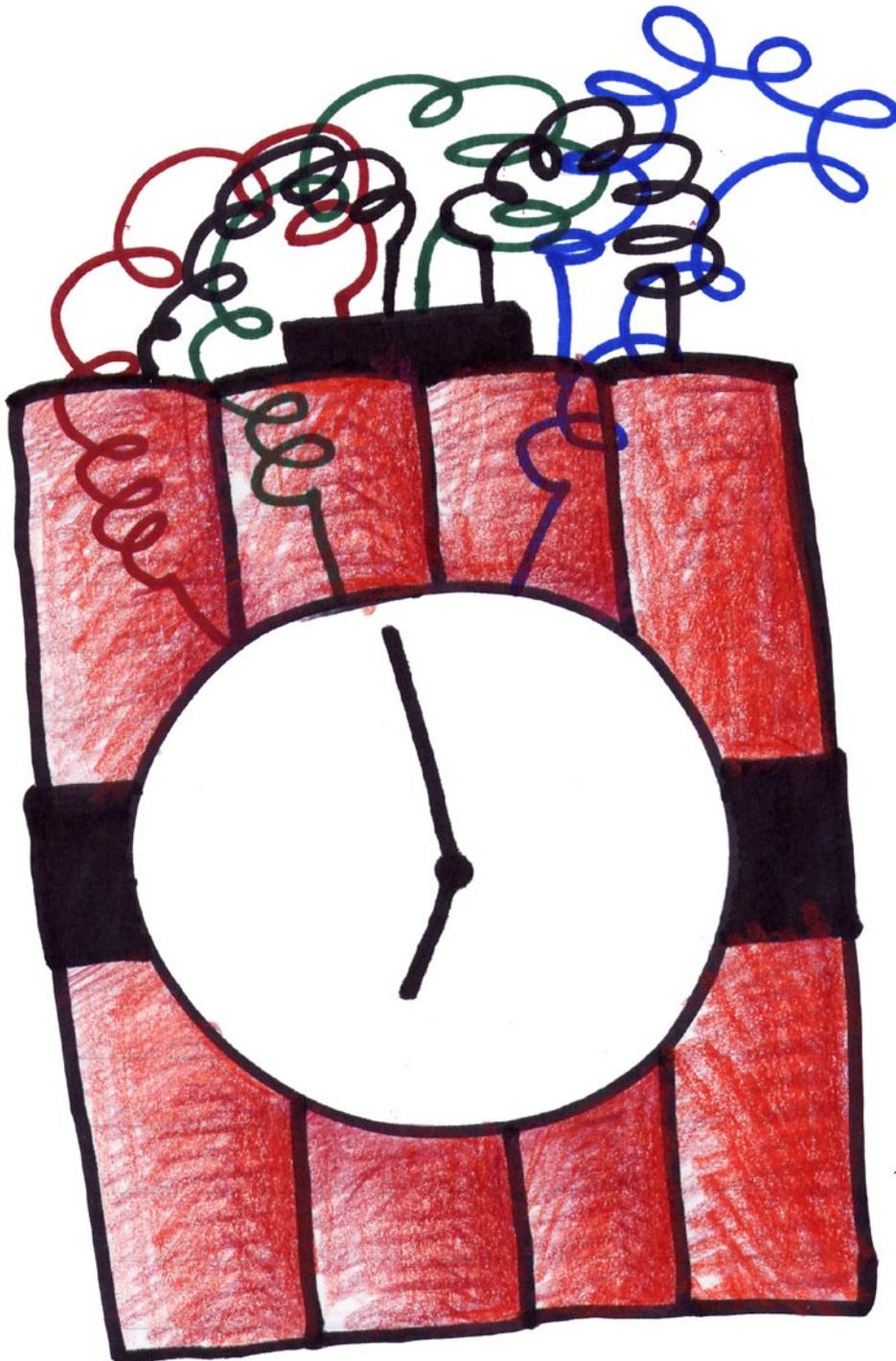




# maga- zine

journal of the post-real



#2

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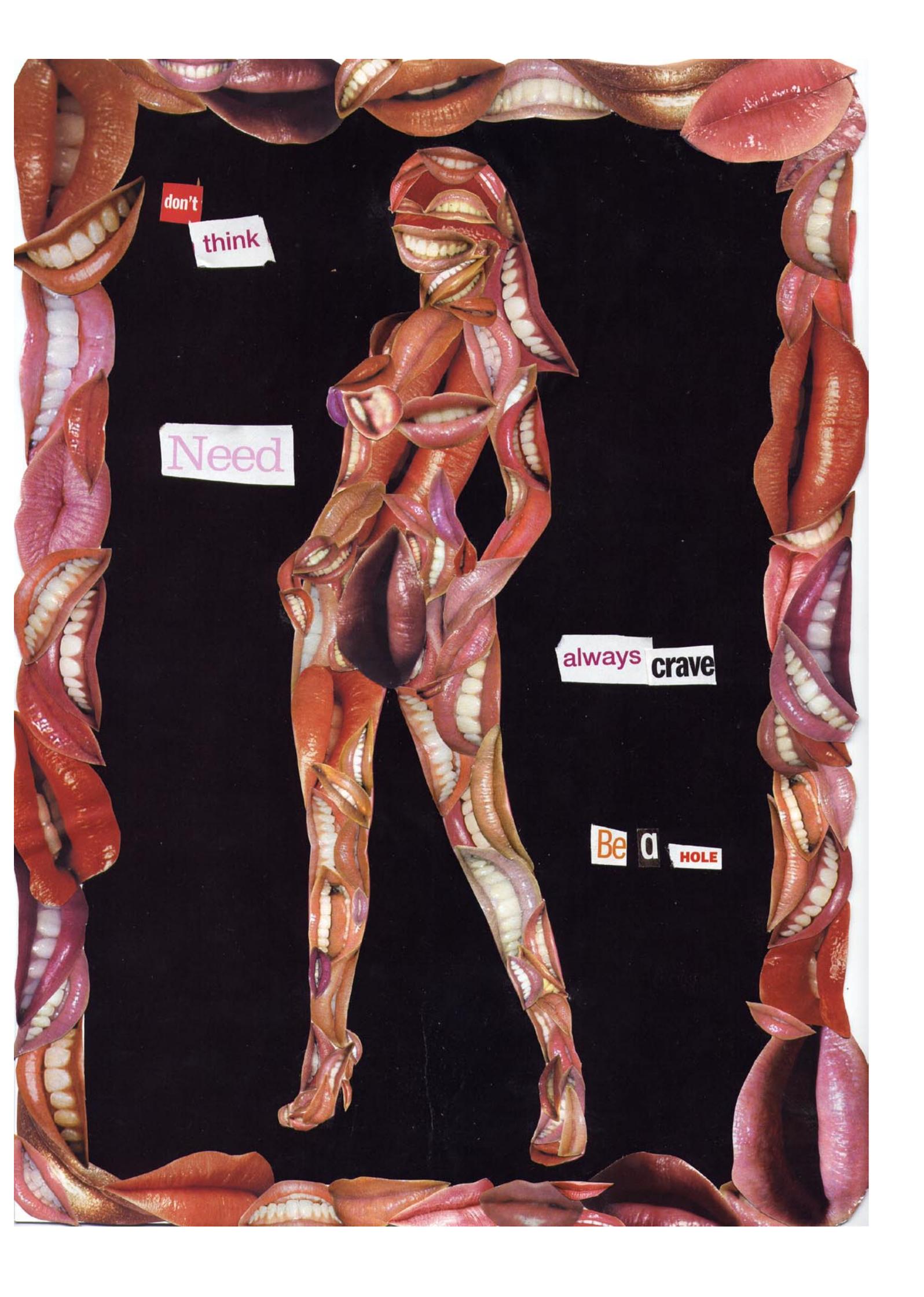
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No editorial this issue. You never read it anyway, and by the way all copyright for this issue remains with the artists/writers and everything we did is © a.a.s.

