

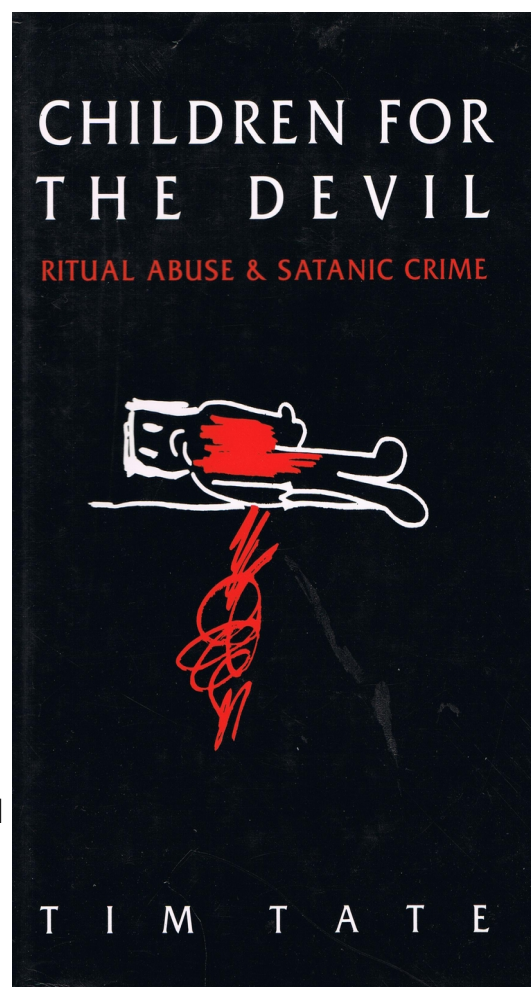
## APPENDIX I

### Review of *Children for the Devil* by *Tim Tate* (Methuen 1991)

#### Review by Gary Clapton

Tim Tate and his book are at the centre of the satanic abuse controversy in Britain. He has had extensive contacts with the Nottingham social workers during and since their involvement in the first publicised case of alleged satanic abuse. 'He and his colleague Ray Wyre (who was also involved with the Nottingham social workers) are prime movers in the promotion of 'key indicators' in determining whether Satanic abuse has occurred. *Children for the Devil* features on social work book-stalls and recommended reading lists of the libraries of the NSPCC and the National Children's Bureau. In sum, Tim Tate's opinions have had a major influence on the satanic abuse discourse.

*Children for the Devil* is a precise summary of the case for the existence of satanic abuse and as such is a source work which has informed and influenced others writing on the subject. Tate argues that it is possible to connect the allegations of children who have been sexually abused with the practices of Satanists from the fourteenth century to the modern day. Tate argues a) that sexual abuse is not the primary motivation for the abuse, b) that children will be denied support if their allegations of Satanism are disbelieved, and c) therefore it is essential to understand the motivations and practices of Satanists. He argues that satanic abuse has been officially acknowledged by courts and is more widespread than appreciated. Tate goes on to alert social workers and other professionals to the dangers of an extensive international network of satanic ritual abusers. He concludes with a series of mainly judiciary recommendations.



The themes contained Within the book crop up repeatedly in a variety of contributions to the satanic abuse discourse. Of those who have published, there are many social services professionals who subscribe in whole or in part to Tate's overall position. That is, that satanic abuse exists in a more widespread form than hitherto acknowledged and that the sexual abuse of children is secondary to a primary motivation - worship of the Devil.

## **Satanic abuse tops the league**

Tate employs a number of phrases to describe what he essentially believes is 'ritual abuse' within the 'context of organised satanic worship' (3). The one he uses regularly is 'ritual abuse': 'satanic abuse' and 'satanic ritual abuse' are used too. Throughout the book all three are employed interchangeably. For Tate, 'ritual' means the use of rites specifically within the context of satanic worship. Because of

47

---

the possible misinterpretation of the word ritual (and Tate discusses this) and to maintain the essence of Tate's position, the phrase satanic abuse without quote marks will be employed throughout the remainder of this review.

