

THE INFORMATION

where unknown forces **STRIKE** the edge of ecology

Issue 5. Catching up, 2001 – 2017. £1.50 / \$3



**TRUMP AT THE TOP:
You're Not Fired,
You're Hired!**

**BACK ON THE MOON:
Apollo Still Rings
Hollow**

**PROJECT RIESE
AND THE PLIGHT OF
U-530: Two
Mysteries of War**

**1 PLUS 2 MAKES...
ALTERNATIVE 3:
The Tools of
Television**

**DOMINATOR VIRUS:
Rock Against the
New World Order**

**information
POINTS: Our
Readers React**

≈THE INFORMATION≈

▶▶ LET'S ROLL... ▶▶

The original magazine was a product of much thought and previous life experiences, from both its contributors and myself. This head of steam finally burst when we published the first issue, although had – in fact – been boiling up for some time. Since the last, or previous issue, there have been many events and developments. The millennium celebrations have come and gone, followed by the presidency of George W. Bush and the terrible events of September 11 2001 (known as 9/11). There have been the Afghanistan and Iraq wars, the tube and bus bombings in London of July 7 2005 (known as 7/7) plus numerous other incidents classed as terrorism but, to many, calling for a deeper or wholly alternative explanation. Terms such as 'false flag' and 'inside job' refer to a whole canon of theories where an official body like a government deliberately stages an attack upon itself in order to 'justify' an agenda, such as increased surveillance or a desired war.

There have also been unprecedented developments in the field of information technology. Back in 1997-1999, the Internet was already established but was basically a text-based message and display service. Gradually, audio and video became both streamable and downloadable at ever increasing speeds, creating a whole new media environment. Myspace gave users the means to create personal web spaces to share pictures and other content, followed by YouTube, Facebook, Twitter, Instagram and others, the shiny new options pushing the once favoured aside at an increasing rate. This rush of novelty engenders what the late Dr. Terence McKenna anticipated as a peak of novelty and change in human affairs, with December 2012 seen as its apotheosis.

There has also been the financial crisis of 2008, although the folly of property greed has continued unabated. Having been awarded to Britain in the immediate wake of the 7/7 attacks, the Olympic games took place in the London of 2012. Despite many cautionary theories and proclamations of doom, the event

went ahead without any known terrorist or false flag incident. However, some would claim any potential false flag operation might have been cancelled, having been 'outed' by such prescient warnings.

In Britain, a long debate and referendum led to the phenomenon of 'Brexit' – Britain voting to leave the European Union. The exact terms and conditions under which this will occur are still the cause of debate. There has also been tension in the Middle East, with large population movements caused by the war in Syria, and potential friction with Russia.

It took a long time for **the information** to decide whether to chase these trends, retire from or repel them. I turned to local activism for a while, publishing short monographs on breaking issues intending to quell the worst excesses of negativity. **Killing Brighton** (2000) and **The Culture of Capital** (2002) addressed the careless application of money and ambition in the south of England. Returning to wider themes, and a new format, we issued two compact discs, **Echoes of Conspiracy** (2004 and 2005), advertised in **Nexus** magazine.

In 2010, Martin Poole suggested we embrace the new medium of the podcast: audio to download. Many tracks were readings of published articles, with additional comments included in some cases. Other tracks used existing or new audio recordings, which related to the subjects covered. These tracks complemented those already included in the two **Echoes of Conspiracy** compilations, where the complexity of the production values was often higher. We have also issued recordings of talks held by the Sussex group, Changing Times – previously known as Sussex Circular, with many notable speakers on subjects as varied as occult influences in popular music, crop circles, New World Order imagery in television shows, reincarnation, the September 11 2001 atrocity and so on.

the information has not embraced video so far, apart from the YouTube channel *Cinemiatures* where original videos **Olympic London** and **Bilderberg Runner** may be found, among other films on mostly environmental topics. The channel is also home to rock videos featuring the band Dominator Virus, which

pushed an anti-New World Order message in the early 2000s. Their drummer, Wayne John Sturgeon, is a frequent contributor to **the information** in both audio and printed formats.