A collage of human mouths and lips, some open showing teeth, arranged to form a human figure. The figure is centered against a black background. The mouth and lips are in various shades of red, pink, and purple. The figure's head is at the top, torso in the middle, and legs at the bottom. The mouth and lips are arranged to form the arms and legs. The figure is surrounded by a border of more mouths and lips.

don't  
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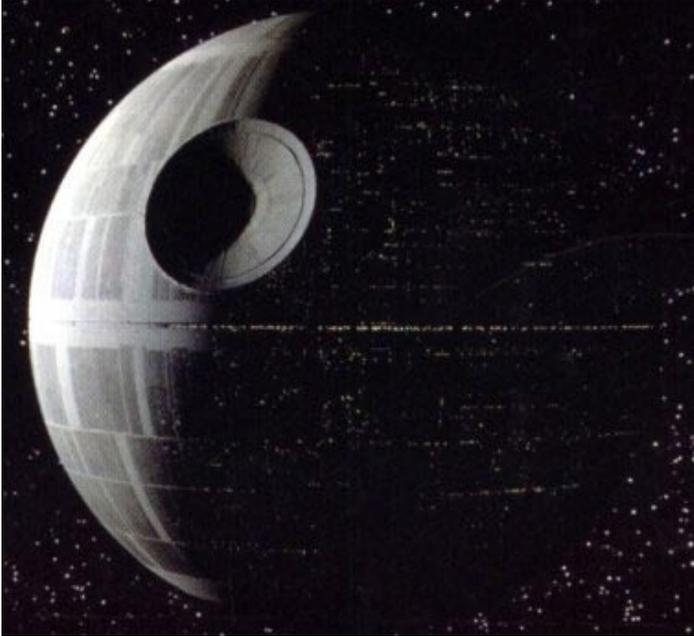
always crave

Be a HOLE

# ***The Empire Never Ended***

**Stuart Tait**

In the ostensibly post-real novel "VALIS" (1981) Philip K. Dick recounts the tale of Horselover Fat and his encounter with VALIS (Vast Active Living Intelligence System) as if it is autobiographical. VALIS beamed huge amounts of information into Horselover Fat's head using a pink beam of light. Following



the revelation the story is characterised by a series of time dysfunctions, involving a layering of past and present and accompanied by the knowledge that "the Empire never ended". It should be understood that in the context of the novel, the Empire in question is Roman.

Within the novel, Horselover Fat, Philip K Dick and their friends David and Kevin go to the cinema to see a film called "VALIS", in which a satellite beams information into people's heads with a pink beam of light...

What follows here is a series of parallels between the fictional film-within-the-novel "VALIS" and the George Lucas movie "Star Wars: A New Hope".

At the beginning of Star Wars the rebel blockade runner is fleeing from a star destroyer after having intercepted a transmission. The information is a means for overcoming death; the information will destroy the death star.

In the novel VALIS, Horselover Fat intercepts a transmission in the form of a beam of pink light carrying information about his son's undiagnosed birth defect, and opening his head up to the belief that the universe is made up of information, and that information has a holy origin, i.e. what one might call an 'all powerful force controlling everything'.

The blockade runner is swallowed by the star destroyer, and the storm troopers board it with Darth Vader, the Sith Lord. The storm troopers are uniform(ed) and faceless like clones\*. Vader is dressed head to foot in black, his mask a shiny death's head.

"Two men dressed in skin tight black shiny uniforms carrying futuristic weapons, nod silently" though it is not obvious at this point why there are two soldiers, **this is clearly a reference to Vader**. The storm troopers are presented as "thousands of girls dressed in identical red-white-and-blue uniforms. Some strip off their uniforms in sexual frenzy. They have no reproductive organs." - clearly a reference to cloning where there is no need for sex organs.

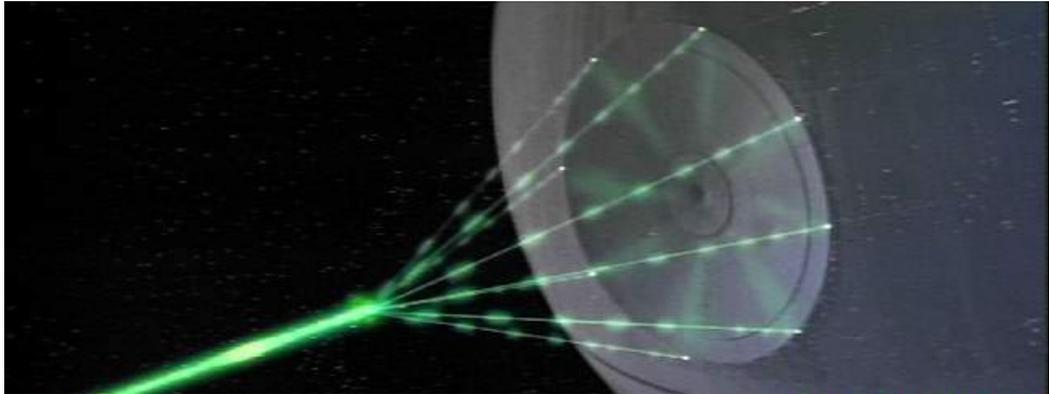


**Stormtroopers are uniform(ed) and faceless like clones**

Throughout there is reference to beams of information as light and to a particular shade of pink light, and the film 'Star Wars' is riddled with beams of light; the Jedi light sabres are blue

light, the death star fires a green planet destroying beam, the training globe that Luke uses fires yellow light, the blasters fire red beams, and Vader's sabre is pink light. (This may be a reference to the fact that Vader is the giver of information (that he is Luke's father) which opens Luke up to the truth)

The Jedi and the Dark Side function as Yin/Yang. According to VALIS the Dark Side (mad creator, blind god) must be destroyed and the good side made to re-bifurcate (Luke and Leia)



**The death star also is satellite shaped and sends out a beam of light which destroys the world - VALIS destroys the "illusion" of the world, i.e. space and time.**

Tatooine looks like a prehistoric or biblical landscape, both of which are mentioned in VALIS the movie.

Lots of the characters wear hooded robes which recalls holy orders.



Jedi obviously signify Jews, like VALIS there is the obvious time dysfunction - it starts at episode 4.

Not only does R2D2 look like a satellite, the pink light on his forehead looks like a third eye and the holographic message from Leia beams out of another eye.

The death star also is satellite shaped and sends out a beam of light which destroys the world - VALIS destroys the "illusion" of the world, i.e. space and time.

In both VALIS and Star Wars there is a doubling of names: Obi Wan is Ben Kenobi, Anakin Skywalker is Darth Vader, Leia is not only a princess from the house of Organa but is later revealed to be Vader's daughter and Luke's sister, and Horseslover Fat is Philip K Dick.

The character Sophia in VALIS is effectively a droid; the information vital to destroy the Empire is kept in the head of a droid.

"The Empire Never Ended" - hence "The Empire Strikes Back"

There are parallels between the Empire, Nazis and Romans; the American Fascist Dictator in the film VALIS is called Ferris F Freemont; the initials FFF referring to F being the sixth letter of the alphabet; 666.