Satanic abuse is upgraded over what is referred to as 'ordinary sexual abuse' (quotes in original) in a number of ways throughout *Children for the Devil*. Although Tate notes that there is no such thing as 'ordinary sexual abuse' (3) he argues that those children who have experienced satanic abuse are more damaged and need greater support (209, 261). Tate quotes from a North American study which argues that the more intensive therapy provided for satanic abuse survivors (Tate consistently employs the word 'victims') should include a focus on powerlessness (265). This is a false categorisation of degrees of support - each person's needs should be individually assessed - who would make a distinction between say, an incident of 'satanic abuse' and fifteen years of weekly rape by a father? Does not the issue of powerlessness enter into the therapeutic equation in the latter case?

For Tate the motive for sexual abuse of children is psycho-sexual or sexual need (5). This is in contrast with the motive for satanic abuse which is devil worship and is 'not simply sexual' (220) and thus worse. Tate uses the word 'incest' to describe sexual abuse by male relatives (300-301). The removal of any reference to sex and violence in such usage has the effect of marginalising the most frequent form of child sexual abuse. Tate makes it clear that work on "incest cases" equates with a lack of experience in (real) child abuse work (284), that is, satanic abuse.

Finally, other forms of child sexual abuse come in for the same de-prioritising treatment: **'...no admissions were ever made as to whether the abuse had taken place during rituals – as the children alleged – or simply as part of an organised ring of paedophiles'** (237, emphasis added).

## **The Devil rides out**

Tate sees evil as an a priori fact and motive. No material explanations are offered or explored to explain the examples of horrific sexual abuse he cites. Tate studiously avoids all discussion of alternative societal explanations such as the misuse of male power and sexuality; the increasing association of sexuality with violence and degradation – usually directed towards women and children; the rise in child pornography and the commercial market which may fuel it; the open cultural exploitation of children via, for example, seductive images; the popularisation and therefore normalisation of Satanism through films such as 'Rosemary's Baby'; and more individualist explanations such as the abuser's own victimisation as a child.

Secondly, Tate also blurs the distinctions between people who profess to worship the Devil and the existence of the supernatural. Wide reaching connections are made and he tapers the view is that satanic abusers are everywhere and organising. Thirdly, despite most of his examples indicating that men were the primary

48

---

instigators of the sexual abuse he cites, Tate implicates women centrally in the satanic abuse of children, both by undifferentiating genders and by explicit reference. I will examine each of these three sub-themes in turn. '

1) According to Tate, Devil worship is the motive for abuse. He quotes one of his experts: 'I think if you look at the historical aspect of Satanism then you can clearly see that ritual child abuse is almost a pre—requisite for the ceremonies.' (260)

Sexual abuse is thus a by-product of and not the reason for the rituals (ibid), in fact, Tate cites an 'expert opinion' on this issue: '...the interest in such harm is not necessarily sexual.' (354) The same quote offers up the nearest we get to an explanation: '...it ('ritual crime') may come from their own sense of spirituality' (ibid). This is the same as saying that abusers are spiritually warped, that is, evil. Thus bad deeds are committed by bad people. The effect is to restrict any search for cause to the metaphysical level. A more basic and individualist explanation which goes against Tate's spread of evil argument is that such abusers may have been abused themselves as children. In his case histories of Charles Manson and the Nottingham family the material is there in accounts of childhood with which to construct an alternative explanation (180 and 298).

2) The words Satan and the Devil enter the discourse uncritically and are often characterised as referring to virtually extant entities: 'De Rais... by his own admission entered into a ritual pact with the Devil' (67) and 'Some reports suggest that the Devil (whom Dashwood publicly boasted was invoked) took the shape of a black cat...' (84).

People are referred to as 'Satan's representative on earth' (158 — although Tate is here recounting the work and thoughts of a prosecuting team this at best ambiguous in its reification of 'Satan')

In what is described as a remarkable and very clear testimony of "precisely the sort of banquet' held in London in 1988, a seventeenth-century account is quoted as involving a 'roasted child' and the presence of a 'demon [which] went round the table crying, "Not one of you will betray me" ' (70). It is difficult to know what Tate is asking the reader to accept here — cannibalism or the supernatural? He would say the former but he makes no comment on the account's reference to the latter. The sanity of the account's author and its veracity is therefore open to question and the account itself becomes worthless as proof of connections between devil-worship in seventeenth-century Paris and in south-east London today. The residual effect is, so to speak, to accord Satan a place at the table in *Children for the Devil*. This point is also underlined in the ambiguous title of the book where children become victims for the 'Devil' rather than for 'devil-worshippers'. In other words 'Satan' has joined the discourse alongside all—too—human Satanists. headings serve to deliver the same message of a vague presenc'e of the supernatural, for example, Chapter 3: 'A Darker God'.