This issue, we include updates on topics **the information** has delved into before, along with new articles and letters. [PP]

\$\$\$\$ **TRUMP** \$\$\$\$\$

AT THE TOP

The US Presidential Election is a huge circus that comes round every four years. The election held on November 8 2016 was more than usually dramatic, and could easily have been the plot of an airport bookstall style thriller - larger than life characters playing out melodramatic scenes, with unexpected twists and climaxes. The Hollywood film rights would soon be snapped up, and appropriate stars cast in the roles – although in the case of Hillary Roddam Clinton and Donald J. Trump, the trap of over-characterization would easily be avoided. Indeed, it would be hard to *parody* the actual sequence of events, let alone overplay them.

Trump was despised by the left, but heralded as a maverick by the right - although the terms are relative, and encompass many issues and tendencies. The anti-New World Order campaigner, Alex Jones, became a huge supporter of Trump, with his Infowars website, radio and television show becoming an informal Trump TV. Jones has personally spoken to Trump, who is apparently aware of the NWO agenda so will hopefully stand against it. It is regrettable, however, that so many of Trump's remarks and attitudes have been off-putting, although some might see them as ironic or laddish. Being President of the USA is no minor job and cannot be treated as another reality TV show. Trump's attitudes to the environment are concerning, too, although until his attack on a Syrian airfield in April 2017, war was not on his agenda.

Sadly, there have been more gun deaths in American high schools, a test for any president given the right to bear arms. A question mark also hangs over North Korea, where Trump will score highly if he can quell a dictator's nuclear ambitions. [PP]

MOONSTRUCK

Mail to a Dark Moon

○ * ○ * ○ * ○

the information has long followed the theory that the Apollo Moon landings were faked, or at least subject to gross manipulation. We wrote to the authors of a new book, **Dark Moon: Apollo and the Whistleblowers** on 26 April 1999.



To: Mary Bennett, David Percy

Dear Aulis,

I've published a small press magazine **the information** since 1997, partly a For The Love Of... fanzine, a conspiracy zine, and also a look at the more fringe aspects of ecology. We sell quite a lot through small ads, on stalls, and giveaways too - reaching an audience new to these areas. Hope you enjoy them, especially #1.

Moon landings? I've only skimmed your book, which I'll review in our millennium issue. In the meantime, I was particularly interested in the parts about Stanley Kubrick - one of the best directors ever, who really tried to get to the root of his subjects. I suspect *A Clockwork Orange* was withdrawn due to the mind control aspects rather than the violence. As I explain in my article in **the information** #1, I'm sure front axial projection was the way the Apollo studio shots were done. *The Making of Kubrick's 2001* by Jerome Agel is the best book on this, and shows how they did the ape scenes. It's out of print, but Cinema Bookshop could help I'm sure.

I was listening to my audio copy of James Burke's Apollo 10th anniversary show the other day. James Burke was always my favourite TV boffin, and his programme still sounds good even knowing the Moon Hoax version. I'd love to contact him, though he doesn't seem to have the profile he once had. That 1979 show was followed by another the same night which I didn't see (parents!): The

Other Side of the Moon, a look at the darker side of Apollo. I imagine it looked at the 'conventional' reasons why Apollo folded. I think I also have the 15th anniversary show too, I'll try and dig it out.

I'm also making a model of the LM from a Revell kit, and want to do some photos of it. Not to pass them off, but to see how good they might look. Might be fun to replicate the type of shots NASA did, then simulate some with stars. It's easier to light a model, of course...it could be done in real sunlight, with a velvet drape well back and in shade. The idea being, if I could show such shots to a skeptic (should they look remotely convincing) who says, "They could never fake that!" I can show a behind-the-scenes shot of the set. Or send a print to NASA?

Actually, I'm sure the photos you show on page 160 are of a model. It looks like a blow-up from an old William Hartnell Dr. Who. The ground texture is coarse, and doesn't match the shot on page 159. Models would make a track easy, of course. See Thunderbirds etc! Anyway, I look forward to reading the book.

We received the following reply...

Dear Peter,

Many thanks for your letter of 26 April 1999 referring to **Dark Moon**, and I am happy to say that at the time of writing this book we were aware of the techniques used for filming the ape scenes in Kubrick's 2001.

Both David Percy and I very much appreciated your Apollo articles in your magazine the information and would very much appreciate seeing a copy of your review of **Dark Moon** when you publish the Millennium issue.