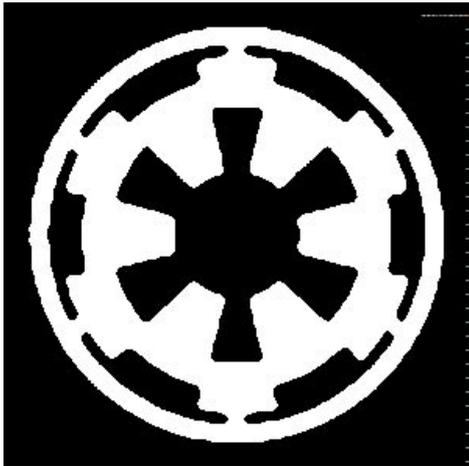


**The information vital to destroy the Empire is kept in the head of a droid**

The corridors on the death star are hexagonal; 6 sides extended in the 3rd and 4th dimensions; the centre of a star of David is hexagonal; the star of David represents masculine and feminine, darkness and light, intersecting - a kind of Kabalistic yin yang; the Empire's symbol is a six-sided snowflake design in a circle; the tie-fighters have hexagonal wings.

“Your eyes could deceive you, don’t trust them”

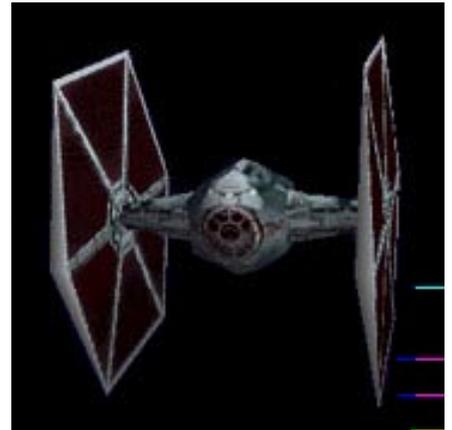
The shapes of Vader’s ship, wings etc., are based on eights - octagons. An 8 on it’s side looks



like a mobius, a symbol for infinity, a portion of a double helix, and also suggests the early Christian fish symbol. **This is all duplicated throughout the film-within-the-novel Valis.** Its two circles seem about to intersect to create the leaf (or fish) shaped vesica piscis - gnostic symbol of perfection. The 8 sided star may be derived from the map of where Venus rises in the sky over the year. Venus is also referred to as alternately ‘the morning star’ and ‘the evening star’. The morning star and evening star connoting birth

**The Empire’s symbol is a six-sided snowflake design in a circle; the tie-fighters have hexagonal wings.**

and death in turn or light and dark. Thus Venus the skywalker refers to both Luke and Anakin Skywalker (Darth Vader). Venus also called Vespa may also refer to Vespers, the sixth of the seven canonical hours, again the six here referring to the Empire.



The Empire is also referred to in VALIS as “the black iron prison” which is a good description for Vader’s suit, or the death star where Leia is held prisoner oh yeah, and the novel VALIS is also a part of a trilogy, which Star Wars was for many years, and oh I’ve forgotten what point I was trying to make; anyway, he may have meant “Space is the place” hold on.... wait.....wait.....incoming message.....

.....  
.....  
.....



**Meanings of the names (for what it’s worth):**

**Leia** comes from Leah, probably meaning mistress or ruler in Assyrian.

**Luke** means luminous or white

**Ben** meaning son in Hebrew, short for Benjamin meaning Son of the south or son of the right hand

**Han** is probably derived from Ham meaning hot or warm

**Sophia** meaning Wisdom

**“the black iron prison”**

**Stuart Tait is a happy man**

The images in this article were lifted from unofficial websites, so we guess that copyright remains with Lucas Films or something for the logos, the Star Wars name and all the pictures and we’re not aware of having broken any laws.

RE: NEW DEVELOPMENTS IN MEMORY BIO RECORDING

There is new evidence of biotronic memory recordings in human's alpha brain wave activities from recent tests done by research fellow Justin Wiggan and myself. What follows is a report of experiments conducted over this three-month period at the R.A.M unit the end of last year.



4 subjects were chosen from a demographic of 1000 people.  
2 children, male and female aged 9 and 10.  
2 adults, male and female aged 29 and 65.

Each subject was required to bring in 1 photograph that the subject knew very well. The majority brought in a photograph from their childhood.



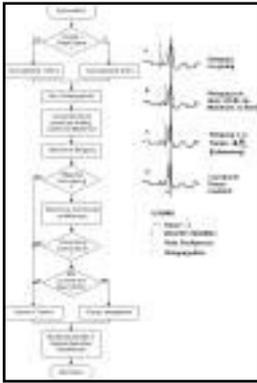
Each subject had a 1-hour discussion about their chosen photograph with one of our assistant researchers.

During this hour, the subject talked in depth about their memories and thoughts in connection with the photograph. The subject was then put in a deprivation room and their senses blocked by custom made recording blind and Nafu headphones.



The subject was connected to a EEG recorder linked with phonal device software developed for these experiments by LASOLABS in France.

The subject was left for 1 hour to recall details of their chosen photograph.



We observed the subjects reaction and readout from a 2-way mirror. After 22 minutes into the experiment the readouts x- pysical line increased .22 nanomils against the y- pysical lines decrease of 12 nanomils. (See fig.3) This confirmed previous theories that the body records experience and store it not just in the phalatic neuron canal but also in the body as a whole. Hence the human has the possibility to document information in the epidermis layers of the skin separate to the brain. This information is stored within the phalatic neuron canal but diluted and lost when each subject closes this canal to open a new one, when a more recent situation or circumstance arises.

Fig 5.

With more funding and research resources the R.A.M has the possibilities to teach humans how this information can be stored internally and drawn upon at any time. We are currently developing equipment that can rebuild a photograph from a human EEG recording using this process.

Certain Human Rights groups, lawyers and police officials have expressed an interest in this equipment to aid case evidence.

There will be a more in depth seminar given meeting at the Annual Neurological Pyston Meeting, October 2003.

Dr. Lipton PHD SKW  
 R.A.M  
 Sept.2003

## April, 1996

Chance had little to do with the fact I was alone, unarmed in the wrong side of town and after black out. It meant one of two things - the Oterds had programmed the game with my credentials for a third night in the Quart (which was unheard of), or one of my fellow gamers had left his connect pad running, bringing me back online automatically when he timed out.

I had been asleep. Well, resting my optics in a state resembling what had been know as sleep. Now though my nerve endings hummed gently, wired from the programming, bringing a gentle warmth to the sides of my temples. I seemed to be in some decrepit crumbling ruin - probably a Commerce block, judging by the detritus of shop fittings, coat hangers and broken credit cards around me. Suddenly I felt the wave of real space breaking over my vision - and the realisation that I was dualling in both worlds hit me like bone splintering across the forehead.

In this state I was vulnerable to both the virtual world of the game and the very real dangers of a physical world - normally only ever visited through the relative safety of a gaming environment. By straddling the two I was running the risk of returning to neither.

