



Field Tripping: Psychedelic *communitas* and Ritual in the Australian Bush

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ABSTRACT *In this paper, an emerging genre of psychedelic event known as doof is investigated and a definition is offered. The paper is based on fieldwork with psychedelic enthusiasts in Brisbane, Australia. An ethnographic description of a specific doof ('Stomping Monster Doof #3') is presented from an emic perspective, and the ritual techniques, processes and structures of doofs are discussed. The possible location of doof within a rich matrix of other religious, intellectual, and aesthetic/stylistic movements is explored, and a paradigm for a 'psychedelic morality' is outlined. The importance of 'earth-connection' and collective ecstasy as a source of meaning in the lives of 'post-seekers' is emphasised.*

Toward doofs

In March 1998, I embarked on an investigation of shamanic practices in raving. Initial discussions with Australian enthusiasts of electronic music and psychedelic culture led away from raving (which has come to be perceived by many as 'co-opted' and 'too commercial') and towards an emerging form of psychedelic ritual variously known as 'psychedelic gatherings', 'bush parties', and *doofs*.¹

The emergence of the popular modern dance movement known as 'rave' has recently attracted academic interest, especially within the field of cultural studies. The term 'rave' was already in use during the 1960s to describe a "psychedelic party" (Gore, 1997); however, it has become specifically associated with a particular kind of gathering, the atmosphere of which Jordan (1995) describes evocatively:

Since the mid-eighties thousands of people have been meeting to dance for hours to music which is fast, loud and sounds like a machine's delight, while at the same time using drugs, soft drinks, Kit Kats and Vicks Vaporub, but rarely alcohol, as stimulants. In these vast celebrations, usually called raves, participants gradually lose subjective belief in their self and merge into a collective body, whose nature is best captured by Deleuze and Guattari's concept of the body without organs. (Jordan, 1995: 125)

Raving invokes many of what Eliade (1964) referred to as the 'archaic techniques of ecstasy', producing in the 'raver' a state of extreme "ergotropic stimulation" (Fischer, 1971) and resulting in a "dance delirium" (Jordan, 1995). While potent techniques for inducing alternate states of consciousness are a conspicuous element of raving, they are employed outside of any clearly-defined shamanic

tradition and no consistent or shared spiritual interpretation appears to be applied to the experiences. Nonetheless, alternate states of consciousness triggered by psychedelic drugs and other techniques share many features of mystical states and are not uncommonly interpreted by the experient within an idiosyncratic religious framework (Pahnke, 1963; Staal, 1975; Wulff, 1991; Roberts, 1997). This is particularly true of the *empathogenic*² state which is achieved through MDMA or Ecstasy, a substance frequently associated with raves and (to a lesser extent) *doofs* (Eisner, 1993; Saunders & Doblin, 1996; Stolaroff, 1994; Watson & Beck, 1991).

Doof can be seen as the most recent of three psychedelic waves which reached the mainstream, the other two being the sixties counter-culture with its *be-ins* and *happenings*, and the eighties *rave* (Lyttle & Montagne, 1992; Russell, 1993). *Doof* has emerged from the nexus of several cultural traditions. The relationships between some of these traditions are summarised in Figure 1. The style and ideology of psychedelic culture have been influenced by popular musical movements, such as folk music, psychedelic rock, disco, acid-house, and techno (Bull, 1997). Central and South American forms of shamanism (and their ethnographic, commercial, and literary representations) have exerted a strong influence on both the original sixties counter-culture and the contemporary *doof* culture. All my informants were familiar with the work of Terence McKenna,³ a highly charismatic spokesperson for the psychedelic community, who encourages the exploration of the traditional shamanic tryptamine hallucinogens (n,n-dimethyl-

