves never ordered an execution. The *Malleus Maleficarum*, with its fine legal persuasiveness, transcended sectarian lines and became conveniently ecumenical. Robbins connects the dots of the Christian conspiracy against witchcraft: “The Protestants, who otherwise so strongly opposed the Catholic aspects of the Inquisition, accepted the *Malleus Maleficarum* as their authority and code against witches.”<sup>1</sup>

When the Catholic priest Martin Luther basically announced Protestantism on Halloween 1517 by nailing his theses to the Wittenburg church door, he remained for all his humanist reformation a firm believer in the punishment of witchcraft because he believed that each Christian was personally living a life constantly in battle with the real presence of Satan. The Protestant Reformation was a pious and fundamentalist movement based on an absolutely literal interpretation of the Bible that leads directly to today’s American fundamentalism, which thinks popular culture itself is Satanic. Terrorized by the biblical image of Satan, all of Western civilization—Catholic and Protestant alike—pivoted around the *Malleus Maleficarum* and its fundamentalist medieval cartoons (as simplistic as stained-glass windows) of the Devil and his witches copulating at midnight sabbaths where easily seduced women oiled Satan’s privates with the

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juice of unbaptized babies. The H. Adrian Smith Collection at Brown University includes thousands of books, texts, and graphics from the sixteenth century onward that depict both truths and popular fantasies about witchcraft and magic.

Almost as suspect in Western civilization was the concept of “Christian mysticism.” Male mystics were often self-punishing monks who meditated in pederastic union with the infant child Jesus and the adolescent Jesus teaching in the temple, or in homosexual union with the naked, athletic, crucified Jesus. Female mystics, also often sexually self-abusive, sought mystical union in erotic terms with the nursing infant Jesus and the powerful adult Jesus. While women like Hildegard of Bingen, Julian of Norwich, Saint Catharine of Siena, and Saint Teresa of Avila may well have achieved pure mystical marriage with Christ, popular culture—with its fantasies of women behind bars—has long considered convents to be covens.

Aldous Huxley, most famous for *Brave New World* (1931), portrayed this sexual-religious hysteria in his historical novel *The Devils of Loudun: A Biography* (1951), based on an event in a French town in 1632 when the local priest was accused of bewitching a convent of nuns. The book became the 1965 Broadway play *The Devils*, by John Whiting. In 1971, British director Ken Russell used the book and the play to create his outrageous and much-censored film *The Devils*, a brilliant excess of sex, violence, and camp urged on by the set design of the gay British painter and filmmaker Derek Jarman.

In the marriage of these two prejudices of “witchcraft” and “Christian mysticism,” the cross-dressing Joan of Arc was burned at the stake at Rouen on May 30, 1431. When Joan after her death was deemed to have worked certifiable miracles, the Catholic Church, by then long expert in co-opting the alternative world, ruled that her magic was not the work of a witch but of a saint and canonized her, whom they had burnt, as Saint Joan of Arc in 1920. Joan was always popular. Her execution drew ten thousand people, largely because the “English authorities in France . . . in many ways were less interested in Joan the heretic than in Joan the witch” whose trial fell “at a period when witch-persecution was quite rapidly on the increase. . . . She insisted too much on the visions she said that she had” and “she died, too, for her defiance of the established theological orthodoxy of her time” which, of course, made her an outsider, a sorceress, a witch.<sup>2</sup>

The *Malleus Maleficarum* is typical of hysterical laws that gain so much popular momentum that they become enforced for their own sake to

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maintain the establishment status quo rather than for the protection of individuals in a just society. For instance, the Catholic charge of “witchcraft,” ironically—like the earlier imperial Roman charge of “Christianity” by Nero, and like the contemporary American charge of “marijuana”—was a convenient crime to trump up in order to persecute people who had been guilty of no more than perhaps radical views. Each charge in its day led to conviction.

Christianity has done more for witchcraft than the Old Religion left to its own devices could ever have popularized for itself. Most of the popular image of witchcraft comes from confessions of people being murdered by Christians who tortured them until the victims said what they were forced to say. People under torture have very few original ideas. George Burr, in *Johnson's Encyclopedia* indicated how Christianity forced witchcraft into a polar opposite: “Born into an atmosphere of belief in magic, the early Church seems never to have questioned its reality, while she greatly broadened its scope by systemizing as magic all the marvels of rival faiths. Her monotheism and her identification of religion with ethics led her to look on the gods of the heathen as devils and on their worship as witchcraft. Her conversion of the Germanic people brought in a host of fresh demons; and it is the name of the seers of this northern faith, *witega*, *Wicca*, which gives us the word *witch*.”<sup>3</sup>

Until the Age of Reason (1650–1800), intellectual skepticism toward anything was the exception, because everyone believed on faith in magic, witchery, and shape-shifting. Until Francis Bacon, René Descartes, Immanuel Kant, and John Locke in the seventeenth and eighteenth centuries, the Church, the state, and art reinforced the ancient popular notions. In the Old Testament, David’s harp had exorcised Saul’s bad spirits, because music, wrote William Congreve, has “*charms* to soothe the savage breast.” This axiom is often misquoted as “charms to soothe the savage beast” to cover lycanthropy, the ability to turn oneself into an animal—specifically, a werewolf. In the *Book of Daniel*, Nebuchadnezzar, the king of Babylon, was changed lycanthropically into a wolf, in the way that Dracula changes into a vampire bat, or that in a movie a man implanted with an animal heart by a mad doctor becomes the animal. Such shape-shifting is part of both white and black magic. Merlin changed Arthur into many different animals. Satan is always a trickster changing shapes. As the pagan horned God he appears as a goat, and in the Old Testament as a serpent, and in the New Testament as a pig.

In modern popular culture, Dr. Frankenstein, who began studying

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alchemy, which is essentially about changing essences, is able to alchemize a man-beast in Mary Shelley's novel *Frankenstein* (1818). The book—when all popular genres, horror to comedy, are considered—seems largely the Greek legend of Pygmalion, which has also been updated by George Bernard Shaw in *Pygmalion* (1916), and reconceived by Alan Jay Lerner and Frederick Lowe as the musical-comedy *My Fair Lady*. More than seventy movies have “Frankenstein” in their title. Thomas Edison was the first to film *Frankenstein*, in 1908. Gay Hollywood director James Whale contributed the first great addition to Mary Shelley's original myth when he created the “sympathetic” monster in his movie *Frankenstein* (1931). Director Herbert L. Strock added the “changeling angst of teens” in the 1957 drive-in movie *I Was a Teenage Frankenstein*. Director Paul Morrissey made the arty addition of soft-core erotica in the film *Andy Warhol's Frankenstein* (1974). Mel Brooks added “comedy and camp” in *Young Frankenstein* (1974). Off-Broadway, the Frankenstein myth secured the franchise on camp, homoerotica, cosmetics and masks, as well as narcissism in the “shape-shifting drag” character of Doctor Frank N. Furter in *The Rocky Horror Show* (1973, London; 1975, Broadway). Shape-shifting is an infinite and essential “magic” ritual constantly repeated in the makeover of the “plain” girl so often featured on television talk shows, and in film comedies such as *Auntie Mame* (1958). The purpose of the makeover is universally to create the girl into a sorceress with power over men.

In the New Testament, Christ met with Satan repeatedly, casting out evil spirits as, at one showdown, he drove the Devil—who had taken the shape of swine—off the sea cliff. The Greek and Roman literary classics reinforced the popular biblical imagination. Plato, Pliny, and Zeus Lycaeus all write of metamorphoses of man to animal. In fact, Ovid's most famous book is titled *Metamorphoses*, and is the mythic history of shape-shifting from the beginning of the world to Greco-Roman times. Ancient storytelling has an enduring fascination with man-beasts such as centaurs and satyrs. Inevitably, according to format, Satan is the bright archangel changed to the Dark Beast. The erotic satire *Satyricon*, written in 61 A.D. by Petronius, featured a folktale episode in which a vengeful wizard keeps setting perpetual fire to the thighs of a young witch, who burns all the way into 1970, when Federico Fellini was nominated for an Academy Award as best director for his 1969 film *Fellini Satyricon*. In Merrie Olde England, where the continental legislation of *Malleus Maleficarum* carried no weight because sheer distance from Rome made papal decrees ineffectual, witchcraft was considered, before the Protestant Reformation, as rarely

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more than a minor felony. Minor felonies, however, often received major punishment.

Mary Stuart, Henry VIII, Elizabeth I, and James I—all politicians panicked by rebellious witches—legislated most vociferously against witchcraft, which, ironically, seems so much a part of English culture. Parliament under George II, one reign before the American Revolution, minimized Henry VIII's "Statutes against the Egyptians," naming necromancers at worst as merely rogues and vagabonds. Such increasingly permissive attitudes toward witchery stem largely from the popular belief, as horror-film actor Vincent Price has pointed out, that the British witches brewed up the storm that sank the Spanish Armada in 1588. In the 1940s, several British covens, led by Gerald Gardner, announced that their collective powers prevented Hitler's total invasion of England. Nevertheless, witchcraft collided with law during World War II. In 1944, Helen Duncan became the last person jailed in England under the Witchcraft Act of 1735. She served nine months for trying to raise the dead spirits of war victims so their survivors could receive messages. The press was simultaneously thrilled, outraged, and finally sympathetic.

As a result, in 1951, the enlightened, perhaps grateful, repeal of English antiwitch laws sprang British practitioners Gerald Gardner and Sybil Leek from their underground activity. Gardner then taught the craft of Wicca to the young Ray Buckland (born 1934), a Brit of Gypsy descent, who, out of his lineage as a Gardnerian witch, has become one of the most popular writers on the history and rituals of the occult. Buckland often appears on television talk shows, and was advisor to Orson Welles on his film *Necromancy* (1972) and to William Friedkin, director of *The Exorcist* (1973). The influential Buckland, who came to America in 1962, is almost single-handedly responsible for the fast growth of the Old Religion in the United States. His classics *Witchcraft Ancient and Modern* (1970) and *Buckland's Complete Book of Witchcraft* (1986) serve as a perfect guides to Wicca. He has authored more than twenty-five books, including *Advanced Candle Magic: More Spells and Rituals for Every Purpose* (1996), *Color Magic: Unleash Your Inner Powers* (1983), and *Gypsy Witchcraft and Magic* (1998).