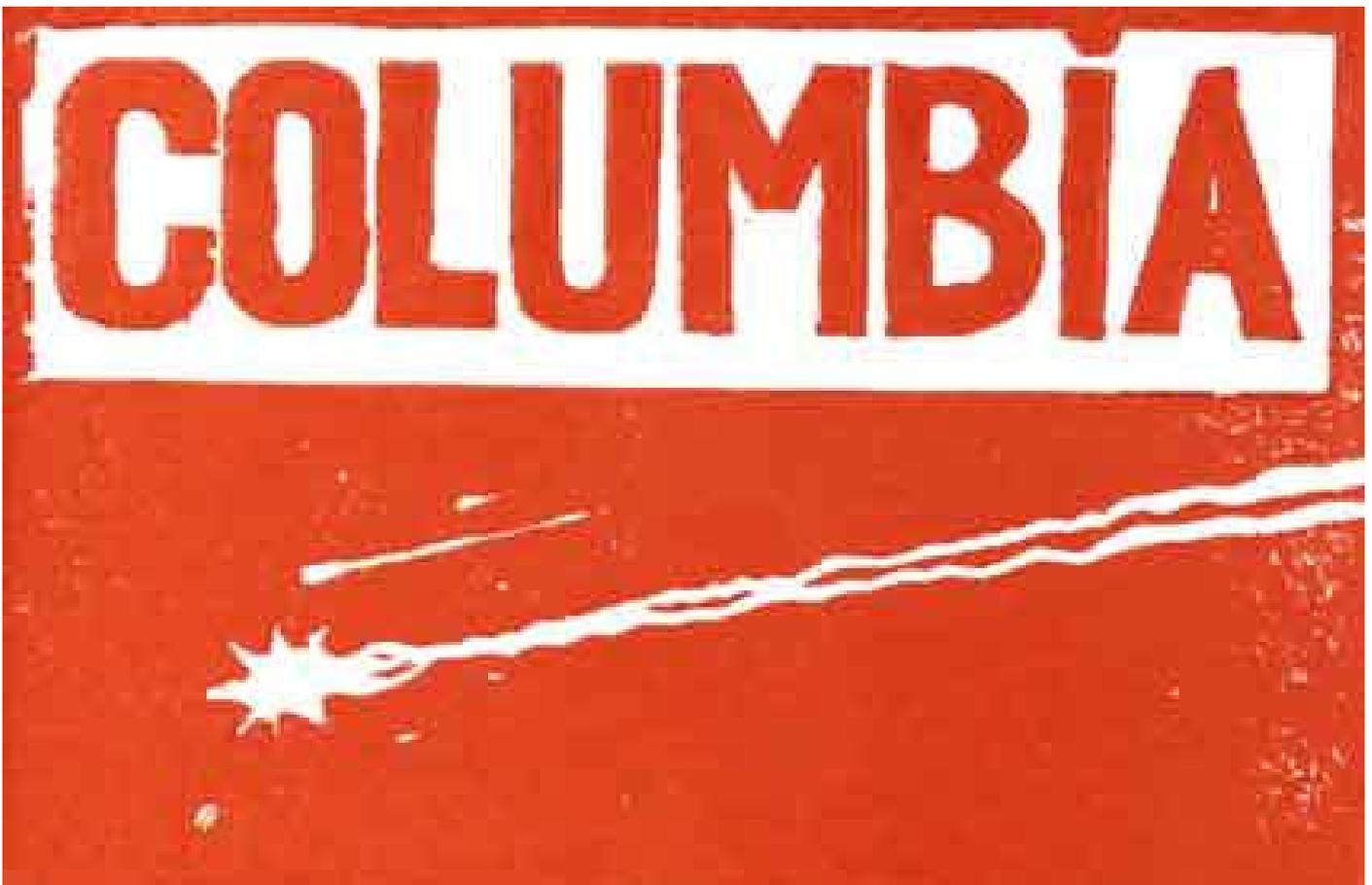
Then, in the half light, amongst the bat guana and scattered loot of The Riots aeons gone, I noticed a trail of slime leading to the corner of the department store checkout, glinting menacingly up at me. This was not good - not at all. The merest hint of real life in a virtual environment was not to be taken lightly. In my semi organic state, in need of a serious power up, and with little clue as to my whereabouts or the nearest save point, I was in trouble.



As I muttered to myself, a huge blue insect shape, something like a scorpion scuttled from under a desk battling with what looked like a spider. Moving into the moonlight I could see that the insect's legs and body resembled the fingers and thumb of a human hand. Light flashed from the spiders eyes - flying from the gemstones it had fitted for extra power - yet it stood little chance against the deformed insect hand with the dexterity of an opposable thumb. In moments the spider lay dead, and the hand-insect dashed out of sight to feast on the carcass.

However, to allow it to live when it might mutate, breed, and present more danger in the coming hours was inadmissible, and grabbing a rusting metal cash box I lashed out at the creature - wounding and then crushing it. Then, raising its gently pulsating thorax and finger-legs to my mouth, popped it between my jaws and chewed at its hard flesh. This was one of the less appealing aspects of the Program - a necessary evil, I repeated to myself. To devour the victim was to absorb its energy, whatever the level of life form, and there was always the chance that new combinations of animal and mineral kills might bring new powers. As I spat the bones, skull and fangs from my mouth swimming in the foul taste of the creature, I cursed the gamer who had allowed me to fall back into the environment so carelessly.

SIMON WEBB is a game character



## This is real life, this is Columbia

COLUMBIA by The People's Elbow at The Springhill Institute

*"Do you see it? Do you see the crack?"*

*"The crack was already there when we took off"*

When I first heard about the Columbia project, I got confused with the Challenger disaster and just remember thinking that I should feel as if it was a sick thing to base an artwork on, while actually feeling nothing. Even when I was told more about the history of the space shuttle Columbia, and I realised my mistake, I wasn't very clear on the details. I suppose I must have heard about it in the news, but it was just something I hadn't really paid attention to. I find it difficult to relate to any kind of tragedy; my strongest emotion is usually guilt that I don't sympathise as much as I imagine I should. But at least that guilt proves I'm not a sociopath, right?

I was interested in the plan of making the exhibition 'the making of a movie'. I know from my own work that the usual expectations of the audience can be disrupted by blurring the boundaries between what is preparation/behind the scenes

and a finished artwork; and who is the performer or audience when visitors are encouraged to participate rather than be passive observers. Sometimes it works, sometimes it doesn't, but you can always learn something.

The People's Elbow were particularly interested in how to make a film about something that was not the real focus of the news story - what were they actually doing up there anyway? They decided to fictionalise the events leading up to the break up of the shuttle, based on what little they knew about the crew and the mission. They were also keen to make it as filmic as possible, within the restraints of the space, their lack of budget and the fact that filming/sound would be done and characters would be played by whoever was in the gallery at a particular time.

I was too busy to take part in the first few days of shooting, but when I did arrive I was shown around the 'set' and we viewed rushes of what had already been filmed. What I saw was funny and well composed, and there were easily identifiable characters. I was pretty jealous - my own non-budget no-set-cast film was having trouble - but I soon got involved.

I didn't really know what was going on as I took part in the filming, I was told to put on different costumes, told to say lines, told how to act. It was quite enjoyable in an odd way, I just turned my head off, and became a robot. Of course there were times when my self broke out. I had to crawl through several holes to get from room to room, which wasn't easy for my fat arse, and once when I was in the background of a scene I realised I had been staring fixedly at something for too long and burst out laughing. In the final film, I am consumed by horror and can't enter the illusion at these points, but that has an



interesting, defamiliarising effect. The final scene was shot on the same night that the film was going to be premiered which ensured that everyone who first saw it would feel particularly involved. Columbia was also shown a few weeks later with scenes added that had not been finished for the opening night, but I have not made a distinction between the two versions here, for no good reason other than I'm a sucker for what people wanted something to be like over what it was actually like.

The film opens with a scene of the astronauts being shaved, a familiar scene from war films, however the implement used is a huge cooking spatula, which sets the tone for the uncanny humour we experience throughout. The gung-ho rock music over this cuts suddenly to silence and clouds, another precursor to the unsettling use of sound and its absence that runs throughout the film.