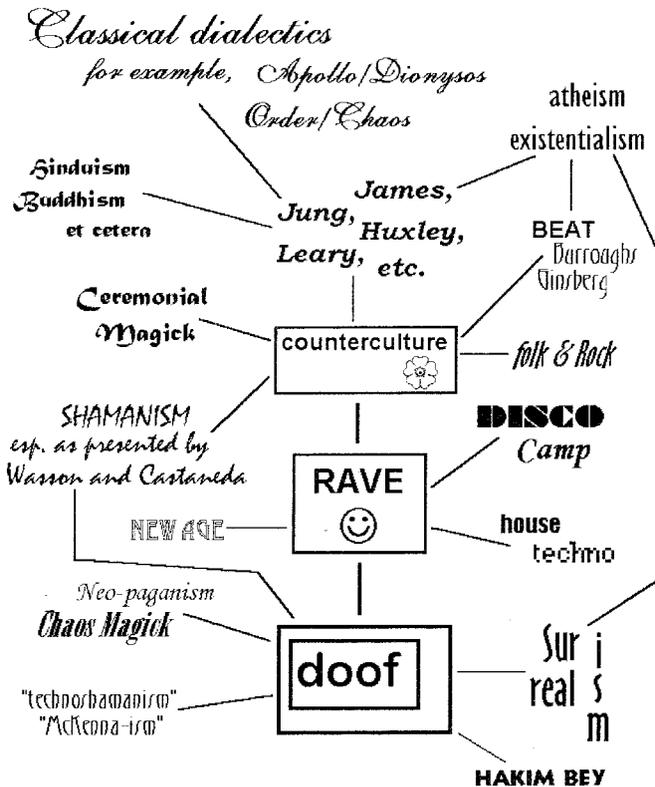


Figure 1. Some intellectual and stylistic influences on *doof*.

tryptamine and the psilocin/psilocybin-containing mushrooms) as an essential element in an “archaic revival” (McKenna, 1991). McKenna proposes a number of unorthodox and challenging ideas which include the hypothesis that *Psilocybe* mushrooms (which travelled to Earth from a distant solar system) catalysed the evolution of language in *homo sapiens* (McKenna, 1993), and his prediction that history will end in the year 2012 when the Mayan calendar closes (McKenna & McKenna, 1993). This important cluster of ideas, meanings and values can be designated ‘McKenna-ism’. Neo-pagan spiritualities have also exerted an influence on *doof* ideologies, Chaos Magick sensibility and symbolism being particularly prominent.

The origin of the term *doof* is uncertain, but informants suggested that it is an onomatopoeic reference to “... the sound the bass drum makes out there in the bush” (‘G’). Those attending psychedelic parties may be affected by a sense of connectedness, community and sacrality which extends beyond extreme pleasure or even ecstasy. They stress that these “exquisite” gatherings are “... an almost tribal, spiritual thing for some of the people there...” (‘G’). The “diversity friendly”, liberating and anarchic qualities of *doofs* are quite distinctive and have self-conscious parallels with Hakim Bey’s (1991) concept of the T.A.Z. (Temporary Autonomous Zone).⁴

During the course of fieldwork I identified a number of features which I believe are characteristic of the spirit of *doof*. The social environment of *doofs* is heterogenous and diversity friendly, providing opportunities for innovative social expression and immersion in non-conventional and imaginative personal and inter-personal processes. *Doof* celebrates psychedelic community and provides a locus for the appreciation of aesthetic representations of psychedelic culture. The exploration of alternate modes of consciousness is facilitated and encouraged in an environment which seeks to minimise and exclude the imposition of state structures and maximise the potential for autonomy. From these observations I constructed the following ‘definition of convenience’:

Doofs or Psychedelic (bush) parties: a definition

An environ (usually remote) where a diverse spectrum of people gather to celebrate psychedelic community and culture, as expressed through characteristic psychedelic arts and music, and where people are free to explore alternate states of consciousness in a safe, supportive, and stimulating environment.

The experience of autonomy is sought through the symbolic suspension or rejection of state imposed structures. Participants seek to dissolve conventional limitations on imagination and thought, momentarily inhabiting artificial islands of heterogeneity and exploration where novel connections and affiliations are forged and experimental social-forms are incubated.