American legislation has followed the British pattern toward permissiveness. As laws against witchcraft have disappeared, so have laws outlawing sex. The first colonial legislation against witches appeared in 1655 in the Puritan laws of New England. William Bradford, writing his diary *Of Plymouth Plantation* (1642–50), legally detailed the crime and punishment

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of a list of sins common among the colonists: bacchanalian drunkenness, witchcraft, homosexual sodomy, and buggery, as in the case of the young Thomas Granger who for “buggering a mare, a cow, two goats, diverse sheep, two calves, and a turkey” was hanged on September 8, 1642, but only after the mare, the cow, the goats, the sheep, the calves, and the turkey were killed before his eyes.<sup>4</sup> In 1691 and 1692 at the Salem trials, the 1655 definition was invoked: “Witchcraft is fellowship by covenant with a familiar spirit, to be punished with death.” The score at the Salem witch trials was 144 accused, 54 confessed, and 19 hanged.

American embarrassment over the Salem hysteria has caused modern legislation concerning occult practice to be rather “hands off.” The constitutional right to free exercise of religion supports occult practices performed in the name of the Old Religion. The First Amendment to the U.S. Constitution reads, “Congress shall make no law respecting an establishment of religion, or prohibiting the exercise thereof. . . .” As a result, where state laws exist, they are carefully worded, and rarely enforced. Where once American legislation supported by theologian John Wesley banned witchcraft as “in effect giving up the Bible,” religious righteousness against witches has given way to religious protection of witches.

In the jurisprudential history of American crime and punishment, state laws are, in fact, in a curious state and getting curiouser. In Delaware, cameras are forbidden at the whipping post and dueling is as taboo as movies that ridicule religion. California laws legislate about frog-jumping contests, train wrecking, and dumping sawdust into Humboldt Bay. Louisiana has statutes on interracial dancing, the tattooing of minors, possession of piranhas, and atheism at state universities. Indiana has outlawed glue sniffing, switchblades, and unreturned library books. In the final analysis, law more than any other social phenomenon is an index of the mind-set of the times.

Washington, D.C., has more soothsayers per capita than any other American city. One Southern congressman consults his favorite clairvoyant weekly for fecal readings, proving (like the sabbath ritual of kissing Satan’s ass) that separation of church and state is more honored in the breach than the observance. San Francisco demonologist Anton LaVey, who included congressmen and senators in his Church of Satan, once claimed that Washington, D.C., has more than twice the national average of Satanists. LaVey, establishing his new grotto in Washington, found that in the bureaucratic District of Columbia, anything occult is legal as long as it is licensed.



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District of Columbia. 47.2342. Mediums, clairvoyants, soothsayers, fortune tellers, palmists or phrenologists, by whatsoever name called, conducting business for profit or gain, directly or indirectly, shall pay a license tax of \$250 per annum. No license shall be issued hereunder without the approval of the mayor and superintendent of police, nor shall any license be issued hereunder to any person not an actual resident of the District of Columbia for two years next preceding his date of application:

*Provided*, that no license shall be required of persons pretending to tell fortunes or practice palmistry, phrenology, or any of the callings herein listed, in a regular licensed theatre, or as a part of any play, exhibition, fair, or show presented or offered in aid of any benevolent, charitable, or educational purpose: *And provided further*, that no license shall be required of any ordained priest or minister, the fees of whose ministrations are not the private property of such ordained priest, minister, or accredited representative of such priest or minister.

The District's two-year residency requirement is simply a sophistication of the solid-citizen Maine statute against outsiders of transient status, such as Irish tinkers, gypsies, and hippies.

Maine. 17.3758. Undesirable persons generally. All rogues, vagabonds and idle persons going about in any town in the country begging; persons using any subtle craft, jugglery or unlawful games or plays, or for the sake of gain pretending to have knowledge in physiognomy, palmistry, to tell destinies or fortunes, or to discover lost or stolen goods . . . be committed to jail or to the house of correction in the town where the person belongs or is found, for a term of not more than 90 days.

New England laws typify American occult legislation: every statute builds on the premise that the occult is essentially a fraudulent business. The emphasis is *caveat emptor*.

Connecticut. 53.270. No person shall advertise, by display sign, circular or handbill or in any newspaper, periodical, magazine or other publication or by any other means, to tell fortunes or to reveal the future, to find or restore lost or stolen property, to locate oil wells, gold or silver or other ore or metal or natural product, to restore lost love, friendship or affection, to reunite or procure lovers, husbands, wives or lost relatives or friends or to give advice in business affairs or advice of any kind to others for or without pay, by means of occult or psychic powers, faculties or forces, clairvoyance, psychometry, psychology, spirits, mediumship, seership, prophecy, astrology, palmistry,

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necromancy or like crafty science, cards, talismans, charms, potions, magnetism or magnetized articles or substances, oriental mysteries or magic of any kind. No person shall obtain money or property from another by fraudulent devices and practices in the name of palmistry, card reading, astrology, seership or like crafty science or fortune telling of any kind where fraud and deceit is practiced. No person shall hold or give any public or private meetings or seance of any kind in the name of any religious body, society, cult or denomination and therein practice or permit to be practiced fraud or deception of any kind with intent to obtain from another anything of value. Any person who violates any provision of this section shall be fined not less than twenty-five nor more than one hundred dollars for each offense or imprisoned not more than six months or both. The provisions of this section shall not be construed to prevent advertising or holding any bona fide meeting of spiritualists for purposes of worship according to their faith.

In Michigan and Colorado, seers Jeane Dixon and Peter Hurkos are legally Bonnie and Clyde. Jeane Dixon is the syndicated newspaper astrologer who, much in demand in Washington, D.C., political circles, in 1956 predicted in general terms the death of President John F. Kennedy. Dixon was the official astrologer whom Nancy Reagan called upon to advise Ronald Reagan when elected governor of California in 1966 and again in 1970. Later, in the White House, Joan Quigley was Nancy Reagan's astrologer. Hurkos, whose "God-given gifts" Pope Pius XII praised, was the psychic detective who tracked the Boston Strangler, and worked on the Manson Family's Tate murders.

Michigan. 150.270. If any person shall publish by card, circular, sign, newspaper or any other means whatsoever, that he or she shall or will predict future events, the said publication may be given in evidence to sustain an indictment under this chapter. Any person whose fortune may have been told as aforesaid, shall be a competent witness against all persons charged with any violation of this chapter. Nothing contained in . . . this act shall be deemed to apply to services conducted by a duly ordained minister of any spiritualist church incorporated under the laws of the State of Michigan.

Colorado. 40.24.1. Practice of clairvoyancy—unlawful. No person shall practice or exercise the vocations or calling of clairvoyancy, palmistry, mesmerism, fortune telling, astrology, seership, or like crafty science, readings, sittings or exhibitions of a like character within the state of Colorado, and for which a fee or charge is made or accepted.

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Colorado. 40.24.2. Advertisements barred. No person shall advertise that he carries on or conducts such a vocation or calling within the state of Colorado.

Colorado. 40.24.3. Penalty. Any persons violating any of the provisions of this article shall be guilty of a misdemeanor punishable by a fine not to exceed five hundred dollars or imprisonment for a term not to exceed six months, or by both such fine and imprisonment.

Massachusetts, in the most telling about-face of American jurisprudence, legislates not so much against witchcraft as it does against the actual motivation of its own Salem trials. In seventeenth-century Massachusetts the plaintiff's motivation was frequently—exactly as in the Inquisition—simple lust for the property of the accused. In modern Massachusetts the approach is reversed, but the destination is the same: the occult can be allowed until it interferes with the rights of property owners. Like British psychic Sybil Leek in her famous fight with the landlord who evicted her because she was a witch, witches in Massachusetts must be careful not to devalue property—even through infamy, which is a kind of theft.

Massachusetts. 266.75. Whoever, by a game, device, sleight of hand, pretended fortune telling, or by any trick or other means by the use of cards or other implements or instruments, fraudulently obtains from another person property of any description shall be punished as in the case of larceny of property of like value.

Supplemented by laws against cursing God the Father, denying God the Son, and reproaching God the Holy Ghost, Trinitarian Massachusetts shies understandably away from overt proscription of anything possibly supernatural.

Pennsylvania, similar to many states in statute revision, has amalgamated all its old legislation against occult practice into neat statements allied more to Better Business Bureau legalese than to theological disputation. The Pennsylvania statutes, in fact, read as if the famous Dutch hex belt no longer exists in the very real way that Arthur Lewis chronicled it through tape-recorded interviews in his book, *Hex: A Spell-Binding Account of Murder in Pennsylvania* (1969).

Pennsylvania. 4870. Fortune telling. Whoever pretends for gain or lucre, to tell fortunes or predict future events, by cards, tokens, the inspection of the head or hands of any person, or by any one's age, or by consulting the movements of the heavenly bodies, or in any other manner, or for gain or lucre,

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pretends to effect any purpose by spells, charms, necromancy, or incantation, or advises the taking and administering of what are commonly called love powders or potions, or prepares the same to be taken or administered, or publishes by card, circular, sign, newspaper or other means that he can predict future events, or for gain or lucre, pretends to enable anyone to get or to give good luck, or to put bad luck on a person or animal, or to stop or injure the business or health of a person or shorten his life, or to give success in business, enterprise, speculation, and games of chance, or to win the affections of a person, or to make one person marry another, or to induce a person to make or alter a will, or to tell where money or other property is hidden, or to tell where to dig for treasure, or to make a person dispose of property in favor of another, is guilty of a misdemeanor, and upon conviction thereof, shall be sentenced to a term of imprisonment not exceeding one (1) year, or a fine not exceeding five hundred dollars (\$500) or both.