A classic 1950s sci-fi film ('Invasion of the Body Snatchers' USA 1956) concerns pods from space which take over human beings as they sleep. The film has a penultimate scene which takes place after the hero, Kevin McCarthy, has escaped from a town where all the inhabitants have been taken over. He runs onto the road to alert passing traffic. No-one will stop so he jumps on board a truck and finds in the back a cargo of pods heading out of town for the big cities. He screams 'You'll be next' to the audience in a hair-raising depiction of 1950s American anti-communist paranoia. Substitute Satanism for Communism and you get the feel of Tate's the—Martians-are—coming accounts of international satanic history and connections. In parts, *Children for the Devil* impresses as bedside reading for paranoiacs — or Satanists! In the space of two chapters satanic rock music leads to satanic killings (107—110); international Satanism is linked with freemasonry (96) and the Scientologists (173); and Jayne Mansfield, Hitler, Charles Manson and Christine Keeler (140, 151, 176, 174) have all played their part apparently in this international and widely organised phenomenon (193 and 118). In the face of this 'world— wide malaise' 'The world is busy burying its collective head in the sand' (194-195).

3) Women as abusers. Tate quotes approvingly from a small and biased study carried out by an organisation formed from 300 parents "all of whom had experience of ritual abuse' (whatever that means) which found that in the thirty-six cases which made up this research, only two per cent did not involve women. As Tate points out this contrasts with the known proportion of women abusers in 'non—ritual cases: 2 per cent' (13). It is firstly difficult to know what 'involve 'women' precisely means and it is not at all clear whether 'involve' is the same as active abuse. Yet the passage opens with a statement that 'women appear to be involved as active abusers in almost every case [of ritual abuse]' (13). To back up this unscientific study, Tate refers to research of 'other therapists' In what I discuss below as dishonest journalism, the work of this amorphous group of experts is not referenced yet mention of them and their work props up a North American study of just 36 cases which reintroduces women's responsibility into the issue of child sexual abuse after a decade or so of focus on male relatives as the chief abusers.

What is to be believed?

Do children tell the truth? About abuse? About the facts of the abuse? Or is the account

of the abuse necessarily shaped by a) fantasy in use as protection, b) deception and/or intimidation by the abusers or c) developmental limitations?

Tate demonstrates a lack of a basic grasp of childhood development and 'talks up' or reinterprets his sources. These are sometimes unreferenced. Tate cites 'tried and tested' psychological research [which] has proved that children cannot fantasise the details of such abuse' (xvii) with no reference. What age of children? The fifteen-year-olds or the two-year-olds he provides as case studies? Tate quotes from research on children and fantasy which simply says that 'seven—year—old children should not automatically be regarded as unreliable' (232). On the specific issue of

50

---

children and their accounts of sexual abuse, Tate makes too much of the results of a working party of the British Psychological Society which is quoted, in bits, as saying: 'Children, particularly young ones, are not capable of describing explicit sexual actions of which they have no experience' (18). Tate then goes on to conclude that: 'Children don't - can't- fantasise precise details of such bizarre abuse with- out having, in some way, experienced it. To understand the reality of satanic ritual abuse we must, quite simply, listen to the children' (ibid).

This conclusion strains credibility. The work quoted above refers only to sexual actions, however Tate's main case is based upon the distinction between 'ordinary' sexual abuse and satanic abuse which involves accounts of ceremonies where tramps are beaten to death, babies sacrificed, hearts cut out and cannibalism takes place. He proudly tells the reader: '...there have been bodies and bones, there have been tunnels, mutilated dogs, and blood by the bucketful' (334). Yet, for the most part, Tate relies on the simplistic maxim of 'believe the children' to make his case for the widespread existence of satanic abuse networks.