Studying *Doofs* and Contacting ‘Key Informants’

Tape-recorded responses of people who participate in *doofs* are used throughout this article. Pseudonyms are employed. A questionnaire agenda was used as a point of departure for off-site interviews, although the actual interviews tended to involve reflective questioning with minimal direction,

yielding predominantly qualitative information. Other sources of information include websites, e-mail correspondence, rave and *doof* flyers, and video resources, especially Stuart Mannion's (1997) documentary *The Doof Ritual*. Most importantly, unobtrusive on-site participant-observation was employed during 'Stomping Monster Doof #3'.

Interviewees

During the early phases of research I approached 'K', an articulate enthusiast of 'psychedelic gatherings' with whom I was already acquainted. 'K' consented to a very productive interview, and directed me to a number of useful resources, such as the video *The Doof Ritual* (Mannion, 1997), the local 'underground' psychedelic magazine *Octarine*,⁵ and the internet site *Oz-rave*. 'K' informed me about 'Stomping Monster Doof #3' which provided the basic material for this ethnography.

I met a second, independent, informant ('G') at a local esoteric bookshop, where he was perusing psychedelic literature. Over coffee we discovered that we shared a number of interests, among them 'bush-parties' or *doofs*. 'G' had attended a number of *doofs* and was quite enthusiastic about them. He was happy to be interviewed, and provided a lot of useful information. During the first interview 'G' also mentioned 'Stomping Monster Doof #3', suggesting that it would be worthy of study.

A third informant 'L' was a prior acquaintance and also an associate of 'K'. The interview was again highly productive, providing a local history of *doofs* and corroborating information given by previous informants.

Field-Tripping at a *Doof*

The day of the *doof* involved a great deal of frenzied, last minute organisation. At 7.10 pm 'G' arrived at my house. 'G', my partner and I then caught a taxi to the sound studio of 'R', a European expatriate DJ. After packing 'R's' van we collected another two passengers ('J', a female DJ and 'D', a male friend) and stopped briefly at a convenience store for refreshments before leaving the city. After obtaining beer from a late-night bottle-shop we drove for an hour or so, gradually gaining in altitude and travelling deeper into the country-side. We followed a winding road through private property, where a dozen occupants of a solitary farm-house waved to us from their front veranda. We drove further into the property, which consisted of lush pasture within a broad valley. The slopes of the valley were clad in rainforest vegetation and a stream cut across the valley floor. We came to a fork in the road where a *doof* inspection point had been set up. Two boundary controllers shone torches into the car and collected donations for the Weird Music Society (\$15 per person). These inspectors indicated the road which led to the party. After a few minutes we came to the site of 'Stomping Monster Doof #3'.

You'd arrive like ... out in the middle of the bush and it's just like ... this amazing... like an oasis, just like an alien circus has landed. There's lights and colourful people and there's just weird music and yeah it's amazing your heart's just going boom! boom! boom! ('K')

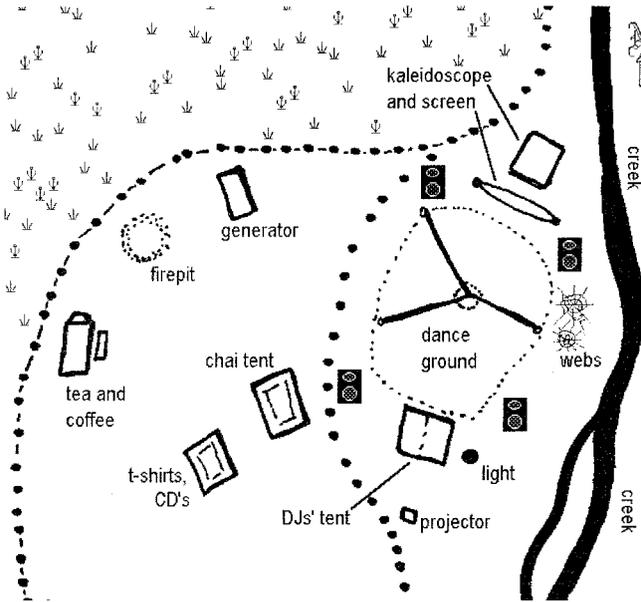


Figure 2. Site plan for 'Stomping Monster Doof #3'.