New York typifies the American feeling that even black witches are straight out of Halloween and Hallmark cards, and are not to be taken seriously except when they attempt to peddle fraud to the public. In the states that bother with legal notice of occultists, the accused can be guilty of no more than a class B misdemeanor as a disorderly person.

New York. 165.35. Fortune telling. A person is guilty of fortune telling when, for a fee or compensation which he directly or indirectly solicits or receives, he claims or pretends to tell fortunes, or holds himself out as being able, by claimed or pretended use of occult powers, to answer questions or give advice on personal matters or to exorcise, influence or affect evil spirits or curse, except . . . for the purpose of entertainment. . . . Fortune telling is a class B misdemeanor.

Louisiana exports artifacts of voodoo and black sorcery to the world. Yet, despite its Catholic culture, Louisiana has no state laws restricting the incoming revenues from the multimillion-dollar sales. On the other hand, Hawaii was influenced by a Puritan Christianity of the kind dramatized by James Michener in his 1959 novel *Hawaii*, which became the 1966 movie starring Julie Andrews as a prim New England missionary. Again, those always onward-marching Christian soldiers have legally stamped out many practices native to the Polynesian culture. Hollywood has twice filmed *Bird of Paradise* (1932 and 1951) because of the pagan exotica of totem and taboo. Popular culture cannot resist curses cast on stolen locks of hair and a Polynesian chief selecting his beautiful daughter as a virgin sacrifice to

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the volcano god. Once upon a time immersed in spirits, Hawaii has made it legally—but not really—impossible to get back to *mana*, or supernatural powers.

Hawaii. 772.6. Sorcery, etc.; penalty. Any person who attempts the cure of another by practice of sorcery, witchcraft, anaana, hoopiopio, hoounauna, hoomanamana, or other superstitious or deceitful methods, shall be fined not less than \$100 nor more than \$200 or imprisoned not more than six months.

Hawaii. 772.7. Fortune tellers; penalty. Any person who pretends to tell fortunes for money or other valuable consideration shall be fined not more than \$1000 or imprisoned not more than one year, or both.

Illinois, one of the more legally enlightened states, repealed its statutes against occult practices on July 28, 1961. In 1962, Illinois was the first of the states to modernize its sexual code, making homosexual acts legal. The repeal of both laws shows how closely witchcraft and sexual behavior are connected. Historically, in both instances, the laws have tended to be attempts by a few to legislate the morality of the many.

In Ohio, individual rights of morality and religious practice become even more complicated when combined with education. Some American educational institutions, such as Bowling Green State University; Brandeis, New York, and Northwestern Universities; and the Universities of Alabama and South Carolina have pioneered courses in witchcraft history and practice. However, establishing a school specifically for occult education is legally difficult in mid-America.

Ohio. 5141. The secretary of state is not authorized to accept for filing articles of incorporation for a corporation not for profit whose purpose it is to establish and conduct schools for the study of astrology and allied subjects.

Ohio, so often retrograde in progressive social thinking, has also ruled on statute 2911.16, finding that “it does not violate Art. I.7 of the Constitution of Ohio which guarantees religious freedom.”

Ohio. 2911.16. Practicing astrology, fortune telling, clairvoyancy, or palmistry. No person, not legally licensed to do so, shall represent himself to be an astrologer, fortune teller, clairvoyant, or palmister.

Whoever violates this section shall be fined not less than twenty-five nor more than one hundred dollars or imprisoned not less than thirty days nor more than three months, or both.

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Beyond all the statutes lies the barrister's admission of occulta to the courtroom. Robert Heinselman of the California Bar has written "The Effect of Superstitious Beliefs and Insane Delusions upon Competency," an article applicable to cases like that of Charles Manson.

The Manson Family, guided by its insane guru, Charles Manson, killed the pregnant movie-star wife and the unborn child of Roman Polanski, director of the 1968 film *Rosemary's Baby*. Besides stabbing Polanski's wife Sharon Tate, who had made her 1965 Hollywood debut in *Eye of the Devil*, the Manson Family slaughtered five others in the Polanski home on the night of August 9, 1969: Abigail Folger, heiress to the San Francisco coffee fortune; her lover, Voyteck Frykowski, Polish playboy and photographer; teenager Steven Parent; and famous hairstylist Jay Sebring (Thomas J. Kummer) who, the press alleged, as if the victim were somehow responsible, had leather clothes, whips, and chains stored in the trunk of his car.

Overnight—literally, as Friday night turned to that infamous Saturday, August 9—the Tate murders in Hollywood changed the way American popular culture regarded the occult. The hoopla of Halloween turned to a terror of cult and commune. In all media, suddenly, American popular culture seriously began to believe in witches, sex cults, and devil worship. By coincidence, later on that same Saturday, August 9, Disneyland—the epitome of children's popular culture—cut the opening ribbon on its scary "Haunted Mansion" ride. Critics on Friday, August 8, had grumbled that, because the mansion's white gothic architecture resembled the White House, it seemed poor taste to have a death-ride so soon after the assassination of John F. Kennedy. Before the end of opening day, August 9, a man had smuggled a gun onto the Haunted House ride and fired off a shot, just as the news media were revealing the bloody massacre up at the Polanski mansion.

Ghosts rarely show up in courtrooms, as one does in William Makepeace Thackeray's *Irish Sketchbook* (1842) to say, "Here am I that was murdered by the prisoner at the bar." Ghosts do cause occasional legal decisions. The Supreme Court of Indiana, in a family-property suit (*Craven v. Craven*, Ind. 103 N.E. 333), ruled that "a ghost which fails, for a period of 45 years, to appear and make known a will disposing of real estate in a certain manner, is guilty of laches, so that one claiming under the will cannot set up the record title against a title acquired by adverse possession."

Consequently the Craven nephew did not inherit his uncle's estate. The court ruled that the forty-five-year statute of limitations for ghosts "must

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be the law, else no title would be secure, however long it may have been occupied under a 'claim of right.'"

Similarly, charges that a person is a witch have been deemed too ridiculous to take the time of busy American courts. However, "While a charge of witchcraft is no longer libelous *per se*, the jury may find it libelous when published in a community whose members believe in witchcraft to some extent, concerning a woman whose livelihood depends upon the respect and goodwill of members of the community." This decision was handed down in the case of *Oles v. the Pittsburgh Times* (2 PA. Superior Court 130). The case concerned a newspaper article stating that a young boy was obsessed by devils through contact with an elderly woman whom the child's parents believed to be a witch.

In November 1969, in Newall, West Virginia, Frank Daminger asked damages of \$150,000 from ten neighbors who, he contended, called him "a male witch, warlock, and Devil's consort, burned a cross on his lawn, and tried to hire thugs to beat him up." One of the defendants, Thelma Franszek, countered to the jury that Daminger took her and two other women to moonlit Nessly Chapel cemetery and performed what he called a "black mass." She said he scattered salt, muttered incantations, and promised on a weathered tombstone he would "communicate with the dead." Daminger's lawyer said his client was trying to debunk the occult, but the women ran away before he could make his point. Whether horse-trainer Daminger was a "warlock" or not, the contemporary legal system obviously allowed witches at long last a courtroom role other than that of defendant.

In general, occult legislation where it exists aims more to protect society from adventurers into the occult than to repress the occult itself. Throughout history the witch has been not only *persona non grata* but psychological measure of the "zeitgeist fright-geist" of his or her times. Since legislation is one of the surest touchstones of popular feeling, the changing legal posture regarding witchcraft indicates the changing attitudes of Western culture as it widens its concepts of psychology and religion to embrace paranatural phenomena and practices. The decline of the witch laws indicates the generally decreasing attempts to legislate choice in moral, religious, and political beliefs.

No longer does the United States outlaw the *use* of witchcraft; only the *abuse* is proscribed. Washington, D.C., may be full of soothsayers, but those witches have their license to practice so long as they do not defraud. Since the 1914 case of the *United States v. Fay* (83 Fed 839), American

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witches are permitted to use the U.S. Mail for their own purposes. The U.S. Postal Service has long been a national tool of occult and erotic censorship efforts. For instance, the ban against mailing images of full frontal nudity effectively censored the content of heterosexual and homosexual publications until the U.S. Supreme Court ruled in 1969 that images of full frontal nudity were legal, thus launching the adult entertainment industry, changing the centerfolds in *Playboy*, and allowing the start-up of the modern gay press. Similarly, in 1914, the Supreme Court liberated the literature of witches, whose brochures may now be as outrageous as they like in their claims, so long as these claims are patently absurd and do not exploit desperate hope.

To be guilty of fraud through the federal mail, witches' circulars "must involve something more than absurd claims which could not appeal to a rational being." Permissible, therefore, ruled the 1914 Court, was a witch's "manifest hoax and humbug, like a proposition to take a person on a flying trip to the moon, to fit out a traveler for a submarine voyage . . . (or any such thing that) belies the . . . laws of nature (and) cannot, in the nature of things, deceive any rational being." What else have witches promised that came true? Not permissible would be a claim to cure disease. Healing places with healing waters, such as the shrine at Lourdes where the Blessed Virgin appeared to visionary Bernadette Soubirous, are very careful of claiming cures and miracles that, as they actually occur, are thoroughly researched and documented.

The state of witchery, like most popular culture, is always aggressive to the status quo, and has always been more sophisticated than the laws of its times. Essential witchcraft is about the liberation of the individual from the traditional morality and self-restraint that impede self-realization. Occultists, more individuated and isolated than politicians and popes, are easy targets for crusading lawmakers seeking dragons to slay for political, religious, or business agendas. Fighting such prejudice is the work of the very serious legislative lobby called the American Federation of Astrologers (AFA), in Washington, D.C.