Perhaps knowing that people aren't very familiar with the crew, there is an overtly contrived exposition by Husband to his family, and here we learn the relationships that have been given to the crew, based on what little was known. The central dynamic is that Husband idolises McCool, and despises Brown, mirroring the simplistic

characterisations of Hollywood, but exaggerating this to absurd levels.

When we first see all the astronauts together, they are in slow motion and there is overblown choral music, perhaps an angelic requiem, another cinematic cliché to signify heroism and subtle tragedy. Sound effects are used to give filmic qualities and heighten tension, but also gives authority to less than perfect sets and acting. Over-lighting is used partly to hide the sets, but this gives the effect often used to signify heaven in films.

At one point in the take off sequence, the boom mic and soundman are entirely visible in shot as the Chief says "...and that's how we do that ladies and gentlemen!" I don't know how accidental this was, but I find it significant as a message of intention - the People's Elbow show you what they are doing, show the techniques of illusion making and manipulation in their work, in mainstream films, and in society (American in particular).

Weightlessness is only used now and then, which heightens its dreamy, hallucinogenic effect. "I'm so high I could be in heaven," says Chawla as "she" floats. Old-fashioned comedy music plays as sweets and astronauts fly around, but when we cut to the outside shot the silence of space makes their jollity seem ironic in face of what we know happens.

When the crack in the wing is discovered we see Brown silently swearing. This is a guaranteed crowd amuser, used in many films aimed at teenagers, but also shows how his fears will be ignored and dismissed as paranoia. The crack in the wing is the Lacanian fissure in their idealistic world-view that is too horrific to look at. McCool often suggests that Brown's worries are indicative of his own mental state, and that he needs to adjust himself, rather than anything else. Is this

simply a suggestion that we create our own reality; a reference to how dissenters are subdued and distracted by self-doubt and self-analysis; or is McCool trying to point out that they all need to right themselves with the universe before certain annihilation? The problem is often described as “cosmetic”, and it always makes me think of how



social and political problems are disguised, hidden and dismissed by those in authority, even if it will lead to destruction.

Clark's son rushes in to see the television, but where we expect to see him watching his mother in space we see an episode of a space animation, *Ulysses 31*, where a starship is being damaged. This highlights the difference between fictional disasters where something can always be done to make things OK again, and the actual disaster, where nothing could be done. In fiction there were explosions and excitement, but everything is alright. In fact (as presented in this fiction) the crew get on with mundane everyday tasks, but then die meaninglessly. This disparity is mentioned again later when Brown compares their situation to *Star Wars* saying they won't have a happy ending: "This is real life, this is *Columbia*". Of course, trying to say the events depicted are real and not fiction is a common filmic technique.

By this point, everyone is drawing away from Brown, we seem to be seeing things through his eyes, everyone is smiling like *Stepford Wives*, lines are repeated, slowed down and speeded up in a

way that signals hallucination or insanity in the traditional manner. The futility of their activities is shown by Clark showing off a model of a space station while babbling about how important it is in a way that reminds me of under-critical post-modern claims that hyperreal simulacra are more valid than actual truth. Has he gone mad or have they? He leaves them to look at the wing, becoming a literal outsider. The buzzing sound associated with him fades away, which is a relief to the audience until the silence becomes uncomfortable too. The space scenes seem too long, I'm told there's a reason for this, and it does leave enough time for us to feel Browns isolation on more than an intellectual level.

Back on board there is a shadowy scene with McCool talking to Brown about the buzz of an insect that is reminiscent of the Kurtz scene in *Apocalypse Now*. We associate the insect with Brown, because of the buzzing noise that accompanies him which gets louder during the course of the film. He is being turned into scapegoat, a Christlike sacrifice and I'm also reminded of the exclusion of Piggy in *Lord of the Flies* but that's probably because it was burned into my brain during school days. McCool seems to be trying to find meaning in a meaningless event, as this film is.

There is another space walk by Brown, with psychedelic effects that suggests of *2001: A Space Odyssey*, which ends with a visit to a Russian Space Station. It is becoming increasingly unclear whether what we are seeing is actually happening or in the fevered imagination of Brown, but this just means we identify with him more. The red-lit, visceral partying of the Soviets is in strong contrast to the dutiful, clinical American mission, but could also suggest hell. Perhaps the whole film is some moment of death vision, where Brown is struggling to find his path to the afterlife, as in *Jacob's Ladder*.

At the start of the final scene of *Columbia* we hear "Action!", the first of many breaks in the filmic illusion. The set and actors inside the shuttle can

be seen in the background of shots of mission control, multiple uncertain looks at camera, people fluffing lines and grimacing, lines repeated. These are extreme forms of what has been happening throughout the film and are interesting on many levels: it reminds us that the making of the film was the artwork rather than the final film; it startles us out of being captured by the narrative so that we can be critical about what is being presented; it becomes a film about film and film's impact on the space programme; and it is part of what makes the film post-real. This is not a standard post-modern analytical distance and suspicion of 'truth', but uses transparent fiction to transform our experience of reality.

I didn't know anything about the people who died in Columbia before I took part in this project, and that didn't really bother me. This could have been a worthy dramatisation, using a documentary style to tell their story and while I would have learnt some facts, possibly even shed a tear, but I would still essentially not give a fuck. Instead, I feel like I know these people: Brown chews gum and is a bit paranoid, McCool plays chess and philosophises, Husband shadowboxes and is weirdly paternal to his crew. Of course I know that these are just characterisations made up by the scriptwriter in bored moments at work, but that just makes me feel more protective towards them. These are people completely turned into fiction, their originals are dead, they don't even have a fixed face associated with them here, but we gave them existence by becoming them and accepting their continuity as we watched them in different actors. When we see actual footage of the break-up on entry of the space shuttle, we feel that we are watching 'our' crew die, and the jump to 'real' film coincides with the 'post-real' feelings we have.

Most films based on actual events destroy the reality, turn it into fiction so that the truth vanishes. A post-real film can use its own explicit falsity to highlight the illusion and manipulation that are presented as truth by authorities and the media. The whole space programme is based on fictions: that astronauts are heroes; that we need to do things before the 'other side'; that progress is going 'out there' rather than solving problems 'down here'. Many people have wanted to become astronauts because they enjoy the escapism of science fiction, but end up serving

the militaristic interests of the establishment.

Columbia asked "What were they actually doing up there anyway?" and the answer it seems to have given is "Becoming Science Fiction"



---

*The 28th and final flight of Columbia (STS-107) was a 16-day mission dedicated to research in physical, life and space sciences. The seven astronauts aboard Columbia worked 24 hours a day, in two alternating shifts, successfully conducting approximately 80 separate experiments. On February 1, 2003, the Columbia and its crew were lost over the western United States during the spacecraft's re-entry into Earth's atmosphere.*

*Seven asteroids orbiting the sun between Mars and Jupiter were named in honour of The Space Shuttle Columbia crew, Commander Rick Husband; pilot William McCool; Mission Specialists Michael Anderson, Kalpana Chawla, David Brown, Laurel Clark; and Israeli payload specialist Ilan Ramon.*