About 18 cars were parked in a small level field near a creek (by morning there would be 78 cars, most of them backed up along the road). There was ample evidence that the field had recently been inhabited by cattle. Although there were fence stumps bordering the road, there was no fencing wire between them.

A 'trance space' had been set up on a small flat area next to the creek (see Figure 2). In the centre of this space was a large installation consisting of a billowing, three-rayed fabric structure, mostly suspended from ropes, but descending into an excavated crater in the centre of the dancing-ground. At the outer corners of this structure were three, brilliantly-coloured, sarong-like banners. One depicted a 'school' of all-seeing eyes swimming against a multi-coloured geometric background. Another represented the Hindu deity Ganesha, while the third was decorated with flying saucers. DJs played music inside an ex-army tent located in the south of the dance-area. Massive loud-speakers had been placed at each of the cardinal points. A large circular kaleidoscope screen was strung between two poles on the northern perimeter. Behind this screen was a complex array of customised film projectors. In the east, large, arachnoid matrixes (illuminated by 'black light') had been strung between the callistemon trees which flanked the fast-flowing creek. Beyond this, the tree-clad hills rose majestic. To the west of the trance space was a low bank which quickly filled with an ocean of blankets and picnic-quilts on which hundreds of rugged-up *doofers* assembled (organisers expected 400 people). The heady aromas of tobacco, fine ganja, rose-attar, patchouli, and nag-champa incense filled the air. Further out from the trance-space was the chai-tent, the Weird Music Society stall (which sold T-shirts and CDs), and a tea and coffee stall. In the centre of this 'merchandise' zone, an open fire was raised and kept burning through the night. In this area, too, was the large generator which had been hired to provide electricity for the occasion.

The attendants seemed to be 18–40 years old, with the majority being in their late-20s to mid-30s. The gender distribution was approximately even, but with slightly more males. All the people with whom I spoke appeared highly literate, culturally aware and socially confident. There was at least one child (under 10 years, female), one older man (late 50s) and one canine. We saw the cows in a distant paddock the next morning.

A steady, metronomic style of ‘psychedelic dance music’ was played until around midnight when it was temporarily replaced by the theme music from the television science-fiction series ‘Dr Who’. This stylistic intrusion appeared to provide a marked liminal phase facilitating a transition from ‘ordinary’ or at least ‘baseline’ consciousness to the long hours of ‘ecstatic’ consciousness which followed. Techno music played for another hour before subsiding again. At this point a stately woman in a white robe and rainbow-coloured, plumed head-dress, strode into the DJs tent and with great solemnity recounted the tale of ‘a strange little gnome called Raze’, which I summarise:

Now Raze the gnome lived under a rock, which was beneath a box. One Sunday morning “when only Christians would have the nerve to knock on your door”, there came a knocking on the outside of the box. These unwelcome visitors wanted Raze to “come to America and join their sect”. Both Raze and the rock were too strung-out to respond, however, the box “who was not particularly bright” was persuaded to join and absconded to America taking the hapless Raze and the rock inside it. Once in America, “when they thought things could not possibly get any worse”, Raze and the rock were appalled to discover that the leader of this Christian sect was Bert Newton [a veteran Australian television talk show-host]. Fleeing in terror, Raze and the rock escaped on an “exercise bike”. Exhausted from peddling, Raze signed some official forms “which he thought were passport papers” and was promptly anaesthetised. Raze awakened to discover that he had undergone a gender re-assignment operation. Raze the gnome adjusted well to this new physiognomy, parted company with the rock, and went “to live under a mountain where she is very, *very* happy. And she knows, that the only thing which is certain, is that the *god of confusion* reigns supreme.”