**SNAPSHOT:** Headquarters American Federation of Astrologers, Washington, D. C., May 11, 1970, two tumultuous days after 150,000 demonstrators, mostly students, marched on Washington protesting the deaths of four students shot by the National Guard at Kent State University, May 4, 1970.



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Located in Library Court, a tiny mews of garages three blocks east of the U.S. Capitol building, the AFA resides in a two-story whitewashed brick office guarded by its astrologically chosen incorporation date, 4 May 1938, 11:38 A.M. E.S.T. Heaps of books, as well as a friendly German Shepherd sleeping near the door of the hectograph room, make the office seem a cozy enterprise. Actually, the AFA is the world's largest astrological membership and accreditation association. It is also a small publishing house whose brochures and books are neatly displayed. Titles of pamphlets include "Aims and Objectives," "Codes of Ethics," and "Applications for Membership," the cost of which is \$15.00.

The AFA spokesperson, a tad dismayed at the hippie popularization of astrology, is weary of the uninitiated adventurers who call out of "like, you know, *curiosity*." He wishes that the Broadway musical *Hair* (1967, off-Broadway; 1969, Broadway) had never announced "The Dawning of the Age of Aquarius." He recommends *Astrology* (1964) by Louis MacNeice as the best history of the subject, and *A to Z Horoscope Maker and Delineator: The #1 Astrology Text in the World* (1910) by Llewellyn George (1876–1954) as the astrological bible. He explains that in 1901 Llewellyn George established his Llewellyn Publications Company as well as the Portland School of Astrology in Oregon, where he separated the science of astrology from magic and witchcraft, setting the tone for the AFA. As a publisher, the AFA has a long tradition of producing historical books, such as *The Five Books of Manilius* (London, 1697; transcribed and published by the AFA in 1953), as well as contemporary books such as *The Astrologer's Guide* by Guido Bonatus and Jerome Cardan, and *The Textbook of Astrology* by Alfred John Pearce (both 1970). Once callers have studied some basic books, the AFA's Astrology Liberation Front can recruit them into its purpose-driven lobbying with both legislative groups and mass media.

Then, as now, the AFA aims to unite astrologers and local astrological organizations into a standard system of study and practice for their own protection, to encourage students of astrology, and to clarify astrology as a science. The AFA proposes to accomplish its objectives by:

- a. Establishing a definite Code of Ethics to be subscribed to and practiced, particularly by professional astrologers and teachers, and to use every means at its disposal to eliminate the charlatan and faker.
- b. Establishing standards of practice in accordance with the Code of Ethics and by securing the enactment of legislation which will require these

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standards, thus protecting both the public and the ethical astrologer, and bringing legal recognition to astrology as a science.

- c. Carrying on a public educational program as to the value of astrology as a means to a fuller and richer life.
- d. Conducting scientific research into astrological problems, encouraging and assisting scientists in other fields of knowledge to honestly and conscientiously investigate the claims of astrology and publicize their findings. This work has already started and a central depository has been established for former and contemporary astrological writings at the nation's capital, Washington, D.C.

Such militancy is not confined to the AFA. The revolutionary 1960s, particularly the founding of the Jewish Defense League by Meir Kahane in 1968, inspired many liberation movements to stand up for themselves. The Occult Liberation Front has linked itself to various popular movements, a phenomenon that prior-generation witches like seer Sybil Leek never predicted. Witchcraft and the new liberal, in fact, hardly seem strange bedfellows. Revolution grows from the oppressed minority, from the subculture caught outside the established power structure. At Salem, it was the Caribbean outsider Tituba—the black woman in a white community—who was blamed for the colony's woes. The Devil, himself defined biblically as an outsider, has always provided Christians with a convenient scapegoat to blame for their own sins. Witches, their image cast in the Devil's image by *Malleus Maleficarum*, have always found—like Jews and homosexuals—their ostracism to be constant. Their persecution rests on a premise of establishment fear: coming from outside the pale, the witch has knowledge (and consequently power) that those conditioned within the establishment can never have to wield against that very establishment.

SNAPSHOT: Gay Witch Leo Louis Martello (1931–2000), New York, 1972.

Professional Manhattan mystic Dr. Leo Louis Martello, who calls himself “The Gay Witch,” has surfaced in the mainstream media through his popular books: *How to Prevent Psychic Blackmail* (1966); *It's Written in the Cards* (1968); *The Weird Ways of Witchcraft* (1969); *Black Magic, Satanism, and Voodoo* (1971); and *Witchcraft: The Old Religion* (1973). Martello is familiar to television audiences from his frequent appearances on popular [1970s] talk shows hosted by Allan Burke, Mike Douglas, Gene Rayburn, and David Susskind. Born a Catholic in 1931, he exited the Catholic Church and founded the American Hypnotism Academy in New York in

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1950, when he was only nineteen. Bearded and hip, Dr. Martello is both a “witch lib” and a “gay lib” activist who was one of the founders of the Gay Activists Alliance of New York (GAA) in 1970.<sup>5</sup> Martello uses witchcraft to introduce and interpret his sexual preferences to a mainstream culture that frowns equally on witchcraft and homosexuality.

Although he speaks respectfully of Anton LaVey’s Church of Satan, Dr. Martello claims to be neither a white-magic nor a black-magic sorcerer. He follows the hereditary line of his grandmother, who was a Sicilian witch, or *strega*. Like her, he is an Old Religionist. In his book *Witchcraft: The Old Religion* (1973), he defines witchcraft as the underground religion of outsiders whose rituals of sex are sacred.

As pioneer and militant occultist, in 1968 Martello wrote his famous *Witch Manifesto*, demanding \$500 million in damages from the Catholic Church and \$100 million in reparations from the city of Salem, Massachusetts. Further demands were for the repeal of the remaining laws against witchcraft, and for a National Witches Day Parade similar to Saint Patrick’s Day parades. On Halloween, 1970, with the support of the American Civil Liberties Union, he created and hosted a “Witch-In” in New York’s Central Park, forming one of the first public magical “faery circles,” which drew more than a thousand people. The Witch-In was filmed as a documentary by the production group then known as Global Village. He also founded the Witches Anti-Defamation League, one of the first pagan civil rights organizations.

“The 1964 Civil Rights Act,” Martello claims, “can be the basis for the establishment of Witchcraft Temples. If convents can have tax free status, so can covens, from which the former derived their name. Witchcraft seminaries are not constitutionally obliged to follow the same pattern as Christian theology schools. Witches, recognized by their own covens, their work, their beliefs, are entitled to the same privileges as other priests and ministers.”<sup>6</sup>

Martello’s New York activist coven, balancing the gender power of male and female, intends to use witchcraft as a form of guerrilla theater and psychic warfare in order to liberate witches as human beings. “A witch,” Martello maintains, “is a human being subject to the same trials and tribulations as anyone else. The one difference is the witch’s capacity to adjust, to use mind power, and to right wrongs. *Witch* comes from the Anglo-Saxon *Wicca* meaning *wise*. All witches were innate psychologists long before the word ever existed. It’s the ability to penetrate the surface to detect subtleties.”<sup>7</sup>

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Martello's will to power, self-consciousness, and self-help is optimistically American. He follows Ralph Waldo Emerson, the transcendentalist guru, who taught self-reliance and personal divinity. Martello makes the Old Religion seem akin to Yankee ingenuity. "In the Old Religion of witchcraft which identifies with nature and with reason," he notes, "power comes from self-mastery. A witch controls his own Wheel of Fortune. He is not a creature of fate or luck or destiny. He directs his Destiny. He uses the Fates. He makes his own Fortune."<sup>8</sup> Witches stand next to Norman Vincent Peale, author of *The Power of Positive Thinking* (1952), and Mary Baker Eddy, the founder of the Christian Science movement and its philosophy of self-help.

The new exorcism is not against witches; the new exorcism comes from witches who themselves cast out pessimism and infirmities from the human condition.

Louise Huebner, the "official witch of Los Angeles County," reigning from 1968 on through the millennium, promises health and wealth in her *Power through Witchcraft* (1969). Three titles of Alfred Canton spell their own ritual exorcism: *Unitrol: The Healing Magic of the Mind* (1963), *How to Heal Yourself* (1964), and *Ridding Yourself of Psychosomatic Health Wreckers* (1965). To negotiate through the dangers in the underworld of magic, Dion Fortune (real name: Violet Firth) authored *Psychic Self-Defense* (1965). A militant gender separatist on the offensive, Ms. Fortune wrote *Winged Bull* (1971) to portray her nemesis, Aleister Crowley, as a bisexual villain ambivalent about gender. Fortune was a Sapphic witch in search of a utopian matriarchy featuring a dominant goddess correcting, of course, the misfortunes of Ms. Fortune herself. She preferred the Wicca of Gerald Gardner because Gardner emphasized the role of the Goddess, which made a High Priestess essential. The library of occult books grows larger daily as people seek self-help solutions to problems unanswered by religious institutions.

Witch Power, because it develops natural abilities, has always helped humans evolve toward social improvement. Leo Louis Martello views history with a cool that accounts for his enormous popularity in the hip underground, as well as in the ranks of gay liberationists who have followed radical activist Harry Hay (1912–2002). In his writing, Martello referenced the Mattachine Society, a virtually "secret network of homosexuals" founded by Hay in Los Angeles in 1951. The biography of Harry Hay, the "Father of the Radical Faeries," is *The Trouble with Harry Hay* (1990), written by Stuart Timmons, who popped his title off Alfred Hitchcock's classic film *The Trouble With Harry* (1955). Former Catholic Martello was part of the 1960s surge in gay spirituality that, born in witchcraft

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THE MEDIUM AS MEDIUM

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and issues of masculinity, emerged as the pagan Gay Faerie movement founded by former Catholic Harry Hay with Don Kilhefner in 1979. In the way that Harry Hay invented a totally new identity for gays as “a distinct minority of outsiders” exactly like African Americans and women, Martello defined radical “gay witchcraft” as a distinct entity with an essence equal to heterosexual wicca and witchcraft. Their playing the “gay card” of gay identity changed everything in American culture’s march toward equal civil rights, including gay marriage.