Your theory as to why **A Clockwork Orange** should have been suppressed initially is very interesting. You may have noticed that now Stanley Kubrick is dead, there is a question of releasing it again. I gather that the Kubrick estate is not averse to discussing the matter (source: Sunday papers of June 20).

Do let us know if you have any more reactions to your articles on the Moonshots and thank you once again for your enthusiastic letter.

With best wishes, *Mary Bennett*.

THE BLACK FLAG OF CAPTAIN NEMO Towards a Dark Anarchism of the Empyrean



Jules Verne, the famous science fiction and fantasy writer, has been described as a 'conservative anarchist' in respect to his political leanings. His fictional character of Captain Nemo is seen at the end of the novel, *Twenty Thousand Leagues Under the Sea*, unfolding a black flag – the popular symbol of anarchism – at the South Pole, with the letter 'N' in gold at its centre.

An icon of steampunk and perhaps a prophet of the eco-futurist 'solar punk' paradigm, the esoteric historian Michel Lamy portrays Verne as having completely rejected the materialist and reductionist ethos of Marxism in his book, *The Secret Message of Jules Verne: Decoding his Masonic, Rosicrucian, and Occult Writings* (Destiny Books, 2007). In his fantasy writings, Verne attempted to develop characters such as Captain Nemo, and Kaw-Djer in *The Survivors of the Jonathan*, to depict the mystical concept of the 'Anark', a gothic synthesis of aristocratic principles with Catholic personalism, blending both magic realism with mythical perennialism. This is symbolized in the submarine Nautilus with its motto, 'moving amidst mobility', the sea being the mother waters of divine creation.

Two similar characters are Haabard Celine in Robert Anton Wilson's conspiracy-inspired *Illuminatus* trilogy, based aboard the yellow submarine Leif Ericson, and Ragnor Danneskjold, Ayn Rand's libertarian pirate in *Atlas Shrugged*.

The name Nemo translates as 'nobody' in Latin, and Verne describes him as the son of an Indian Raja and a scientific genius driven by a hatred for all forms of imperialism. Like Anton Wilson's and Rand's characters, Nemo participates in the black market while being rooted in a spirituality akin to the

discordianism of Anton Wilson. Verne was himself a Freemason, Rosicrucian and deathbed Roman Catholic.

This discordian anarchism has had further developments in the 'ontological anarchy' of Hakim Bey, who was influenced by Sufism and fused individualist anarchism with a mystical non-duality merging a transcendent radical monism with the 'egotism' of Max Stirner. Here, the Nietzschean model of the 'overcoming man' bears resemblance to the Hindu *Verdanta*, where the ego is a form of false consciousness trapped in illusion, and Max Stirner's template of 'the unique and his ownness' encapsulating the liberated individual having an ego, not in opposition to soul or spirit, but as having a personality whose completeness depends on the 'other' and not a socially atomised absorption and isolation.

Thus, the 'union of unique ones' is akin to 'thou [individual self] art that [absolute self]'. As many of Verne's novels concentrate on cosmological themes, even if largely earth-centric – beneath the sea, a hollow earth, mysterious islands – Nemo the scientist would undoubtedly be very well versed in the new physics of quantum mechanics, non-locality and the multiverse.

The Fortean paradigm of a 'concave earth' could serve as an imaginative icon, given its esoteric and hermetic interpretation by visionary William Blake in *The Mundane Shell*. So could the ancient Greek and medieval allegory, *The Empyrean*, being a divine order where reality is perceived as three nesting spheres turned inside out, reflecting social structure. Perhaps the mission of Nemo and that of the conservative anarchist is the awakening of true revolutionary order within 'tradition' – as above, so below, on Earth as it is in heaven. [WJS]



BACK ON THE >> ○ << MOON >> ○ << Apollo Still Rings Hollow

On November 20 2003, Paul Dixon and I returned to the Scout Hut in Burgess Hill. We were a little late due to a delayed train, and had just attended the mass demonstration against President George W. Bush's visit to London. It was six years to the day that we had heard Marcus speak here. Now he was back on the Moon. Marcus raised the following points during his in-depth presentation, illustrated with many images on an overhead projector.