On this note the dance music resumed, but with greater intensity and “morphing of sound”.⁶ The kaleidoscope images became more spectacular. Where they had previously consisted of monochromal, abstract anthropomorphic figures connected to circular symbols, they now gave way to a hypnotic, rapidly undulating, rainbow-coloured, chess-board-like design. This spectacular animation was divided into two mirror-image fields which receded in the middle of the mandala-like screen, forming a central horizon, to which the eye was repeatedly drawn. People in spectacular costumes milled around on the bank above the dance-ground: a tall Halloween witch with a conical hat, a Chaplinesque persona with a comic gait, a gaily clad person with a weird hand puppet which expelled a stream of digital bleeps, together emphasising a sense of creative chaos, anti-structure and discontinuity with everyday reality. The temperature had dropped dramatically by this time, creating a further trance-

stimulus. People danced to the pervasive, relentless techno-pulse, both on the dance-floor and in the open fields.

It gets really full-on, it's not just like jiggling around, it's like, it's like the energy of the dance gets incredible and it can only be fuelled I think by people who are as high as kites. ('K')

The repetitive beat of techno is possibly the most obvious feature of the music that characterises both rave and *doof*. Bull (1997) regards repetition in techno music as

... a vital semiotic of a listening 'mind-space' removed from traditional forms. If we speak of virtual 'soundscapes' in music, then techno's is one that may have seasons and hours—yet is vast, deep, eerie, expansive and ceaseless. The word 'loop', itself suggests constancy—the capturing of a moment in time, or perhaps the inescapability (*sic*) of the 'state of existence' itself. Many have suggested that techno is the beat of the electronic Shaman—the bringer of magic, dreams, healing etc... I suggest that this music is the music of a journey—or at least the viewing of a landscape to be journeyed. (Bull, 1997: 2)

People reclined on blankets and watched a trillion stars glittering in the inky shawl of night. Others gathered about the fire-pit, wondering at their new-found and palpable sense of togetherness and tribalism. This ritual of alterity, ephemerality and confusion continued for as long as night held sway.

There was a succession of DJs throughout the night (three female, three male), each playing their own distinctive set during the 12 hours of the *doof*. *Doof* is a movement without 'stars'. The DJ is not placed on a pedestal or elevated stage, but plays from the ground and is likely to go into a trance on the dancing-ground with everyone else, once their track has been set up. The DJs direct the collective trance with insight and dexterity, in turn challenging the ear with disturbing, distorted, so-called 'sick' sounds and pleasuring listeners by stretching out and sustaining enjoyable sonic moments, drawing from a well-honed palette of pleasurable frequencies, tones and rhythms. Because DJs select and present as well as create music, they have been described as "curators" of "galleries of sound" (Rietveld, 1993). DJs also function as guides to an unfamiliar and powerfully charged synaesthetic realm and in this sense have been described as "electronic shamans" (Bull, 1997). At around 5 am the music reached a plateau of intensity and complexity.

The moon set in the early morning as the eastern sky began to glimmer with the approaching day. Fire-twirlers moved onto the dancing ground, ignited their staffs and performed their spinning, incandescent art. There was a profound sense of ritual meaning here, as if these fire-magicians were emissaries between Dionysian nocturnal powers and Apollonian sensibilities of the coming day; a contract negotiated between Chaos and reason. Fire provides an appropriate symbol for the psychedelic movement: powerfully transformative, and most beautiful and useful as a tool when it is handled with care and respect. The music and the cycles of fire-twirling seemed to draw out the moments of sunrise, golden beams dragging their way through the branches of the rainforest trees. The music complemented the sense of a single sacred moment being replayed again and again, eternity on display. Finally the acrid flares of the pyrotechnic acrobats were extinguished and the day commenced.