Actually, Richard Feiherr von Krafft-Ebing invented the word *homosexual* in 1893 so that he could analyze sexual “outsiders” for what he was the first to claim was not simply behavior, but an indelible part of personality. U.S. military policy, invoking Krafft-Ebing, confirmed this outsider personality: in 1940 the military stopped punishing soldiers for homosexual *acts* and began discharging them for *being* homosexual. Such personalizing of discrimination—by definition against a person’s true self—was actually an upgrade in the social and legal evolution of gay identity, “grateful” at that time for even backhanded recognition.

While Martello had trouble with the New York Police Department, the radical Harry Hay, as double outsider (both gay and communist), in 1951 was called before the U.S. Senate’s House Un-America Activities Committee (HUAC) because he demanded the repeal of antigay laws. Editor Marvin Cutler published some of Hay’s writing as well as information about the founding of the Mattachine Society in his book *Homosexuals Today* (1956), which followed hot on the heels of Gerald Gardner’s *Witchcraft Today* (1954). The secret society of homosexuality is important because it mirrors the secret societies of both mainstream religion and the pagan occult, and is often the unspoken soul of both insofar as so many priests, ministers, and practitioners are, at heart, homosexual, which means they are born open to psychic and religious impulses.

The Mattachine Society’s name comes from the Italian word *mattachino*: a court jester who dares to tell the truth to the king. When in the 1950s Harry Hay tried to tell the truth, the gay truth, and nothing but the gay truth to the HUAC, the senators dismissed him as irrelevant because he came off more pink (homosexual) than red (communist). According to Martello, it was Harry Hay, among others during the 1960s counter-culture rise of hippie consciousness, who began expressing a new idea about the visionary value of the separate consciousness of “radical faeries.” This was a compliment generally to the consciousness-raising of the GAA, and specifically to activist Martello who had already by 1968 advanced the

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idea of radical gay Wicca in two of his books, *Witchcraft: The Old Religion* and *The Witch Manifesto*. Typically, radicals in the 1960s and 1970s have taken terms of aspersion thrown at them and turned those negative words positive, as in the case of the epithet *fairy*. In gay culture, the mattachine jester with powdered face and outrageous clothes came out beyond “radical faery” into the comic, drag, and benevolent burlesque of the Sisters of Perpetual Indulgence, founded in San Francisco and perpetually threatened with lawsuits by the Catholic Church, which claims some kind of trademark on “nuns.”

Folklore fairies easily came to be pop-culture gays and drags. With the exodus from Ireland during the famed Potato Famine of the 1840s, Irish immigrants brought to the United States from their pagan-basted Christian culture their celebration of Halloween, the Celtic New Year. The introduction of this Celtic feast of Samhain has as a holiday become one of the best loved (by gay men and lesbians) and most feared (by born-again fundamentalists) in the American calendar of pop culture feasts.

All gussied up with fairy dust, Halloween has never been revealed more romantically or fearfully than through the eyes of the Irish-American actress Margaret O’Brien in *Meet Me in St. Louis* (1944). This classic MGM musical comedy is one of nostalgic perfection infused with the gay sensibility of director Vincente Minnelli and the star, his wife, the gay icon Judy Garland. Minnelli anchored his notion of Halloween on seven-year-old O’Brien, who had “the map of Ireland on her face.” Cross-dressed as a hobo boy, O’Brien charged out bravely into a Halloween of tricks and treats, scary neighbors, haunted houses, and bonfires. The enormity of the night soon sent her running home crying. Minnelli said he intended his Halloween *mise en scène* to invade the repressed unconscious of the audience. Minnelli’s young actress hit a pop-culture nerve. She was innocence in search of mischief. She was every girlchild growing up pagan on the Irish heath. She channeled so much primal power, such wizened pathos, into her performance that she was awarded a special Academy Award as an outstanding child actress. This gay, Irish notion coming out of Samhain is not everything about all fairies, but it is a distinct thread through the Celtic fairy realm that leads to the changeling underground of American pop culture, where gay fairies continue to evolve from traditional to radical.

In Celtic lore, where time is cyclical, the two major fairy feasts are May Day (Beltane) and Halloween (Samhain), when fairies come from their underground mounds, called *Sidhe*, to celebrate the natural world of spirit, of unbridled eros, and of imagination. On ancient pagan Halloween—a

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trickster feast— men dressed as women, and women as men; some dressed as animals, and others wore masks and swept the paths clear with brooms. They went knocking door-to-door in order to confuse the fairy spirits on the night when the border between the shadow world separating the dead and the living was so at its thinnest that the fairies could escort the dead, who had come back to look into their old haunts. In 1518, Johannes de Tabia identified as witches the Mascaræ, who blackened their faces to become the blind man of conjure rituals, which for the Mascaræ consisted of dancing to ecstasy and drinking henbane to cause visions. The Mascaræ enter popular culture in the words *mask*, *mascara*, and *masquerade*.

In Irish lore, fairies were originally the Tuatha de Danaan, the supernatural warrior people of the goddess Dana, who first conquered the Firbolgs, the original people of Eire. In turn, the fairy Tuatha were conquered and driven underground from where they emerged as the wee folk, leprechauns, and banshees to live mischievously alongside humans who ambivalently loved and feared the “fair folk.” Fairies had “glamour” or “enchantment,” which is the ability to turn one thing into another, and the inability to leave well enough alone, always going too far. To protect themselves from fairy mischief, people nailed horseshoes over doors, carved faces in pumpkins, hung wreaths of dried pansies in the closets, and sprinkled rooms with urine to scare off fairies too fastidious for human soil. To attract fairies and their angelic favor, women, as a sign of their trust in “healing fairies,” hung hollyhock in their closets to prevent miscarriage, put shepherd’s purse under their beds to avoid hemorrhage, and tucked yarrow in their pillows to tighten the uterus and cause contractions to bring down the afterbirth. Like witches and magicians, homosexuals get most of their power granted from the straight world, which fears their fairy evil eye.

The “fair folk” were so powerful, and so respected for both good deeds and mischief, that humans thought it was bad luck to call the Tuatha de Danaan or the Sidhe by their actual names, so they shortened “fair folk” to *fairy*. (Ancient Jews likewise would not say the name of Yahweh.) In modern times, the invented words *homosexual* and *gay* actually follow in time the traditional and legitimate term *fairy*. Then as now people thought they had to be careful of their attraction to fairies, because too much time spent with the “fair folk” meant a person could get a “fairy stroke” and become too all-knowing to speak straight, or act straight—that is, simply, without “glamour.”

Irish hags, the women who most interacted with fairies, were women

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who interpreted that the “wise blood” of menstruation meant the spirit of the Goddess was in them. These hags joined the Danaan Sidhe in their pursuits of hunting and fighting, as well as in the dancing, music, and cruising about in finery beloved by all fairies. In modern culture, as the word *fairy* has evolved from simple Celtic identity to slur to badge of pride, so has the rhyming term *fag hag* inched toward acceptability.

*Chasing Danny Boy: Powerful Stories of Celtic Eros* (2000), the first international anthology of gay Irish fiction, has its title story set on the Summer Solstice and Midsummer’s Eve. The story is a homosexual retelling of the traditional Irish myth of Dermid (Dearmid) and Grania, as once collected by Lady Augusta Gregory in her *Complete Irish Mythology* (1902), with a preface by W. B. Yeats (of the Order of the Golden Dawn). Dermid and Grania are the Celtic Romeo and Juliet who must overcome, and then positively use, the tidal pull of seductive fairies and benevolent fag hags who help them become a heterosexual couple united under the white magic veil of the seven Bridal Sisters. Dermid’s adolescent rock group dare go by the ancient name Tuatha de Danaan, and their fairy energies, conjured by eros, involve music, fighting, priapism, changing sexual identity, and shape-shifting with drugs that take them to the underworld of the “Other World.”

Radical witches and radical faeries operate off the word *radical*, which comes from the Latin, *radix*, which means “root.” Radicals of whatever type are actually people trying to live at the root of things. Radical witches and radical faeries, who are an evolving identity step beyond standard gay fairies, come in as many denominations as Protestants. They may be druids, or they may be followers of the Old Religion of Wicca, and they might practice either white or black magic.

Gay witch Martello, acknowledging the radical visionary value of straight and gay women, has written,

In the Middle Ages the *witch* was the only truly liberated woman. All others were forced into roles as wife, mother, mistress, nun, etc. The witch was usually single and she had sex with whom she pleased. She was respected, envied, feared, and somewhat held in awe. But because she was anti-establishment, she represented a threat to male chauvinists. Her independent free spirit prevented them from having any real hold on her.

The female witch was the first suffragette, the forerunner of today’s Women’s Liberation Front, and the Women’s International Terrorist Corps from Hell (W.I.T.C.H.). The latter are *political witches* using street and guerrilla theater, as have the Hippies, the Yippies, the Crazies, and many



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other radical groups. Combining the profound, the profane and the put-on, modern political witches are using the same techniques [as] the Medieval Mattachines (who were court jesters who cleverly told the truth in disguised, play-acting form. . .). This technique is effective because it uses other people's ammunition against them. For centuries the church and society have ruled by guilt and fear. One of their chief weapons was sex. Today modern witches are using liberated sex as a hex to "blow the minds" of the Establishment. Revolutionary witches can properly be called WITCHES (*Wit* plus *Che*, from Che Guevara).<sup>10</sup>

At the First Washington Peace March in October 1967, Abbie Hoffman's yippie legions made a match: "Pentagram *versus* Pentagon." They formed a magic circle around the Pentagon in order to levitate the Pentagon building and exorcise its demons. Their famous attempt, however much a put-on, affirmed the enormous popularity of the occult in the guerilla theater of the new politics. The second American revolution calls together different minorities, and includes their excluded bodies, hearts, and minds through meditation, astrology, ritual gatherings, drum circles, drug mysticism, and music-induced trances. For centuries, witches have been the artificial niggers, the artificial Jews, the artificial radicals because the Christian power structure has cast them as the ultimate outsiders.