The cameras used on the Moon were made by Hasselblad, with motor drives to shoot numerous pictures. These drives were operated by batteries, which would be designed to work within the temperature range of minus 20 to plus 80 degrees Centigrade. However, the temperature range on the Moon was vastly more than this - so how did the motor drives operate?

The cameras had crosshairs that came out on all the shots, to allow measurement of objects and their alignments. The famous Earthrise image, of the Earth rising over the Moon's surface from orbit, inspired much of the green movement in the early 1970s. It must have been taken on one of the Hasselblads due to its high resolution - rather than a 16mm cine or video camera. But it has no crosshairs. Why? Perhaps they were retouched, but it is impossible to see the original transparency.

The photo could even have been a montage or double exposure. The picture was allegedly taken by Apollo 8 at 60 miles above the Earth. This would make the Moon's horizon 250 miles away. The highest mountain on the Moon is three miles high, visible in the shot as a large knob on the horizon. Why would it appear so large?

One audience member suggested a telephoto lens may have been used to compress the perspective. However, all Moon shots were taken on wide-angle lenses.

When the LEM landed, we hear no engine noise over the astronauts' speech. While this

would be impossible with them out of spacesuits, someone said directional microphones may have allowed just their voices to come over. Marcus told us that the film through the window as the LEM lands was probably taken during a simulation exercise. These sessions were recorded for debriefing and archival purposes, and could have posed for the real thing. The lunar surface would be a filmed model, projected into the windows.

A heliosphere is a natural effect that can create concentrations of sunlight, such as apparent lines on a road. Could this explain the pools of light on the Moon? Maybe. But it could not explain the light fall-off on the distant horizon. The line between the dark and light sides of the Moon is known as the terminator. This would not have been the reason here, as Apollo 11 landed when the sun was at lunar noon.

The horizon also appeared out of focus in some shots. Again, this can happen with telephoto lenses - but seldom with wide-angle lenses, which have a far greater depth of field, or focus.

A visitor to NASA recently bought a souvenir book, which included portraits of the astronauts taken inside the LEM. It was claimed these had been taken while the craft was in space, but they had been taken during a simulation session. However, because they looked right, they were accepted by the public.

A picture of Al Bean on the Moon appeared fine, until we looked closely into his helmet. The astronaut reflected there is not taking a photo - impossible, as there were just the two of them!

There is also another famous picture of golf on the Moon, including two astronauts. Again, who took the picture? They did not have a tripod to hold the camera, and the Hasselblad does not have a delay timer facility!

Another claim is that man must have gone to the Moon because special reflectors were placed there to bounce back lasers, to measure the Earth to Moon distance. However, these have never been used for any such experiment according to researcher David Percy, who had recently asked NASA why not.

In any case, as I remembered from reading *Dark Moon*, it seems strange that man could land on the Moon without already knowing the distance. How would the fuel be calculated, otherwise? In fact, measurements had already been made by reflecting lasers off the Moon itself, while Russia's unmanned Lunikhod rover had a mirrored panel to allow such experiments.

The fuel used for the LEM was the same used in the shuttle's manoeuvring rockets. This comprised two chemicals that ignited on contact, even in a vacuum. Marcus had seen video of the shuttle's rockets operating in orbit, and there was a visible emission. So why was none visible on the video taken as the LEM left the lunar surface?

How or when will all this controversy end? Not while the astronauts are alive, and not through NASA. Perhaps someone will literally have to go to the Moon, either to orbit or land, and check for evidence of the Apollo missions. Even if NASA went there, the photographic record has been faked. Was this to replace authentic photos, ruined by radiation?

Referring to the earlier Gemini missions, Marcus explained the protocol within the two-man crew. The Commander would be the first to leave the craft, as he was seated nearest the door. On Apollo 11, Buzz Aldrin was Commander and Neil Armstrong the Pilot. But due to the cabin arrangement, it was necessary for the Pilot to leave the LEM before the Commander. Did this create ill feeling between the pair? Maybe Buzz Aldrin refused to photograph his subordinate, Armstrong, on the lunar surface as the true 'first' man on the Moon. The famous pictures all show Buzz, taken by Neil. In defence of Armstrong, however, it has been said that he was ashamed of the fake mission and refused to be photographed in such an iconic way. Aldrin subsequently did the publicity circuit, while Armstrong became a recluse. It would be funny if Aldrin had felt chagrin about the seating arrangement, even on a faked mission!