Reality is more complicated. Therapists and others working with children have argued for a need to believe the fact of abuse when children tell of their experiences. The form in which children choose to do this will be determined by many factors — social, cultural, psychological. When a child says that he or she met the Devil (or just as commonly, a paranoid schizophrenic invokes a satanic conspiracy), parents and professionals have a responsibility to do more than take the statements literally. Tate

demonstrates his ignorance of child psychiatry and psychology in a discussion of the reason why a child might suddenly fear blood or begin eating faeces. This is taken literally to mean that the child has actually been made to do such things on a prior occasion. There is no attempt to offer a possible alternative interpretation which might involve distress unrelated to Satanism (19). There are no holds barred though in the hunt for satanic abuse. Writing about a famous case ('Michele Remembers' 1980) Tate explains a woman's distress: '...she was suffering from extremely severe and persistent grief - a grief too deep-seated to be explained even by the trauma of losing her baby' (45).

The attempt to explain the belief systems of those who Tate refers to as Satanists is argued as essential if therapists and other professionals are to believe children when they talk of their experiences at the hands of Satanists. However, such a detailed understanding of international Satanism is as of much relevance to assisting children who have been abused as a degree in Nordic mythology or a knowledge of Mein Kampf would be to explain why the Nazis killed six million Jewish people. All abusers have their own belief systems (some more elaborate than others) which provide them more or less with a justification for the sexual abuse — the better-me-than-those-nasty-boys-or-girls line, sexual liberation, sexual relief or Satanism. An important part of therapy may very well be a refusal to acknowledge the veracity of these belief systems. To do otherwise may run the risk of confirming a child's fantasies or fear of their sexual abusers who may have constructed elabo-

rate means to intimidate them.

## **A scientific foundation?**

Tate uses the work of Pamela Hudson to add professional legitimacy to his opinions and he consistently 'talks up' his (unreferenced) access to a larger body of therapeutic and professional opinion. '

Hudson is a North American therapist who has constructed a set of 'indicators' of ritual child abuse. The study from which these key indicators have been compiled was based on a 'tick-box' questionnaire involving eleven children. The questionnaire groups a set of accepted and non—controversial symptoms indicating sexual abuse with a much more

controversial collection of allegation types to which the interviewee is asked to answer yes or no. Some of the answers given under the 'child alleges' grouping include the fairly common 'fear of doctors' yet this is deemed contributory to the construction of an allegation grouping which together with the symptom grouping indicates ritual abuse. The allegation grouping asks for a yes or no answer to questions such as 'children described small children and babies beaten killed, carved up and eaten by participants, sometimes including themselves'. One of the eleven cases can only respond unfavourably to this particular question and offers the alternative 'but throws baby dolls about'! (351)

Much of the symptoms and some of the allegations included in the study are as likely to appear in any child sexual abuse case. The mixture of sexuality, cruelty and degradation described (102) by Tate as common to satanic abuse is not the sole property of his Satanists.

In the course of *Children for the Devil*, Hudson's work grows from plain indicators (237) to the 'American indicator's, to 'what has become known as key indicators' (Appendix one) This latter authoritative reference to an anonymous larger professional constituency (which has made things become known) is a common feature which has the effect of endorsing the various pseudo-scientific opinions contained in *Children for the Devil*. There is a lot of this in the form of 'we would now 'recognise' (60), indicators now 'familiar to modern therapists' (83), references to behaviour which is 'stereotypical of ritual abuse victims world-wide' (209) and 'the identification of celebrities by ritual-abuse victims is extremely common' (289). The impression is formed of a wide body of knowledge, theory and expertise which endorses Tim Tate's standpoint. This is a device which confers approval upon the author's opinions, by citing the opinions of others.

## **The Search For Respectability.**

Tim Tate's method of investigative journalism is a mixture of opinion, arcane lore, uncritical repetition of questionable accounts and information from regularly non-

52

---

attributable sources mixed together with sensationalism and hyperbole. Supporters of



his position are given the full respectful treatment, opponents are given a gutter-journalist-style trashing.