A premise explaining popular bigotry is that the lowest class of the "overculture" hates the outsider (for example, immigrants) because it feels the outsider threatens to enter the overculture and surpass the lowest class, proving that the lowest class is indeed the bottom it always feared it was. Consequently, blue-collar whites voted for George Wallace for president in 1968 to keep African Americans out of industrial management. New York construction workers beat up student intellectuals who pointed out that the hard-hat workers were dupes of the military-industrial complex. The lowest classes of the overculture are always uneasy riders in every rising subculture.

James Baldwin knew a thing or two about subcultures. His message, in his book of essays *The Fire Next Time* (1963), can be summed up as, "To affirm you're not the bottom, you've got to point out by pecking order who the bottom is." A black American homosexual who escaped from the United States to France, Baldwin wrote about outsiders in his book of essays *Nobody Knows My Name* (1961), in his drama *Blues for Mister Charlie* (1964), and in his shockingly frank homosexual novel *Giovanni's Room*, which was published in 1956, shortly before Tennessee Williams's *Suddenly*

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*Last Summer* (1958) dared dramatize one homosexual, two female witches, and cannibalism of the queer outsider eaten alive by the underclass.

Racism and witchcraft have been of a piece since Christianity, in epistles by Saint Paul and in diatribes by Martin Luther, named the Jew as a demonic outsider who in medieval times was accused of causing the plague of the Black Death by poisoning the wells of Europe. In his 1965 book *The Devil and the Jews: The Medieval Conception of the Jew and Its Relation to Modern Anti-Semitism*, Joshua Trachtenberg prepared a composite portrait that “though lacking a single allusion to the Jews . . . is as descriptive of the medieval conception of the Jew as of the heretic and sorcerer and witch it actually delineates. . . . The ‘demonic’ Jew was the product of a transference *in toto* of a prevailing corpus of belief concerning one hated and hunted class in European society to another whose conspicuous independence placed it in a similar category.”<sup>11</sup> Rabbi Trachtenberg meant that when reading about *witches*, *heretics*, *homosexuals*, or *Jews*, all four words become synonyms, because all outsiders were treated the same by the established culture of church and state.

History has taught Jews, witches, women, and homosexuals that exclusion leads to elimination, which leads to extermination. While Adolf Hitler, who was no stranger to the occult, was creating the Third Reich in the 1930s, Rabbi Trachtenberg was writing the seminal book *Jewish Magic and Superstition: A Study in Folk Magic* (1939). More details than overview have come to light regarding Hitler’s use of occult symbolism and philosophy: for instance, Aryan superiority based on an ancient society of elite warriors as expressed by the Thule Society. Hitler the artist turned the legs of the ancient swastika to the *left*, which, in magic, is a sign of turning *sinister*, to *evil*, so the swastika becomes, with its axis in Berlin, a moving circular scythe with four blades mowing down territory in a wide magic circle being cut *widdershins*—counterclockwise.

Although Hitler, whose Nazi propaganda accused the Jews of practicing witchcraft, later publicly turned against anything occult, early on he was trained as a public speaker and greatly influenced by his tutor, Dietrich Eckart, who was an anti-Semitic publisher and leader of the occult Thule Society. For all that, it is odd—in the precise way that the hidden core of magic is always odd—that in an American popular culture always looking for a new documentary or dramatic angle on history, no one has, on page, stage, or screen, ever delved into the story and particulars of the actual 1930s struggle of overt “Nazi Magic” *versus* overt “Jewish Magic.”

In 1966, Bernard Malamud won the National Book Award and the

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Pulitzer Prize for his novel, *The Fixer*. The book became the 1968 film scripted by the famous Dalton Trumbo, who as a member of the Hollywood Ten (who were mostly all Jews) had suffered during the inquisition of the communist witch hunts of Senator Joseph McCarthy in 1951. *The Fixer*, based on a real incident, depicts a Jewish handyman—a fixer—accused of the ritual murder of a young Christian boy whose blood is drained for some imagined Passover celebration. Jews, according to malignant legend, murder Christian children as a way of continuing to kill Christ. This never-ending blood libel against Jews, resurrected by Mel Gibson's film *The Passion of the Christ* (2004), is typical of modern prejudice against all cult and all outsiders who must continually try to prove their innocence, and therefore their right to exist, against the most bizarre accusations. It has not been historically helpful that the first mention of witches' sabbaths in the eleventh century used the words *sabbath* and *synagogue* interchangeably as synonyms.<sup>12</sup>

In 1897, for instance, the controversial *Protocols of the Elders* first surfaced. The *Protocols* claimed that Jews were working a Satanic pan-national master plan to take over the Christian world. Repeatedly discounted as a slanderous forgery written by anti-Semitic authors, *Protocols* keeps resurfacing among right-wing groups eager to profile whoever is their outsider. To calculate *Protocols*' universally applicable absurdity, for the word *Jew*, again substitute the words *witch*, *Satanist*, *homosexual*, or *woman*.

The increasingly vociferous independence of women, African Americans, Native Americans, homosexuals, druggies, students, and witches—all in league with the American Civil Liberties Union—has shocked the American middle class. Attacked for the first time in its history, middle America, having rooted out Jews who were Communists in the 1940s and 1950s, seeks to continue to eliminate anyone who seems to need reporting to some kind of House Un-American Activities Committee. The black woman Tituba, the Jewish fixer, and the popular witch are all pagans, heathens, fairies, and weird folk who all live “outside the pale” of Saint Augustine's urbane City of God. The forest (the *weir*) is the place of the suspicious outsider, of the *weird folk* and the *werewolf*. “Country hill folk,” “city ghetto folk,” “witch folk,” and “queer folk,” because their ways are not mainstream, are all outsiders come to ruin the law and order of the white Anglo-Saxon Protestant God's established city as biblically defined in the Colonial-American literature of fire-and-brimstone sermons. So when “Sinners” as famously threatened by Jonathan Edwards in 1741, are caught “in the Hands of an Angry God,” they need the Devil as a scapegoat to blame for their sin.

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Why else would American southern-gothic novelist Flannery O'Connor state so dramatically the fears of her own Catholic religion in *The Violent Bear It Away* (1960)? In that novella, the hitchhiking protagonist Tarwater is drugged and raped by a traveling salesman who wears a lavender neckerchief. Tarwater, a religious boy, should have known the color code that *lavender* indicates *homosexual*, and *salesman* denotes a traveling *outsider*. His should have been no surprise when he regained consciousness. After all, in O'Connor's southern gothic world, a queer pusher from the outside can be none other than the Devil himself. In precisely this way, Middle America is afraid that it will be drugged by hippies putting LSD in the water supply, or raped by Satanists on motorcycles, or murdered by cultists like Charles Manson. When one knows that a woman who has the spirit of the Goddess in her has "wise blood," then O'Connor's novel, menstrationally titled *Wise Blood* (1952) takes on a new level of meaning. She echoes Emily Dickinson, who wrote that a person didn't have to be a house to be haunted.

Like the chicken and the egg, witchery's connection with drugs is legendary from the brewing of potions to the rubbing of ointments that give the sensation of flying.

British poet Thom Gunn (1929–2004), interviewed in 1970 while on a national reading tour, said, "The traditional witch's trip by broomstick was probably a mere phallic high on something like LSD. All their potions were simply primitive gestures at medicine. Witches quite obviously were the first pharmacists."<sup>13</sup>

Having taught previously at Princeton University, Stanford University, and the University of California at Berkeley, Thom Gunn may provide an insight into the occult, drug, and sex scene in San Francisco as much as into the traditional craft where secret *nostrum* vendors of potions—that is, drugs—have long been the norm. Thom Gunn's poetry is known in the mainstream of world literature as well as in the "gaystream" of masculine literature for his shaman's insight into the leather psyche, ranging from *The Sense of Movement* (1959) to *Touch* (1968) to *Moly, and My Sad Captains* (1971).

As the 1950s Beat scene of San Francisco grew into the 1960s hippie scene and then into 1970s gay liberation, art and sex and magic and drugs combined as never before in American popular culture. These real facts are more than right-wing fundamentalist fears. As sure as Benjamin Franklin was a member of the Hellfire Club, American politicians are constantly rumored to be members of secret societies and practitioners of Satanic

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rituals—for instance, in the all-male Bohemian Club, founded in San Francisco in 1872. Every Midsummer’s Eve in the redwoods north of the Golden Gate Bridge, the rich and powerful meet at the Bohemian Grove to take over the world—which, ironically, is already their oyster. The Bohemian Grove is located in Monte Rio, California, which is part of Guerneville, the gayest resort west of Provincetown, Massachusetts. The rumor in San Francisco, leaked by the gay waiters serving at the Bohemian Club and the Bohemian Grove, is that after his election as governor of California, Ronald Reagan, on the advice of Nancy Reagan’s astrologer, sacrificed a goat at the Bohemian Grove so that he would not be assassinated while in office.

American artists also stand accused of secret agendas. After years underground, occult-inspired art has dared rear its head. Religion has long inspired art; so has the occult. Since the 1960s, artists in music, film, and theater have openly injected into mass media the civil disobedience of the first rebel, Satan; the magic rituals of witchcraft; the drugs and wisdom of Wicca; the sexual liberation of cult; and the erotic imagery of the occult.