Why had Russia not denounced the Apollo landings? They had planned Moon missions of their own, but had stopped when the problem of radiation was seen as insurmountable. But

other issues had an influence. Russia - then the USSR - had a disastrous wheat harvest, with potential famine. The USA donated vast amounts from its own harvest. The price of keeping silent?

The USA also had problems with Russia's claim, that it put the first man in space. While the feat had technically been achieved, Yuri Gagarin had broken the official rules by parachuting from his craft at height, rather than remaining inside. It has been said, in Dark Moon, that Yuri may have been a proxy cosmonaut, to guarantee a survivor to show the world, while another cosmonaut was within the craft. These would not be theories which Russia would want publicised, so the two superpowers left each other's respective claims to fame alone.

Journalists have not seen through the Moon hoax as they mostly rewrite NASA press releases. NASA was itself contracted to the giant publisher, Time Life, to tell the official story.

Marcus said it took hours for the astronauts to get dressed at NASA, in the complex undergarments that went under the spacesuits. So how come they were later seen in T-shirts on board the LEM? How did they get toggled-up again, for the Moon walks?

Because the astronauts were all military personnel, they obeyed orders - even when it came to faking the missions. Only the top fifty at NASA knew the truth. The contractors and staff did the best jobs they could, in their individual roles. Why did scientists in Russia not say what was going on? Because it would be difficult to obtain such free speech in a Communist society. Their main rocket scientist, Korelov, was dead and they lacked the expertise to explain things. Equally, why had scientists from other countries not said anything? They either accepted the official line, found it too hard to object or - in some cases - managed to, but were drowned out by the mass media.

Marcus said how the terminator was missing on later Moon photos, as if NASA had forgotten to include the effect. Background mountains in many shots had insufficient detail to be convincing, when viewed critically

alongside authentic orbital shots of earth, and real mountains. Marcus showed us a satellite image of the Isle of Dogs in London, including the Millennium Dome, which resolved objects three feet across. There was currently no satellite of this capability in lunar orbit, and the Hubble space telescope would not have the resolution. The Very Large Telescope in Chile could see a human hair (one micron) at ten kilometres. This would be twenty-five feet on the Moon, again not quite good enough to prove the Apollo landers and flags were there. But with China and Japan launching their own probes and space missions, the truth should be known before too long - unless their images were also faked, in a deal with NASA!

Marcus concluded his vivid talk with reference to the large format 70mm film taken from the space shuttle, to be shown in the IMAX cinema. Unlike Apollo's free and easy approach to radiation and photographic film, the shuttle took the 70mm film in lead-lined boxes. If so much was known in the 1960s and early 1970s, why did NASA and Harvard University now have a joint research programme into space radiation? [MA/PP/PD]

The Habitable

>> o << **Zone** >> o <<



In astronomy, a habitable zone is described as, 'the range of orbits around a star within which a planetary surface can support liquid water given sufficient atmospheric pressure'. What this gives rise to is the potential for a planet to support or even harbour life if it sits within such an orbit around its nearest star.

Originally conceived of in 1953, only a handful of planets sitting in a habitable zone were discovered throughout the course of the latter half of the twentieth century. However, during November 2013, astronomers working with data from the Kepler space telescope announced a startling find. They suggested that there could be as many as 40 billion Earth-sized planets orbiting habitable zones in the Milky Way alone. This represents a rather

staggering prospect; our galaxy suddenly seems filled with the potential for habited planets and, as a result, the chance of discovering an extra-terrestrial civilisation is surely now becoming an increasingly more likely eventuality.

This information seems to be flying under the radar of our fast, stressful, and often self-absorbed twenty-first century culture. The announcement could be said to represent the closing in of our sense of uniqueness in the universe. Perhaps we just aren't ready to face the fact that life may not only exist outside of planet Earth but exist in abundance.

However, the Fermi paradox asks the question of why, with such high probability, there still remains a lack of real evidence to support the idea of alien life. Many argue that alien life may be so advanced as to be utterly inconceivable to us. Perhaps they are literally outside the dimension of our five-sense observation. But surely not all races would be? Others argue that the timeline of our universe means alien races could well have once existed on any number of these habitable planets only to have died off billions of years ago.