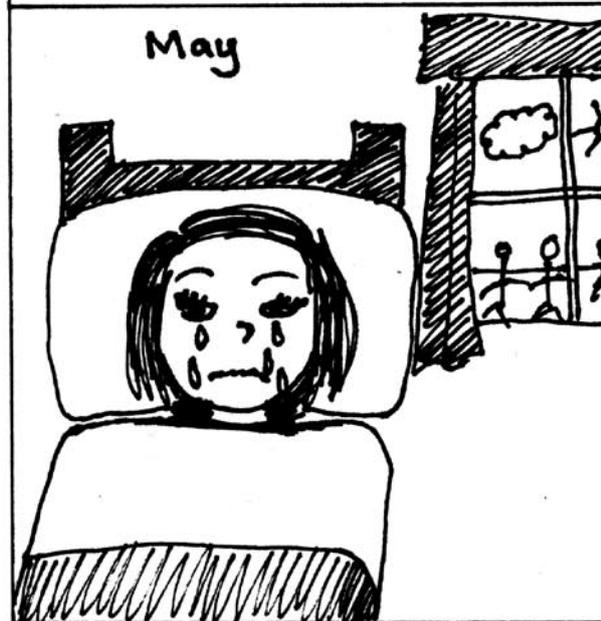
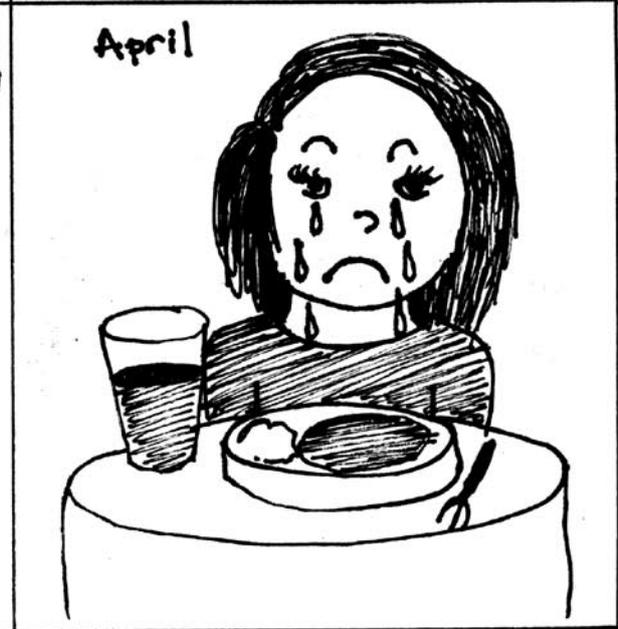
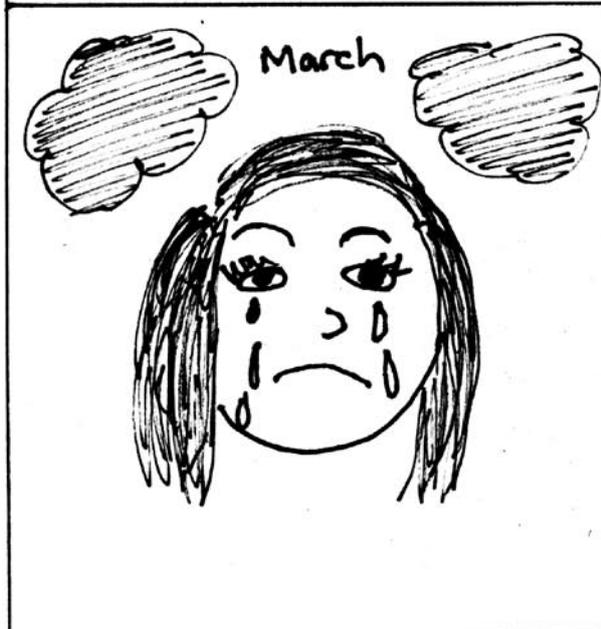
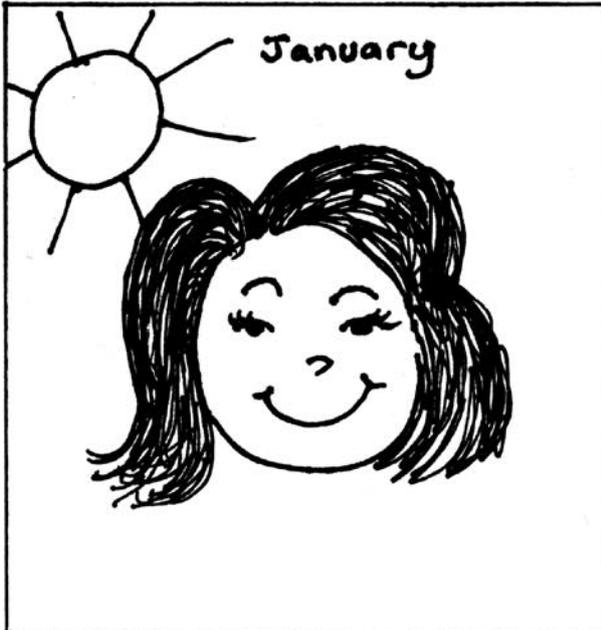
<http://www.nasa.gov/columbia/home/>

<http://www.columbiaspaceshuttle.com/>

Ana Benlloch is William McCool

**freedom has  
been removed**

# Depressed





# BEGINNERS' GUIDE

*"Our earth is a very beautiful planet and deserves and needs all the help it can get - especially in these critical years of the countdown."* S. J. Trousdale

The nocturnal pastime of circle making was made popular by the work of two Hampshire-based artists, Doug Bower and Dave Chorley. For over 12 years their simple circle sets attracted the interest of scientists world-wide. During this time other artists began to emulate them, eventually superseding them, and continued a chain reaction - mutating from the UFO lore from which it still suckles and, in turn, nourishes - to become what is arguably the most mysterious 'tactile- paranormal' phenomenon this century. In 1991, Doug & Dave's claim to original authorship created an atmosphere well known to theological sociologists; that disconfirmation can lead to strengthened belief. Consistent with previous millennial activity, the religious use of pseudo science to plot our destiny has reached another high... the circles have become signs and portents of our time.

Although the circles have appeared worldwide in wheat, oats, spinach, grass, peas, rice, linseed, maize, oil-seed rape, sunflowers, mustard, barley, sugar-beet, rye, and a multitude of other crops, most cereal artists prefer to concentrate upon just three. These are grown and harvested in a smooth, overlapping progression; oil-seed rape in April through May, barley throughout May and June, and wheat from June until early September. In this guide we will give you all the information you will need to work with these plants, and eventually, with a little practice, produce genuine, dowsable, scientifically proven un-hoaxable circles patterns.

## Equipment

The tools you will need are relatively unsophisticated; a 30 metre surveyors tape - this



Photo by Rob Irving: Doug and Dave in Doug's studio.

is preferable to string which tends to tangle easily... a 1-2 metre board or plank with a rope attached to each end to form a loop - this is known as a stalk-stomper... dowsing rods - these should be made of copper, and purchased from an expensive new age shop, or, in an emergency, a couple of bent coat-hangers will do... and a plastic garden roller (available from reputable garden centres, or, if only for occasional use, these may be rented from tool-hire shops for about £2 a night). A luminous watch is also useful as a summer night can be surprisingly brief.

## Preparation

1. Choose location depending upon visibility. A field rising up from the road, or a natural amphitheatre in full view of the road, make perfect circles sites.
2. Dowse potential location to establish earth energies. If a formation is located on a powerful ley-line this will satisfy later tests for genuineness, and aid in curative effects, healings, orgone accumulation, angelic visions, benign alien abduction experiences, and feelings of general well-being. **WARNING** - If the formation is situated

## Ritual

Before starting, a simple ritual should be performed. Whilst not obligatory, this ritual will assist in causing minimal damage to individual stalks while the crop is being laid. Using a long, curved, razor-sharp blade, cut seven single stalks for every circle planned for the formation. Place each one between thumb and forefinger and stroke until the stem starts to bend. When the stems are bent at a right angle about two inches from their base, place each sheaf at the centre of each proposed circle. If this service is not performed, a greater ratio of breakage will occur. Cerealogists who find a sheaf of sharply cut stems within the finished formation tend to automatically see this as a sign of genuineness\*.