Some artists, rock stars, and filmmakers are deadly serious. Some are merely toying with a fad. But it’s no wonder that religionists are frightened by what they see boiling to the surface of America’s popular youth culture. Fright is the point of this new age of the witch, where, as in act 1, scene 1 of Shakespeare’s *Macbeth*, the three witches chant revenge: “Fair is foul, and foul is fair.” As religionists use the Bible as a gun to frighten nonconformists, so do those same outsiders sometimes use witchcraft as a weapon of revenge to terrify Bible-thumpers.

It is, of course, only a “born-again urban legend” that the queer eye can be an evil eye. For instance, is there really any gay cause and effect when the Bible Belt, where homosexuality is most proscribed by law and religion, is repeatedly hit by hurricanes, tidal waves, floods, drought, and killer bees? Concordantly, fundamentalism mongers who believe in a provident God dipping his hand into human affairs go on television and specifically blame homosexuals, ACLU Jews, and free-choice women as the cause of evil such as the September 11, 2001, terrorist attacks. Within seventy-two hours, on September 14, 2001, Protestant preachers Jerry Falwell and Pat Robertson, sounding like Little Sir Echoes of *Malleau Malficarum* authors Jacob Sprenger and Heinrich Kramer, appeared on Robertson’s *700 Club* TV show to discuss the attacks on the Twin Towers of the City of God—the City, actually, of their “Angry God” straight out of Jonathan Edwards. Stereotype became archetype as Falwell pointed his finger the way society has always pointed at the witch.

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“Throwing God out . . . of the federal court system . . . The abortionists have got to bear some burden for this [attack] because God will not be mocked. And when we destroy 40 million little innocent babies, *we make God mad.* [Emphasis added]

The pagans and the abortionists and the feminists and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People for the American Way—all of them who have tried to secularize America,” Falwell continued, “I point the finger in their face and say ‘you helped this [terrorist attack] happen.’”

“Well, I totally concur,” responded Robertson<sup>14</sup>

In the history of witchcraft, this is a modern replay of medieval villagers accusing women of killing babies, Jews of causing plagues, and Gypsies of poisoning well. Knaves—very like Falwell and Robertson—with their torches and pitchforks have always been the ignorant hotheads leading the mob up the hill to storm Frankenstein’s castle.

Churches cast out demons; covens summon demons. What gullible person, required by religious dogma to believe that evil spirits actually exist, wouldn’t run when someone cocks a left eyebrow, raises a hand in a wizard-like gesture, and intones,

Evil Spirits from all around,  
walk upon this human ground.  
Because they utter words of hate,  
let them suffer a terrible fate.

Legendary filmmaker Kenneth Anger, in San Francisco, Los Angeles, and London, mixed sex with the drugs and magic of Aleister Crowley in his classic underground films of the “Magick Lantern Cycle” titled *Scorpio Rising* (1964), *Invocation of My Demon Brother* (1969), and *Lucifer Rising* (1969). Shot at the turbulent end of the 1960s, *Lucifer Rising* starred Anton LaVey, high priest of the Church of Satan, and Bobby Beausoleil, reportedly Anger’s lover, and definitely a member of the Manson Family, who was sentenced to life in prison for murder. A disciple of Aleister Crowley, guru Anger said his idea of filmmaking was casting a spell using *chaos* and *eros*.<sup>15</sup>

Aleister Crowley, besides his draft synopses for six articles on drugs, told all in his alcohol-and-heroin confessional, *Diary of a Drug Fiend* (1922). Aldous Huxley, turned on by his research for *The Devils of Loudun*, swallowed hallucinogenics in the 1950s and wrote about it in *The Doors of*

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*Perception and Heaven and Hell* (1954). Because of this Huxley title, pouty rock star Jim Morrison named his group the Doors. The Beatles paid both Crowley and Huxley homage by including images of them on the cover of *Sergeant Pepper's Lonely Hearts Club Band* (1967). Was it coincidence that *Sergeant Pepper*, released exactly twenty years after the death of Aleister Crowley, opened its lyrics by referencing the “twenty years ago today” when Sergeant Pepper—a stunt double for Crowley?—“taught the band to play”?

Also in 1967, immediately before Anger included footage of them in *Invocations of My Demon Brother*, the Rolling Stones released the album *Their Satanic Majesties Request*. Mick Jagger composed the synthesizer score for Anger's *Demon Brother*, as well as taped sounds for *Lucifer Rising*. Upon the arrest of Mick Jagger and Keith Richard on drug charges, sixty British pop-culture personalities, including the Beatles, took out a full-page ad in the London *Times*, July 24, 1967, protesting the marijuana laws. The advertisement was “officially” signed by an organization called the Society of Mental Awareness, or, SOMA, from Aldous Huxley's euphoric drug in *Brave New World*. Stanley Kubrick used Huxley's drugged “vision quest” in the spacey last act of *2001: A Space Odyssey* (1968). Huxley, of course, never saw the movie; he had died five years earlier, on November 22, 1963—the same day John F. Kennedy was assassinated. Huxley, writing about Shakespeare and religion, noted that Shakespeare, tempering himself with common sense, believed sorcery between humans and devils existed, and that magic did indeed work—albeit unreliably—because magicians, witches, and sorcerers are as fallible and foolish as all other humans. In Huxley's genius notion, people who fear witches can find some solace. No witch has any more power over a person than that person allows.

While such a bibliography of witchcraft, sex, and drugs will forever be a growing library, America's leading Satanist, Anton LaVey, has noted that drugs are escapist and contrary to the realistic values of the Church of Satan because they cloud the ability to exercise choice.

Even on the comic side of family entertainment, witchcraft and drugs have entered pop culture. Jerry Herman's twenty-five-minute film, *The Winter of the Witch*, is a contemporary child's fable about a witch (Hermione Gingold) who haunts a house owned by a boy and his mother. The witch confides to the boy that witches don't get the respect they used to. To prove her own powers, the witch whips up some “Alice B. Toklas” hashish pancakes. So turned-on are the boy and his mother that they open a restaurant, and with typical “head” fervor try to convert the rest of their

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straight neighborhood to a constant high. *Parents* magazine commissioned and distributed this 1969 film. This theme repeats in other films such as *Babette's Feast* (1987) and *Chocolat* (2000). Stéphane Audrun as Babette, the heroine of Isak Dinesen's adapted short story (1949), cooks with ingredients so epicurean and esoteric her Puritan guests fear she's preparing a witch's Sabbath. In *Chocolat*, Juliet Binoche, costumed as a mysterious high-fashion outsider dressed in scarlet, comes to town, opens up a show, and whips up secret recipes that magically and sensually transform the locals' cold hearts. The witch as "cook" always alters states of consciousness.

Marijuana, acid, and mescaline do not a warlock make—except perhaps in Los Angeles, where the appearance passes for the reality. When East Coast newspapers termed Charles Manson an occultist, it was not a true witch they were meaning. *Occult* was used as an innuendo code word for *drugs*. An opium den frequented by drug users is not the same as a coven of witches.

A Hollywood starlet interviewed by Tom Burke in *Esquire* magazine's pop-sational occult issue (March 1970) admitted the "witches" she knew were acid-freak poseurs in the occult. Bonafide witches, she said, "loathe publicity. And they're about as sinister as Donald Duck. They've always been here. They're nice, harmless people who got disillusioned with churches and started reading the *Book of the Dead* at home. And *none* of them are heads! They get their kicks from *prescribed* ritual—spreading rings of salt. . . . Acid freaks *make up their own rituals* as they go along. That's their danger."

Historically, however, witches have been purveyors as well as users of drugs. Long before a big-bucks corporation invented priapic Viagra, the aphrodisiac Spanish Fly was the sole knowledge of the witch, as were aconite (wolfbane), belladonna, poppy, and castor oil. "Tannis root," popularized by *Rosemary's Baby*, was sold at the 1969 Detroit County Fair; but "tannis root" seems, with literary convenience, to have been *Rosemary's* author Ira Levin's purely phonetic invention from the word *Satanas*. Dorothy Jacob, author of *A Witch's Guide to Gardening*, wrote in *Popular Gardening Magazine* (December 1965) that "what the physician prescribed to cure, the witch administered to kill. The difference lay in the strength of the dose and the occasion." Obviously all witches worthy of the name had their own herbarium. The witch in *Romeo and Juliet*, disguised as the priestly Friar Tuck, works his white magic through concoctions from his own garden apothecary that has nothing to do with Catholicism. Parsley was sowed on Good Friday for use in abortions; knotweed was the polygonum



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used to stunt a child's growth to make him into a dwarf; and hemp, needless to say, was marijuana.

Contemporary witches, according to the *Washington Post*, anger Columbia University anthropologist Michael Harner when they overanxiously disavow any use of drugs. "Their witchcraft," he said, "is no more than a ritualistic survival, without the subjective experience that comes from the hallucinogenic trance state." In short, he maintains, witchcraft requires drugs.

As interest in witchcraft spread across America in the wake of the Manson Family's Tate murders, the *Washington Post/Potomac*, May 10, 1970, reported: "Early witches were familiar with drugs and, from time to time, scholars claim to have discovered the original recipe. Erich Will Peuckert, a philologist at the University of Goettingen, revealed in a 1960 interview that he had created an ointment from ingredients recorded in a 16th-century work, *Matica Naturis*. The recipe included thorn apple, belladonna, parsley, and fat of an unbaptized infant. Peuckert explained that he successfully substituted supermarket lard for the last ingredient. The professor and a friend rubbed their bodies with the salve, fell into a 20-hour trance and described visions of a witches' sabbath that, 400 years ago, would have led them speedily to the stake."