Therefore, it suddenly seems less amazing to conceive of billions of habitable planets existing out there in our local zone of the universe. There are more factors to consider than locality. Time is one. Another is how, if we are to believe in the multiverse theory where countless parallel dimensions exist, alien races simply may not dwell in our frequency of reality itself. Therefore, for us to discover an alien race on one of these habitable planets, we would need to be on a similar evolutionary timeline and exist in the same dimension.

In recent years, humanity has become more and more interested in the virtual space, creating its own internal universe powered by the electron, and often at the neglect of the real universe. As the late psychedelic pioneer Terrence McKenna once said, *'the material world at its best is a poor simulacrum of this other place'*. Whether within psychedelic realms or virtual realities powered by technological hardware, the alien, according to McKenna, will eventually be found in this 'other place'.

So we are left to ponder on the true nature of this astronomical notion. Is there any real meaning to it beyond some biological tick list of the requirements to support life? What about the actual chances? If we are to pursue a concerted effort to find alien races, perhaps our focus should lie elsewhere beyond the conception of the habitable zone. [MP]

○ ○ **An Empty** ○ ○

○ ○ ○ **Circle** ○ ○ ○

Just like **The Beano** and **The Dandy**, the two biggest green groups in the UK - Greenpeace and Friends of the Earth - have become engrained in our collective minds. In comics, **The Beano** was always a bit more rough and ready - featuring dodgy characters like Dennis the Menace - while **The Dandy** had a more refined and respectable air. Such a difference of approach, if not purpose, can be seen between FoE and Greenpeace. FoE prefers a more entrenched, localised activity compared to the high but less frequent hits of Greenpeace.

Of course, neither group has the copyright in either approach. Civic activist groups have much in common with the FoE message and technique, while other green groups have arisen to take on direct action, such as Earth First! and the anti-globalisation movement.

Greenpeace has a simple concept. We should be green, and at peace. The two concepts are symbiotic, if a little simplistic. Friends of the Earth has a more complex slant. We can be friends of the planet, or friends of each other while also belonging to the planet. This sense of duality, and holistic bonding, gives FoE much of its appeal. By agreeing on mutual action, the group - at its best - can become both empowered and empowering. Greenpeace has fabulous media hits, but the approach has been more top down: local groups either raise funds for national campaigns, or take part in nationally determined actions.

Friends of the Earth, like Greenpeace, consists of two main elements: head office, known as Underwood Street after its London address, and the local groups. These are defined as, for example, Anytown Friends of the Earth, with a semi-autonomous

relationship to Underwood Street. Head office is also part of a wider network, consisting of other national FoE organisations, in Europe and further afield.

Despite this visionary edge, there is somehow an edge of dowdiness that clings to FoE. Certainly the tedious paperwork of public enquiries can never be glamorous, even when the environment prevails. Given the desperation of the current social and environmental crises, a group like FoE should be a trailblazer. The name promises so much, yet can dampen energy rather than enthusing it. This is an unfortunate turn of affairs, and is worthy of some analysis.

In 2001-2, FoE UK began a major revamp of its organisation called Shaping Our Future. It is commendable that a large group like FoE can see flaws in its structure, and is not afraid to say so. However, the consultation process comes at a time of incredible activity in global affairs. In late 2000, the fuel protests cast an unpleasant edge of selfishness onto the streets, which showed much of mainstream society was still far from green. Since the inauguration of George W. Bush in January 2001, the dropping of environmental treaties was a mere prelude to the war on terrorism. Add the train crashes and flooding of late 2000, and the foot and mouth epidemic of 2001, and a pretty dismal scenario emerges. The Blair-Bush vision of the world seems wholly opposed to the ideas of the environmental movement, not least Friends of the Earth.

During this period, Friends of the Earth UK have commissioned a new logo from the design group, Martin Lambie-Nairn Associates, for which a fee of £50'000 was charged. This price includes usage manuals for associated materials, such as letterheads and FoE's local groups' magazine Change Your World. The logo features a simple green circle, with the Friends of the Earth name spelt in sans-serif type. This replaces the earlier, mid-1990s logotype that used a serif face in non-italic and italic form to create a smart, if unflashy, image. This logotype replaced an earlier logo from the early 1990s, which featured a picture of the earth with the name arranged to the right.