The rising sun brought reprieve from the cold night and new patterns of activity. As protective layers of clothing were removed, identities were revealed. Now people recognised friends they had not known were present. While many continued to dance, others explored the forest or looked for swimming holes. Many people developed a sudden interest in caffeinated beverages and sunglasses. Some people engaged in frisbee-throwing and ball games, while others played with devices for creating huge iridescent soap-bubbles or made new friends.

... the mornings are an incredible time at these parties, very different to the night, like the night's a more intense dance thing and then the morning, it's suddenly more like 'here's the community together, still playing around'. ('K')

Play proceeded to the constant accompaniment of melodic psychedelic dance-music which concluded at about 9 am when Simon and Garfunkel's "The 59th Street Bridge Song" ("Feelin' Groovy") was played. The sound system was then disconnected. Play and socialising continued while the party infra-structure was dismantled and packed into vehicles. By 11 am the majority of participants had left. One of my informants 'K' had arranged for some friends to give my partner and me a ride back to Brisbane. We arrived in Brisbane about an hour later and brewed a pot of coffee.

Anatomy of a Collective Ecstasy

The collective effervescence experienced at *doofs* is not a consequence of a single influence, but arises from the interplay of a constellation of forces, including the natural panorama and the liminal quality of camping, psychedelic music, exposure to the elements, kaleidoscopic light shows, religious iconography, spatial decoration, trance-inducing drugs, observance of the course of the moon, the rising of the sun, and the succession of moments. These ecstatic ingredients are concentrated and permuted by and within 'freaky people' and 'trippers'. The *doof* environment is more diverse and stimulating than that of the metropolitan rave. The location of *doofs* in an ecological environment promotes a sense of linking the *doof* community to the landscape and allows the occurrence of spontaneous mystical bonds with nature. There is a sense of an authentic postmodern geocentric spiritual identity.

In forest settings this magickal transcendence is very potent, as the energies are charging and morphing and zinging around people and the ether. We may become little 'animals' investigating the primal, orgiastic, instinctual aspects of our nature. We may find ourselves in swirling vortexes and see people moving as one with each other—completely tranced out and sharing some unknown luv. (Kath, 1998: 1)

The electronic music played at *doofs* together with the decorations, costumes, and especially lighting, function as (positive) stress-inducing ritual stimuli, which contribute to profound alterations of the autonomic nervous system, especially when combined with pharmacological agents which trigger⁷ "sensory flooding" (Lyttle & Montagne, 1992). This "sensory overload" or "ergotropic [energy-expending] system imbalance" can cause a "disinhibiting" or "sensitising" response which may be directed to healing or "energy system

realignment" and auto-suggestion (ibid). The effect is increased by additional forms of stress, such as exposure to harsh climatic conditions and vigorous dancing which increases heart-rate and causes further neurochemical changes. Further, the repetitive, hypnotic, rapid techno-beat (generally 110–130 beats per minute) may induce a classic auditory driving scenario (Neher, 1962) which may augment synaesthesia and the depersonalising effects of psychedelic drugs (Johnston, 1977). This effect may be compounded by optical or 'photic' driving from strobe lights and the kaleidoscope animations present at the *doof*. Bull (1997) describes the techno trance as a retreat from environmental stress:

Techno's ... urging pulse hypnotises and pummels ever deeper. When it fades, it is only ever for a moment—and even then only in audible terms. Somehow technos (*sic*) repetitive beat, its uteral pulse, is the signifier of the listeners (*sic*) **internal** landscape. Those who 'escape' do so **inside** themself (*sic*)—**inside** each other. (Bull, 1997: 3)

Drug use at *doofs* is considered a matter of personal choice. While people may ingest LSD, Ecstasy, cannabis, " 'shrooms", or even more exotic materials like powdered cactus, others are happy to become exhilarated through " dancing all night to beautiful music, in nature and under the stars" (PIP, 1996).