The presentation of interpretation and opinion as fact is evident in the following passages: 'The majority of the [ new breed of child abuse] victims.[place] ..the assaults very clearly within the context of organised satanic worship.' (3) and: 'either toddlers around the world have studied the rituals of Gilles de Rais, the Abbe Guibourg and Alestier Crowley and repeated them almost verbatim, or they are telling the truth' (102) This is an interpretation of what children as young as two years have talked of.

Elements such as the use of a crucifix and robes in an account of a man found guilty of abusing his wife and children are sufficient for Tate to categorise the abuse as involving satanic rituals and ceremonies (247-249) and include it as one of the only three USA court cases between 1985 and 1990 where evidence of rituals were introduced and convictions followed. According to Tate, details of allegations in the other two cases 'need not, in the event, concern us'. Given that the remaining two cases are the only other examples of judicial endorsement of '#evidence of rituals', this seems strange in comparison with the pains taken to lead with detailed 'bests' elsewhere, i.e. the discussions of fifteenth-century and seventeenth-century accounts.

Satanic influences are 'clearly discernible' (181) when they are not; in this case Charles Manson's connections with an international satanic church. Tate claims that the Director of Nottingham Social Services Department has endorsed the existence of satanic abuse when from the quote given he patently does not: '...it would-be unwise not to accept the possibility that there were ritualistic elements to this case' (317).

Tate refers to what he confidently calls 'successfully prosecuted cases of ritual abuse' in Britain (328). Elsewhere this is contradicted when he peevishly accuses the prosecution, police and judges in all cases of performing 'mental acrobatics' (117) to dismiss the notion that Satanism was the motive. The views and decisions of all these sections of the criminal justice system do not support his claim for official recognition of satanic abuse. Furthermore, there is no crime of ritual abuse on the statute book and therefore there can be no such thing as being found guilty of it.

Judges regularly come in for criticism when they refuse to believe in the existence of satanic practices and instead opt for sexual abuse as the motive force. One judge 'steered a clever path' (43), another allowed himself to be convinced that there was no satanic ritual abuse (337)

The padding around these opinions comes in two forms. The repetition of uncritical or unassessed accounts which allegedly describe satanic practices and motiva-

53

---

tions, and the recounting ad nauseam of occult lore, most of which is Tolkeinesque or reads like the sleeve notes for a late 60s acid era LP.

The apocalyptic warnings and ravings of paranoid schizophrenic serial killers such as Charles Manson and David Berkowitz are simply repeated as fact (1904-92). The entire chapter 'A Darker God' is full of centuries—old accounts of what was then described as satanic practices. Tate terms these as 'trustworthy' (80) and takes great pains to establish their credentials as accurate accounts. He fails to convince; I have already discussed the ambiguous account of both a roast child and demon sharing the same table (70-71). Other questionable histories include that of Gilles de Rais who allegedly made a pact with the Devil and killed 800 young boys (two a week for eight years) in a sparsely populated region of fifteenth-century rural France (67-68). All this is reported as verified by co-occultists at the trial - I suppose there may have been such a thing as turning King's evidence then; there certainly was a practice of extracting 'confessions' by torture. The tale of the Guibourg Mass and the alleged satanic practices of a priest and two women takes up six pages of gory detail and is simply relayed without the possibility of other interpretations of the account, for example, the activity of early anti monarchists, the overthrow of women-healers. Here, there is also an inaccuracy where the French 'La Voisin' which means neighbour, is translated as the more contextually-Sinister 'The Widow' (74) The treatment of Isobel Gowdie's seventeenth-century tale of sexual Intercourse with the Devil in Morayshire is also characterised by Tate's refusal to examine alternatives such as mental illness or the account as a metaphor for sexual abuse. In fact, Tate argues that Gowdie's account should be believed because the same 'derisive' criticisms have been used against 'modern child victims' (82). The circle is neatly squared!