\*There is a belief amongst certain circle-makers that fashioning these stems into a human form, then placing it into the final grapeshot, will ensure future circles growth.

Establish the centre of your first circle about two metres in from the tram-line, walking in an angled, loping stride so as not to leave an obvious path to the centre. Make the centre by turning on an axis of your standing foot whilst dragging the crop down with the other (a beautifully nested centre - yet another proof of genuineness - can be fashioned with the hands. This will also increase the likelihood of positive results in any subsequent micro-biological study). Alternatively; expertly laid centres can be fashioned by using a stalk-stomper or roller (individual circle-makers tend to develop their own individual style of centre - acting as a subtle form of signature). As the perimeter widens, move away from the centre to create a space about one metre across - you are now ready to form the outer perimeter.

If you are working alone,

place a barbecue stick in or near the centre, attaching your tape through the loop before walking out to your chosen radius. Be sure to walk the perimeter in the same direction - clockwise or anti-clockwise - as your centre, dragging one foot as you go, thereby leaving a narrow but visible trail. If the tape is kept taught you will eventually return to your starting point. You are now ready to roll, or stomp the rest of the circle. N.B. At certain angles, a breeze may cause the taught tape to vibrate and make a loud, mysterious, whooping noise. Do not be alarmed. This noise, under scientific analysis, has been identified as a residual effect of the true circle maker.



Photo by Steve Alexander:  
West Stowell, Wiltshire,  
wheat, 170ft, 22 July  
1994.

contra-directionally to the flow of energy, this may result in the opposite effects; headaches, nausea, temporary limb-paralysis, aching joints, mental illness, deadly-orgone-radiation (DOR) exposure, demonic visions, negative abduction scenarios (memory loss, implant scarring, sore or bleeding anii, navels, and genitals, etc), and general disillusionment. With no condonement by the authors, this may be of interest to satanists.

3. Plan design to incorporate earth energies. Some of you may decide to work from a diagram, while others may wish to rely upon spontaniety...



this is purely a matter of preference. Remember that a diagram may not be easily read in total darkness - it is important not to use a torch as this may be spotted by nearby crop watchers.

4. Once location and design have been decided, retire to a local pub and wait for darkness. If the location is in a well known circles-prone area you may be able to pick up useful intelligence on the plans of the crop watchers (cerealogists). These cerealogists are often very

Photo by Steve Alexander:  
West Stowell, Wiltshire,  
wheat, 170ft, 22 July 1994.

public about their intentions, freely giving information on their own view-points, hide-outs, equipment (whether or not they have access to infra-red image intensifiers, CB radio operating channels, etc). They often even divulge where they are putting their own circles, which may prove useful. It is not advisable to actually talk to these people as inwardly- spiralling arguments invariably develop which will eat into the time you have allotted to real circle-making. This might lead to a smaller event, therefore defeating the object of your argument.

### **The Drop Off**

After ensuring that you haven't been followed from the pub, drive to the field and unload the roller and stalk-stomper (the measuring tape can be carried in a pocket or rucksack). Be careful to leave the equipment in a place easily recognisable in darkness - near a gate or large bush, for instance. Then drive to a sensible place and park. It is worth remembering that an empty vehicle may arouse suspicion if it's left in a lay-by or farm track, or lazily by the side of the field. Our own advice is to park in the nearest village close to other vehicles. Then, quietly and invisibly walk back to the field.

### **Creating the Formation**

You will have already decided in your planning where in the field to start your formation. Move to this point using the relevant tram, or tractor line. REMEMBER - Criminal damage is an offence! Do not move through a field without using the tram-lines.

## THE CIRCLE

### Flow, and Multiple Layering

A circle flattened from the inside out will produce a radial lay, made famous by Bower & Chorley, and worshipped by people like Colin Andrews, the 'World's Foremost Authority on Crop Circles and UFOs' - whilst the reverse will result in a near concentric, tangential flow, "like water", as described by lesser cerealogists. Both, naturally, are regarded as genuine, un-hoaxable effects, as is practically any consequential artefact of construction. The wide latitude for genuineness given by expert researchers allows for a great freedom of expression. In conjunction with circles, avenues, crescents, key shapes, web shapes, rings, and arcs, there are myriad ideas you can introduce to your formation - complexity will always prove popular. But while it is the author's dream that the bread-belt be filled with a zen-like aesthetic, we concede that it is purely a matter of taste. However, we do suggest that you apply some deftness to the joining of these elements. REMEMBER - Even if you later claim to have made your formation, it will only be dismissed as 'fake' if it is initially suspected that you work for, or know anyone from, the media. Before leaving your completed formation, always check that you have not left anything behind. Sweet wrappers, cigarette butts, empty beer cans, or string, whilst not necessarily regarded as signs of human involvement, may create extra work for early-bird researchers.

### Grapeshot

It is now conceded, even by the lunist of cerealogists, that 'grapeshot' circles, or 'signatures' - small circles, usually about 1 metre across, and separate from the main formation - could be regarded as of human manufacture. This type of official alert often precedes dismissal as a genuine component. There are some circle makers, meanwhile, who swear by them - different tags for different groups. Discretion is advised, however, as compulsively making grapeshot circles as you walk out of the field leaves a really naff trail to your exit.

### Genuineness

A formation will be deemed genuine if:

1. you are not caught making it.
2. the pattern represents a shape which

leading cerealogists could regard as of symbolic importance, and, therefore, useful on the proselyting lecture circuit, e.g. mandalas, Atlantean script, etc.

Any particular formation might develop its own individual folklore if:

1. it is made in a field which cerealogists later claim to have been watching.
2. light phenomena is associated with it.
3. audio phenomena is associated with it, especially in conjunction with 'd'.
4. mysterious substances are found in it - particularly if these substances are subjected to scientific analysis and found to be, 'not of this earth'.
5. a publicised prediction is circulated beforehand (this practice, however, may result in the pattern being repeated in a neighbouring, or the same, field). n.b. if you do correctly predict a formation, or rash of formations, it is important, like all good mystics, to exude the public manner of an enigmatic... this may bring offers of fee-earning consultation, or invitations to lecture, etc.
6. see '2' above.

REMEMBER - The discovery of a formation within a 10 mile radius of any local Centre for Crop Circle Studies (CCCS) group will also ensure genuineness.

### Auditions

Auditions for beginners are held on a nightly basis in the East field at Alton Barnes, in Wiltshire - but be prepared that the farmer, Polly Carson, is always on the look-out to recruit hoaxers for future formations. Due to its legendary status this location also occasionally attracts genuine, independent, circle makers.

### Additions

Small, messy circles may be added to your formation at a later date. These are a sign that your formation has been accepted by cerealogists, and represent an attempt (by these same cerealogists) to pre-empt any future claim on your part. As it is

currently fashionable for circle makers not to make such claims, this practice has become a rather redundant exercise in criminal vandalism. Conversely, and equally redundantly, some additions have been made by less ambitious (and less talented) circle makers with a mind to claim the entire formation. Bear in mind that the prevailing atmosphere within the circles network is one of intense paranoia and self-delusion. Our advice is to regard these additions as a compliment.

### Scientific analysis

In their attempts to create a universal acceptance of the crop circles' paranormal origins, leading cerealogists often pretend a relationship with orthodox science. Such phrases as "we are working closely with scientists" or, "we are awaiting the results of analysis" are commonly used in press releases, for instance, or on the lecture circuit. As well as the possibility that this might fool gullible, provincial journalists who aren't particularly bothered if they parrot rubbish to their readership, this provides a certain security amongst the rank & file researchers, who, when pressed, will cite the need for only one circle to be proved to be 'of unknown origin', thereby justifying their pursuance of the phenomenon - an apparently heroic search for the elusive, hypothetical, white crow. In regard to this, Rupert Sheldrake can be forgiven for his sincere, fleeting, interest in the subject.