Making Belief

An important, but often overlooked aspect of the popular psychedelic movements is their moral trajectory. This ethical component is pragmatic (like the Hindu understanding of *karma*) and is seldom expressed explicitly. Essentially, this morality is implied through the notion of 'set'. Many *doofers* expressed an awareness of the popular concept of 'set' and 'setting' as determinants of the subjective quality of psychedelic experience. 'Setting' here refers to the environment in which the psychedelic trance takes place. 'Set' refers to the quality of an individual's consciousness, their values, emotions and expectations. Good 'set', together with a safe, nurturing 'setting' is thought to be conducive to highly desirable, positive psychedelic experiences (Stafford, 1992). Many regular users of psychedelic substances believe that 'set' is adversely influenced by immoral actions; consequently, the regular use of psychedelic drugs can be seen to promote morality and deep self-reflection.

Doofers comprise a broad cross-section of society, and naturally include people with various philosophical and religious orientations. Through interacting with the psychedelic community, I gained a sense that this diversity is located within an overarching meta-belief system, a 'psychedelic sensibility' which accommodates and reconciles both religiosity and secularism. The basis of this psychedelic mystical worldview would appear to be the (experiential) belief that our existential attitudes, including our religious beliefs, are based on our perceptions. Perceptions are vulnerable to environmental stimuli, including self-chosen stimuli, such as psychedelic drugs and other tools, which are capable of causing radical changes to apprehension and comprehension. Consequently, psychedelic practitioners approach religious beliefs with a mixture of humour and humility.⁸ Despite this often whimsical and idiosyncratic approach to reality, many psychedelic practitioners are actively interested in religions and tend to experiment with an eclectic array of religious and philosophical forms.

Future Trance

Both rave and *doof* rituals (and for that matter those of the 'be-ins' and 'happenings' of the sixties) can be seen as different, but analogous kinds of 'social machines' which draw power from various Dionysian 'engines' and give rise to a definite product: spontaneous *communitas*. As one *doofer* explained:

We need to be close and sweaty and creating a greater rhythm together, so that it's virtually impossible for people to break free from the spiral ... I recall parties ending with everyone holding hands, or everyone holding hands along a beach—this is not forced or uncomfortable—it's complete pure and wonderful delight to have made such connections with strangers. ('K')

Collective rituals which incorporate potent psycho-active sacraments can stimulate profound subjective individual experiences, but they are simultaneously a socially dynamic collective force. Victor Turner's (1969) analysis of counter-cultures is highly applicable to the contemporary developments of rave and *doof*:

The beats and the hippies, by the eclectic and syncretic use of symbols and liturgical actions drawn from the repertoire of many religions, and of "mind-expanding" drugs, "rock" music, and flashing lights, try to establish a "total" communion with one another. This, they hope and believe, will enable them to reach one another through the "*derèglement ordonné de tous les sens*," in tender, silent, cognizant mutuality and in all concreteness ... What they seek is a transformative experience that goes to the root of each person's being and finds in that root something profoundly communal and shared. (Turner, 1969: 138)

Turner feels that the counter-culture of the sixties presented the ecstasy of *communitas* as the primary object of human endeavor. Here, a radical shift in values over the last 30 years is evident. Within rave and *doof* culture, the regenerative bliss of liminal togetherness is seen more as a means of simply becoming more human, more meaningfully engaged, when, on Monday morning, one eventually resumes a position in a structural/institutional matrix. The psychedelic experience is no longer seen as a total and terminal disruption of society's fabric, but rather as a distinctive, but integrated social process.

'Stomping Monster Doof #3' is but one example of outdoor psychedelic events which use rituals of alterity, ecstasy, and community. Other local gatherings include *Dragonflight*, *Planet Junk*, and *Octarine launches*. Informants indicate that the *doofs* which are held in northern New South Wales are especially worthy of study, as they are located within a region well-known for cultural innovation. Of particular interest are the 'Space Tribe Gatherings' and 'Full Moon Parties' which are held in national parks and other remote and "powerful" places (BigK, 1996). Apparently these New South Wales parties exhibit an even wider range of cultural influences, musical styles and spiritual orientations than do their Brisbane counterparts. Many of the participants are older and there are more families with younger children present. Community aspects are enhanced: participants may hold hands to form a circle at the opening and closing of *doofs*. The parties may also have greater duration, sometimes lasting for several days. An understanding of *doofs* might demonstrate how ritual helps to create a sense of community based in shared ecstatic experiences and a search for connected-

ness to Land. Although *doofs* are international, their plurality and geocentrism resonate particularly in 'postmodern Australia', where the search for cultural identity and a spiritual connection to place is a recurring (multi-)cultural theme or 'grand narrative'.