We can only assume that the new logo is the image that FoE wishes to project. If so, any misgivings about the logo might reasonably be applied to the organisation. In style, the logo resembles the style of any large corporation. It is clearly the product of a professional organisation, Lambie-Nairn, doing a job for another professional organisation. In such a hermetic arrangement, it seems any sense of artistry or environmental sensitivity have been sidelined. The green circle has a contrived naivety, like a child's scribble. But a cutting-edge green organisation should not cultivate or suggest naivety, least of all in the corporate world of Bush and Blair. Such a graphic technique was a hallmark of corporations in the late 1980s. Lambie-Nairn has done the job he was asked, and cannot be blamed.

FoE's logo has been fashioned as a corporate identity, as such logos were called in the 1980s before the term was softened to visual identity. A corporate identity allows an organisation to impose a uniform presence on its domain, whether in print, signage, advertising or television. This studied, artificial naivety is given as the paradigm all must share within Friends of the Earth. It must be featured, not just in national campaigns, but on the banners and newsletters of local groups who possess a measure of autonomy. While this was true of previous logos, neither of the earlier designs had this dumbed-down approach. They were smart and serviceable, if a little flat in the eye-catching stakes. A tweak could have been introduced, a better colour, a pictorial element. Even a brand new design could appear professional, without imposing any paradigm but that of environmental protection. Good examples can be seen in the stylised panda graphic of the WWF, or the elegant new ligature - linked letterforms - of Oxfam. FoE is imposing this logo, and its corresponding graphic approach, on all its materials. This has led to a sea of white and green, rather than the colourful if less consistent approach of old. This creates less diversity, in the true style of a corporation.

This pseudo-childish scrawl of the world can also be seen as an empty circle. It encloses nothing but a white space, suggesting

no, we only buy from wholesalers,’ or shops saying, ‘Oh no, it wouldn’t suit us at all.’ There’s no *telling* what the customers would like, and if they aren’t presented with the option then they can’t make that as a choice.”

Joni offered a pragmatic note, too. “I *personally* think that if we are ever going to pull our country out of the doldrums it’s got itself into, whoever’s fault that might be, then we need to buy British.”

The shop certainly shone out in the darkening streets, with a chill British winter outside. There was plenty of tempting craftwork, such as candlesticks, greetings cards, cushions, small paintings, jewellery and tinkling mobiles - along with the more exotic, such as scintillating crystals and gemstones. *R T Home* is also the sole Brighton stockist for *I am Natural* and *Honey It’s Herbal* products. I sensed a definite hint of New Age thinking, and raised this thought with Joni.

“I *do* have an alternative philosophy,” she agreed. “I don’t have a religion, I think we should all be nice to each other. I’m very much a pacifist rather than somebody who shakes her fists. We’re all members of the human race, we should be nice to each other, we should do what we can to help each other. It doesn’t necessarily always have to cost us. All this aggression and arguing, it’s just a waste of time, it’s a waste of energy, it’s not a very positive thing to do.”

Joni’s insights related to the world at large, and not just her own business. “I’ve always had the philosophy that you should try and do the best you can every day, so that you can hold your head up and say, ‘I really tried.’ By the end of the day, hopefully, you’re able to do what you need to do and go to sleep without having to look over your shoulder. I don’t subscribe to any one particular religion, but some of them have got some good bits here and there.”

The doorbell tinkled as a customer entered, attracted by the glow of merchandise in the deepening dusk.

“I *do* hold a faith of some description,” added Joni, “but it doesn’t necessarily fit into somebody’s pre-designed pigeonhole.”

“I see you do Tarot readings,” I remarked, glancing at a leaflet on the counter. “We do,” replied Joni, keenly. “We have a wonderful team of Tarot ladies. Our ladies are hoping to *inspire* you and *empower* you through the positive nature of a reading. If you’re coming up to a crossroads and you’re *um-ing* and *ah-ing*, they can add an impartial second opinion. Whether you choose to act on it, or whether you choose to take a path of your own, that’s *you* creating your own future. Forewarned is forearmed.”