Paradoxically, hoaxing - by reminding us that rigorous testing standards should be applied at all times - has always played an important role in the furtherance of scientific knowledge. As we tend to learn more from negative experience, it creates an atmosphere in which we cannot afford to assume

anything. The rather pompous, well-worn, argument that man-made circles might muddy the important scientific quest for genuine circles gets weaker, then, as more thought is applied to it. One of the most interesting, and misguided, aspects of cerealogy is the tendency of cerealogists to hunt and ridicule the 'hoaxer' of circles, whilst simultaneously flooding their own market with bogus scientific reports (and countless other stories), purporting to be proof of the circles' genuineness. It is worth noting here that as recently as one or two years ago, there was much talk of the 'HUH' - the Hypothetical Unseen Hoaxer - in the same way as the 'genuine' circle is talked of today; as if, by placing the burden of proof upon followers of the most reasonable hypothesis, this would add credence to the most unreasonable hypothesis.

Similarly, another 'old chestnut' of cerealogists is the assertion that, as absolute proof of authorship could only be applied to comparatively few



Photo by Rob Irving: Project argus 'scientific' study of circles.

circles, this favours the belief that the majority must be genuine. Since those halcyon days of the early 90's, and the gradual introduction of a more realistic across-the-board acceptance of human intervention, this kind of circular thinking has been minimised... limiting itself to a minority of staunch die-hards. It has led, instead, to another hypothetical, and equally elusive entity; the so-called 'litmus-test' - a method employed



to instantaneously determine a 'hoaxed', or 'fake', circle from 'genuine'. Some will admit that it doesn't exist. Others - more insightful observers perhaps - will have noticed that there are already many 'litmus-tests' currently in use; that it is all a matter of perception and belief ("we must learn to trust ourselves", etc). Dowsing rods are one such form of instrumentation, which, when finely calibrated and in the right hands can be extremely powerful and convincing... or a whole variety of magnetometers, spinning compasses, resonating bowls, black boxes with wires and aerials and dials and probes (a Meccano array of electronic circles detectors), or even portable electron microscopes, it is alleged, for use in the field. The September issue of the Journal for Scientific Exploration included the CCCS's latest method of determining 'hoaxed' from 'genuine' circles: "Take two cereal heads from the centre of the formation and another two well outside (100 metres) within the same field. Lay them on the bonnet of your car and think 'AURA' and dowse them. If there is a difference between the two heads, we are dealing with a genuine formation. (Chairman Michael Green, CCCS Procedures for the 1995 Season - as reported by Dr W C Levengood). All of these methods of detection, and myriad others too

ridiculous to mention, provide us with evidence of something or another.

### **Important note**

With such an array of scientific tools, cerealogists welcome any opportunity to use them in the field. Particularly popular are strange substances, usually found in the centre of the circles - white goo, for instance, or dew-rusted iron filings (meteoric dust)... or anything glowing or luminous - will quickly attract a flurry of interest. With this in mind, the authors strongly advise that nasty things, such as hospital waste, dangerous radio-isotopes, blood, or anything remotely caustic be disposed of responsibly and in a correct, legal, manner.

The New Age, rather than being viewed as imminently remote, may already be with us... and us with it. In the Dark Age it was our rationalisation which brought charges of heresy from institutions creating, and empowered by, fear...

whilst also promising salvation from it. Now, in a world dominated by science and apparent reason, thus marked by a fragmentation of the established church - and then, in turn, the atomisation of those fragments - it is freedom of belief which seems threatening and heretical. Science implies knowledge, therefore a say in our destiny (doesn't it feel good to be in control?)... but then, so does mysticism. Perhaps this New Age is a merging of both scientism and mysticism; with each repelling or embracing the other, like axial magnets {If science is incongruous to mysticism, and the mystical is represented through art, does that elevate bogus science to an art form?}. In contemporary terms the circles represent a microcosm of this incongruity between the scientific, and the mystical... chaotic, anti-chaotic - the past, present, and future potential - New Age/Dark Age, all at one with ourselves. Or other such babble.

*Above photo by Rob Irving: Rupert Sheldrake with Jim Schnabel.*

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WITH SOUND WITH LIGHT  
SIMULATING THE TRUE STYLES  
AND MAKING CAREFULLY!

**WARNING:**  
CHOKING HAZARD - Small parts.  
Not for children under 3 years.

# LASER GUN

AMUSIVE SPACE FIGHTER PLAY EQUIPMENT

*Raging Fine Fighter Force*

LIGHT  
WITH  
SOUND



(NOT INCLUDED)  
REQUIRES 2 x "AA"  
SIZE BATTERIES





THE THING WITH TIME TRAVEL IS THAT ANY PLACE YOU...

TIME YOU...



YEAH, TIME YOU TRAVEL INTO,

BUT SPACE TOO. YOU CAN'T HAVE ONE WITHOUT THE OTHER

CAN YOU?

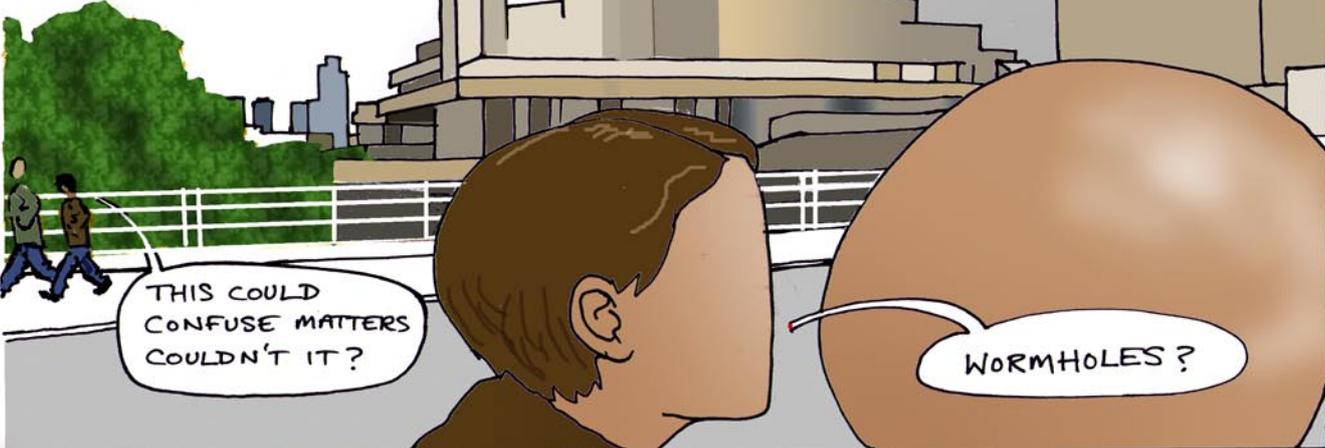


...THE OTHER END ON A LONG RETURN TRIP AT NEAR LIGHT SPEEDS SO THAT YOU WOULD BE THERE BEFORE

IT COULD BE ARGUED THAT THE ONE IS THE OTHER

INTERCHANGEABLE LIKE MATTER AND ENERGY;

LIKE THE WAVE/PARTICLE NATURE OF LIGHT.



THIS COULD CONFUSE MATTERS COULDN'T IT?

WORMHOLES?