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NOTES

1. People who attend doofs "... see a distinction between what raves and *doofs* are" ('G'). One *doofer* suggested that raves "refer more to commercial parties, where people dance around all night to usually horrific music on horrific drugs" ('K').
2. *Empathogenic* or 'empathy generating' is a term which has been proposed by Ralph Metzner to describe MDMA (ecstasy) and MDMA-like drugs (Ott, 1996). This term and the similar term *entactogen* ('generates touching-within') have been adopted by a number of ecstasy and phenethylamine specialists (Eisner, 1994; Stolaroff, 1994; Saunders & Doblin, 1996; Shulgin & Shulgin, 1995). The terms connote the sensory, behavioural and emotional qualities which typify this class of drugs and which distinguish them from traditional psychedelics. These unique qualities include a sense of enhanced communication and an emphasis on exploration of interpersonal relationships and mutual trust.
3. Terence McKenna toured Australia in 1997, speaking in Brisbane to a capacity crowd on February 26, 1997.
4. The writings of Hakim Bey, and especially the concepts of the T.A.Z. and P.T. or Poetic Terrorism (a kind of guerrilla-style surrealism) have exerted considerable influence on the social organisation and expression of the psychedelic underground. According to the staff at a local esoteric bookshop, Bey's *The Temporary Autonomous Zone* is a very popular title. A related philosophy which has wide currency in eastern Australia is 'Chaos Magick'. Both these systems celebrate discontinuity, cognitive freedom, fluidity, a-subjectivity and deconstruction, while offering an alternative to the absolute crisis of meaning which typifies existentialism.
5. 'Octarine' is a term coined by humorous writer Terry Pratchett to indicate the mysterious 'colour of magic' (Pratchett, 1983). The term was adopted by the Chaos-magician and writer Peter Carroll who extended the traditional correspondences between the seven classical 'planets', their magickal 'works' and associated colours. Carroll posits an eighth, integrative category of magick (Chaos magick) which corresponds to the hypothetical colour octarine. Octarine is associated with nocturnal, primordial, ecstatic and infernal deities like Bacchus, Baphomet, Erebus, Eris, Kaos and Loki (Carroll, 1993). Insofar as Carroll's 'octarine ray' is associated with subversion and manipulation of ontological assumptions and the generation of new realities, it has been embraced by sections of the psychedelic community, where it reinforces a certain trend towards creative anarchy.
6. *Morphing* refers to a fluid and progressive metamorphosis from one form to another. People attending *doofs* may refer to the morphing of both sound (through electronic manipulation) and personal and collective 'energy'.
7. Ott (1996) notes that LSD 'trips' reach their most visionary stage one or two hours after ingestion and continue for many hours more. However, LSD tissue concentrations reach a peak within 10–15 minutes. LSD is mostly metabolised into inactive sub-units within an hour of ingestion. Ott therefore suggests that visionary drugs act as triggers, rather than direct causes, of pre-existing human potentials for certain kinds of ecstatic experiences.
8. Sometimes psychedelic humour is misinterpreted as irreverence, especially by members of mainstream religious and social institutions who may feel they are mocked. For example, the catechism and handbook of the Neo-American Church *The Boo Hoo Bible* (Kleps, 1971), a humorous and deconstructionist psychedelic mysticism, was interpreted by United States

District Judge Gerhard A. Gessel to be irreverent and clearly agnostic, "showing no regard for a supreme being, law or civic responsibility" (Roberts & Hruby, 1995: 141).

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