Tate's lack of distance from his subject matter becomes severely exposed during his discussion of Aleister Crowley. Crowley and his ravings are Tate's missing link between medieval Satanism and that of the twentieth century. Much of the material is drawn

from Crowley's writings or from an uncritical biographer (Colin Wilson - who also happens to share Tim Tate's interest in the combination of sex and murder). Crowley's heroin-addled writings are repeated ad nauseam and eventually enter Tate's discourse as fact, for example, an 'Enochian' language created by Crowley (94) becomes on the next page something which 'after patient analysis by 'modern therapists', sexually abused children have heard during their abuse (95). This statement is not referenced. Crowley was an expert at self promotion and a great swindler. Tate gives him full rein: one of Crowley's footnotes regarding the murder of 2,400 boys is reprinted with little scepticism. In fact, remarks Tate: 'The text is too specific to allow it to be read symbolically' (101). Actually Crowley's text is too full of nonsense to allow it to be read with a straight face.

In other chapters a similar cavalier attitude to veracity appears, for example, video tapes of children being sexually abused were alleged to have been made but none were found. The explanation for their disappearance? A fellow cult member stole

54

---

them (249) Reading *Children for the Devil* is often like being assured anything is possible so long as one just believes. Believe Gilles de Rais and his co-occultists, the story of the demon and the roast child, poor mad Isobel Gowdie, Aleister Crowley and his thousands of murdered children, the missing videotapes? The credulity of the reader begins to bend under the weight of suspended disbelief.

The other form of padding indulged in is lore. Tate argues for the importance of a wide knowledge base including distinctions such as that between someone who uses the words 'the Devil' (possible dabbler) and someone who uses 'Lucifer' (paid-up practising Satanist). To this end daft names and titles are repeated endlessly to emphasise erudition: 'Moon Goddess and Horned God' (61, 80), 'Baphomet' (99) and 'Asmodeus' (117).

Tate's poor investigative journalism is thrown into relief by the frequent absence of references to back up his opinions. Instead he resorts to the 'some reports suggest' and 'but privately' school of reporting: 'some reports suggest that the Devil took the "shape of a black cat' and 'Some reports from Inside the cult suggest...' (180).

A woman accused of being a Satanist gets the works; Lilith is her name, this, according to Tate, is a “curious coincidence’ as Lilith was Adam’s first wife ‘who turned into a demon after the creation of Eve’; the clincher follows: **‘some etymologists suggest that the name means ‘child stealer’**” (160 — emphasis added).

The numbers of respectable professionals who feel that they should remain anonymous are legion:

— there are Californian law officials: ‘but privately...’ (135)

— respected therapists: ‘we can’t go public’ (213)

— a senior London detective: ‘we won’t say that publicly’ (230)

— Dutch police: ‘Yet privately the police admitted...’ (237)

— a sexual abuse therapist about a colleague’s experiences: ‘Will I put you in touch with the therapist. No. I will not.’ (267)

— British psychiatrists, lawyers, detectives, reporters and social workers who believe that satanic abuse is too disturbing for the public to hear’ (340).

This style of unreferenced statements and allusions has a sub-division which deals in queer-things-that-happen. For example ‘strangely shaped’ rashes appear on a woman’s skin (46) and /curious fires’ burn videos of alleged abuse (243). Life- threatening ‘plots’ are launched against foster parents ( 243—244) and an un-named therapist reports receiving a human arm through the post (266-267).

Why use the words ‘strange’ and ‘curious? Why are the reports of plots and threats anecdotal? It is difficult to avoid the conclusion that the reader is meant to get ever-so-slightly spooked ; and enjoy it. Prurient sensationalism’ is never very far away in many sections of *Children for the Devil*. After what Tate describes as the success of a media-inspired backlash against proponents of the existence of satanic abuse, he

writes: 'social workers all over Britain once again put away their case files and ceased to talk about ritual abuse' (336). Which social workers are being claimed as supporters of Tate's opinions? Where are they and how does he know? I am a social worker. I wasn't talking about ritual abuse then and I'm not talking about it now.

The book's inadequate mixture of half-fact and speculation is embroidered by titillation and hyperbole. Much of *Children for the Devil* is given over to explicit accounts of gory sexual abuse, torture and cannibalism, for example, the section on the Guibourg Mass (71-80) with its spicy brew of cannibalism, virgins and priests. Many of these accounts verge on the pornographic. This offensive feature includes aspects of Tate's connecting passages (76) and his description of the mutilated body of a dead woman student (187). Are either of these and other passages essential to Tate's supposedly serious case?