When witches were not causing health, illness, or hallucination, they were receiving the blame for everything from missing children to plague to insanity. Often in the Middle Ages (which lasted from the fall of Rome, in 476, to Columbus arriving in America), entire villages were frequently gripped by hallucinatory behavior that seemed to be "the Devil's work." Of course, witches were blamed for what modern science has determined was ergot poisoning. In his book *The Day of Saint Anthony's Fire* (1968), John G. Fuller goes deep into a modern news story that exonerates witchcraft. In 1951, in the tiny French village of Pont Saint Esprit, 150 people tripped out into hallucinatory behavior when LSD was spontaneously formed in the village bakery where rye flour had been contaminated with an ergot fungus. A hippie acid trip taken voluntarily for mystic reasons is a different experience than that of a town of men, women, and children going erotic and psychotic and seeing God, who has the—omigod—tongue of Mick Jagger. The lesson is that as science—increasing knowledge—shrinks medieval theology, it also shrinks medieval witchcraft by clarifying cause and effect that is not based on superstition.

Will science eventually explain away both God and the Devil, both priest and witch?

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Ask Galileo.

If the black witch has become a devotee of mind-altering drugs, then the white witch has been refined into a gourmet.

More saucy than the books of Zen macrobiotic cooking are Carroll Righter's *Your Astrological Guide to Health and Diet* (1967), Sybil Leek's *Astrological Cookbook* (1968), Dr. Leo Louis Martello's guide to gay meals of destiny, *Foods of Fate* (1969), Marcello Truzzi's *Cauldron Cookery: An Authentic Guide for Coven Connoisseurs* (1969), and *Cooking with Astrology* (1970), which brings together syndicated newspaper astrologist Sidney Omarr and gourmet Mike Roy "to guide you along the Stars' path to master chefdom."

The canon of metaphysical books is enormous. Early in the low-tech 1970s, publisher Samuel Weiser—fronted since 1926 at his venerable shop "Samuel Weiser Esoteric and Antiquarian Books" on 4th Avenue in New York—listed more than five thousand diverse occult titles. By the millennium, when Weiser moved to the web, the number of occult books had exploded exponentially. So, buyer, beware. Nowhere in the occult world have so many coughed up so much for so little as in the sideshow of astrology. Although essentially respectable as the science the American Federation of Astrology claims it is, astrology—even more than its sibling palmistry—has a fatal attraction for everyone from the Time Pattern Research Institute to San Francisco's Zodiac Killer, a serial murderer who wrote, "I am collecting souls to serve me as slaves in the afterlife."

The *New York Times* reported that Time Pattern Research was mass-marketing computer horoscopes (thirty-page one-year projections) in 350 department stores and on 2,000 college campuses. In 1970, Atlanta's "Aquarescope" mixed, for \$10.50, "IBM Technology" with "the Wisdom of the Ages" for a six-month forecast. At that same time, for three dollars, "Kodiatronics" programmed its clients into its computer and allowed four free phone calls "day or night, to hear an expert reading of your next 24 hours." Subsequently, a dollar a month (billed quarterly) entitled the client to four calls a month. Each call, after four a month, cost twenty-five cents additional. "Maric Enterprises" offered "Dial-Your-Stars" in major cities with free telephone forecasts interrupted midway by a recorded commercial for deodorant or headache relief. Another horoscope-computer sold a zodiac-compatible dating service.

In a send-up of telephone psychics, the actress Judy Holliday, working as a switchboard operator for "Suzanswerphone" ("Sue's Answer Phone") in the Betty Comden and Adolph Green musical *Bells Are Ringing* (1956),

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spun a pop-culture plan for American business to cash in on star-crossed lovers:

“Hello Veronaphone. Yes Mr. Romeo, Juliet Capulet [the trickster] called. The message is: ‘To avoid getting married to other fellow am playing dead [shape-shifting]. This Friar Lawrence [the white witch] gave me a great big sleeping pill [the drug, the potion], but when I wake up [from the spell] we’ll head for the border [we’ll go beyond the pale].’ Oh, don’t thank me. But if I’d got that message [actual education] through on time, those two kids would be alive today!”<sup>16</sup>

In occult culture as in pop culture, there is nothing new under the sun. At the crucial moment when the 1960s sine-waved into the 1970s setting the tone for the rest of the century, occult offers updating the past were everywhere. For those who preferred to cast their own horoscope, the Universe Book Club offered Grant Levi’s *Heaven Knows What*, which was a chart maker costing only ten cents when four occult book selections were purchased during the first year’s membership. For those who desired more than Jeane Dixon’s or Sydney Omarr’s newspaper daily scopes, the *Chicago Sun-Times* entered the 1970s with “Astrodata,” a column based on a mammoth computer installation logging twenty-seven million bits of zodiac information. The *Sun-Times* readers, perhaps never wondering about the mystic title of the newspaper itself, could check out their natal signs, their rising signs, and their moon signs. Parker Brothers jump-marketed a new astrology game to complement its fast-selling ouija board. Both were copyrighted almost perversely in—where else?—Salem, Massachusetts.

Perhaps the successful Parker Brothers consulted Donald Bradley who opened an entirely new field of financial astrology in his groundbreaking book *Stock Market Prediction: The Historical and Future Siderograph Charts and Software* (1948). Building on Bradley, David Williams cited his own trustworthy credentials as former president of the Astrologers Guild of America and as a retired naval lieutenant commander (who knew how to guide a ship by sextant) when he wrote his book *Astro-Economics: A Study of Astrology and the Business Cycle* (1959). In fact, Williams anticipated every major bear and bull market of the 1960s by previously charting the time and place of a business’s incorporation as well as zodiac data on investors and speculators. In 1968, Thomas Reider entered the expanding field with *Sun Spots, Stars, and the Stock Market*.

On the other hand, white witches like Alex Sanders claim they can make only others than themselves rich. Most witches concur that when they use

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their powers for selfish gain, their powers immediately diminish. Books in the Alexandrian tradition of Sanders include *King of the Witches*, by June Johns (1969) and *What Witches Do*, by Stuart Farrar (1971).

For simpler taste and lower finance, pop culture once offered the Sydney Omarr set of twelve recorded albums as promotional items for several national supermarket chains. Omarr spoke enthusiastically about “love, money, health, character, and future potential.” In San Francisco, public relations man James Bolen launched *Psychic*, a slick magazine of the occult, in early 1969. By the beginning of the 1970s, *Psychic* reported that in the United States there were 10,000 full-time and 175,000 part-time astrologers, each earning up to six figures; and that more than forty million Americans read horoscopes printed in over 70 percent of their daily newspapers.

The zodiac, in short, was a universal gimmick, long before the standard 1970s pick-up line, “What’s your sign?” It’s easy to popularize and profit from something everyone has—and has an interest in: themselves. *Self* is the main commodity merchandised by popular witchcraft, and it is at the heart of the booming “self-help” industry. Any publisher or manufacturer, appealing to at least twelve kinds of “individuality” and “self-expression,” can easily market mass-produced books, zodiac dishes, zodiac dresses, zodiac jewelry, zodiac incense, and zodiac rugs ad infinitum. But after all the mania, the professional charting done by a legitimate astrologer can cost a bundle, especially if the psychic is, like the jovial, famous, and late clairvoyant Maurice Woodruff, a celebrity consultant to wealthy pop people like Pearl Bailey, Zsa Zsa Gabor, Ginger Rogers, Edward G. Robinson, and Peter Sellers. The cost for an astrologer, as a rule of thumb, should approximately equal the cost of a three-course dinner including wine, tip, and tax.

Human technology has reached the moon. Human metaphysics *interprets* the moon.

“Armstrong, Aldrin, and Collins,” people muse. “The initials of those first men on the moon are the same as those of the first men on the earth. Adam, Abel, and Cain.”

Someone somewhere will explain what that means.

For a dollar, a yen, a buck, or a pound.

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THE MEDIUM AS MEDIUM

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#### *A Brief Occult Guide to Herbs and Roots*

Acacia (aids psychic development)  
 Angelica Root (tends to prolong life)  
 Ash Tree Leaves (for good luck)  
 Balm of Gilead Buds (mend a broken heart)  
 Basil (protects every part of the body)  
 Betony (for relief of toothache)  
 Black Snake Root (softens a lover's heart)  
 Buckeye (brings good luck and wards off rheumatism)  
 Clover Tops (a charm against witches and snakes)  
 Cloves (comfort for the sad)  
 Cumin Seeds (keep lovers faithful)  
 Damiana Leaves (aphrodisiac )  
 Dill (counteracts sorcerer's spells)  
 Elder Bark (quiets nerves and protects the home)  
 Flax Seed (promotes peace in the home)  
 Hyssop (witches wash their hands in a hyssop brew before and after casting spells)  
 John the Conqueror Root (for victory in battle and bed)  
 Kola Nut (soothes the nerves)  
 John the Conqueror (grows money when wrapped in a bill and carried)  
 Marjoram (a charm against witchcraft; anyone in league with the Devil cannot abide the odor)  
 Mistletoe (ensures love and devotion)  
 Mustard Seed (ensures fidelity)  
 Indian Nutmeg (for gambling luck)  
 Orange Flowers (beneath a pillow these ensure early and happy marriage)  
 Passion Flower (explains itself)  
 Patchouly (graveyard dust, to be mixed with evil things and buried far away from home)  
 Periwinkle (causes love between two people when sprinkled on the clothes of both)  
 Peony (for good luck in everything)  
 Poppy (assuages grief, aids sleep)  
 Rosemary (strengthens memory and the heart)  
 Sandalwood (carried for good luck)  
 St. John's Wort (causes dreams of future mate when hung over bed)  
 Skunk Cabbage (repels evil)

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THE MEDIUM AS MEDIUM

Tonka Beans (to ensure friendship forever, keep one and give the other to a friend)

Valerian (induces harmony between husband and wife)

Waahoo Bark (used in uncrossing spells by rubbing a brew of this on the head and shouting "Waahoo" seven times)

Wormwood (for female troubles)

Yarrow (worn to weddings for seven-years' happiness)