The reader quickly finds out who supports Tate's views and who are the detractors. He ensures that all of his protagonists in the struggle to convince the world to believe in the satanic ritual abuse of children are given a good press. The co-author of 'Michele Remembers' is 'lithe and tanned' (45), sympathetic therapists are 'respected' and social services departments 'bow' to their greater experience (212). Diane Core, self-styled campaigner against Satan, is naturally warm, caring and supportive (221) and an ex-policewoman and 'cult-crime' specialist, Sandra Gallant, is 'Sandi' with the 'most experience, most rigorous mind and most balanced approach'; she is also 'small and patient' and 'now married' (250). Pamela Hudson is 'Pam' Hudson whose work is 'pioneering' (236) in the field of ritual abuse indicators. Pam also wears 'tweeds and sensible shoes' (1). Detective Chief Superintendent David Cole is a 'cheerful, amicable man retaining a distinct burr in his voice that marks him out as a country policeman' (110) and Superintendent Mick Hames is 'frank, open and genuinely committed' (229). Fellow sympathisers in the Nottingham case are Ray Wyre who is 'gentle but immensely tough' (306) and Judith Dawson who is a 'comfortably untidy woman with a ready and sharp wit, a very real intellectual ability and a firm if carefully controlled dislike of the macho culture which permeates most police forces' (304). Even the qualification 'carefully controlled' serves to praise Tate's subject.

What of the antagonists and sceptics? They get quote marks around the word 'expert' to describe them (226), are criminal analysts 'rather than hands-on investigators' and are biased 'and 'shrill' (255-256). Instead of small, lithe or tanned, Superintendent Peter Coles in Nottingham is 'an-old-school 'copper' with a face that resembles nothing more than a well-aged, baked potato' and 'not by any means an intellectual' (303). Abusive gossip is repeated about a hostile woman judge (nicknamed 'Judge Boob') and described as 'not, by any stretch of the imagination, one of America's more famous or

distinguished courtroom presidents' (why should she be?). She is also infantilised in a passage which questions her motivation to become a lawyer - she is quoted as having a fancy for 'deciding things' (286)

British journalist Rosie Waterhouse receives this treatment too. Waterhouse is dissed for criticising Tate: she works for a 'supposedly respectable newspaper' and previously had been 'just another young woman reporter [who] had not delivered many memorable stories' (333). In fact Waterhouse had previously resigned on principle and publicly over the The Sunday Times Insight Team's attack on the Channel 4 programme *Death On The Rock* but she is definitely not 'naturally warm' or 'comfortably untidy'.

When Tate comes face to face with a real life Satanist (at least an alleged one and via watching her in a video interview ) she is a demon incarnate. Lilith (for it is she) points a 'blood-red fingernail', 'spits out answers', generally behaves like Morticia Addams and has an expression of 'pure venom' on her face' (170-171). Not for poor Lilith a distinctive burr or sensible shoes.

## **Conclusion**

Tim Tate's opinions in *Children for the Devil* can be confronted on a number of levels. 'The dispute as to whether satanic abuse exists in the form and to the extent, claimed is at somewhat of an impasse with the sceptics still holding out for incontrovertible proof, while Tim Tate and others unconvincingly argue that a combination of professional blindness, a refusal to believe children, and the cunning of Satanists adds up to evidence.

At another level the arguments for the existence of satanic abuse as outlined in *Children for the Devil* have an effect in the creation of a league table of abuse "satanic abuse at the top, requiring greater resources and expertise. Additionally evil as a motive force comes to replace any materialist explanations (and therefore any solutions which may be grounded in changes in social relations between men, women and children). Male abuse of power and sexuality falls off the agenda with the inclusion of women as abusers; and societal forces such as the pornography market and the rise in child exploitation are downgraded as possible explanations. Perhaps the fact that social workers can do nothing about these 'big issues' has made some professionals receptive to the pot-boiler-type efforts of Tim Tate. Were it not for the subject matter in which he deals - the horrific abuse of children - *Children for The Devil* would be up on the

esoterica shelf with Hubbard and Van Daniken, just where most of it belongs.

Gary Clapton August 1992