Gelareh, Annan and Isabella are amongst the readers, each with their own approach. “Everybody has a different style,” nodded Joni. “We encourage people to come in and to meet the ladies, so they actually *gel* with the personality who’s going to do the reading for them. Different people work different days. Pop in when you’re walking past, say hello, and come and have a Tarot card for free.”

The shop has an active group on Facebook: just search the site for ‘R T Home’. Joni acknowledged the value of this kind of networking. “There’s three or four hundred members, I believe, on the Facebook page,” she told me. “It’s somewhere that people can push forward the stuff that they’re making, bring things to other people’s attention, publicize events, publicize workshops.”

As spring begins, the earth’s cycle continues on its way – and Joni’s creators make an ongoing stream of inspired and original items. “We’ve done it for ten years,” Joni smiled. “We might have a couple more left in us yet!”

This interview has been transcribed from an audio episode of the information, reminding us of Glynn Corke’s shop, The Sale Zone, featured in our first issue back in 1997. Glynn had many good anecdotes about his time there, despite being burdened by debt after its closure. Joni sold the lease of her shop in early 2016 as a going concern, although the new owners changed it beyond recognition. We wish Joni a peaceful and relaxing time after so much hard work! [PP]

Project Riese and the Plight of

≈≈≈ U-530 ≈≈≈

The historical record of the Second World War is bursting with both fact and fiction. It represents an endlessly fascinating period for humanity and an area of research that will likely never be definitively put to rest. In the space of a six-year period, so much occurred that even today we are still left to speculate on many of the events that played out. This is particularly the case with the various secretive and often undocumented Nazi projects and operations.

One of the most intriguing of these is the purpose of a vast underground tunnel network built by the Germans using forced labour in Poland during the final years of the war. Known as Project Riese (German for 'giant'), the aim of this elaborate and ambitious facility has never come to light.

There are those who have speculated that the tunnel network was designed as a place to bunker in and endure a prolonged last stand against the onslaught of converging Soviet and Allied forces. A network of train tracks leading out from a local castle has been identified as a possible means for transporting key personnel into the shadowy location. A recent BBC programme hosted by historian Dan Snow also touched on the countless theories of a train rammed with Nazi gold being hidden somewhere within its deep recesses. However, to this day no such train has ever been found. Whatever the true intention the makers of this complex had, the purpose must have been vast in its scope. It is a myriad of giant expanses and it seems conceivable that a large-scale operation of some sort was planned to take place here. However, some argue it was merely designed as a hideout to continue industrial manufacturing outside the range of Allied bombers. Perhaps more intriguing though is the theory that this facility could have been intended as a secure location to advance a secret German atomic bomb project.

Another equally fascinating puzzle is that of the last undertakings of German submarine U-530. After Germany had officially surrendered

in May 1945, instead of finding port along with the rest of the German fleet, U-530 spent a further two months at sea.

The submarine eventually surrendered to the Argentine Navy in July 1945. Strangely, the Captain, Otto Wermuth, never explained why it had taken so long to reach there and, crucially, why the submarine's crew had no identification papers. The submarine's log, which would have acted as a journal for all activities, was also missing.

One theory speculates that the submarine had been involved in the ferrying of high-level Nazi officials (perhaps even Adolf Hitler himself) from Germany to the Argentine coast. Claims by a local reporter of the existence of an official police report detailing the sighting of a strange submarine landing an officer and civilian have continued to fuel such conjecture.

According to declassified Argentine archives, U-530 had also possibly been involved in a special operation as a result of the Dresden bombings. Hitler had ordered the crew to fire nerve gas shells at New York in retaliation for this mass firestorm but was talked out of ordering the go ahead by members of his own party. Perhaps this was why the gun deck of U-530 was mysteriously jettisoned. It may have been custom built for some sort of particularly nefarious purpose.

Regardless of the reality of U-530's plight, it remains a fascinating account. A crew still left to travel the vast expanse of the Atlantic for several months in full knowledge of the fact their country had surrendered, their chain of command was in tatters, and their war of the sea was officially over. [MP]

the information...where unknown forces

STRIKE the edge of ecology

Is now available as a free podcast. You can listen to or download a vast archive of audio recordings on conspiracy, environmental and paranormal topics. Just search for 'The Information Podbean' or go to the link:

<http://theinformation.podbean.com/>

1 PLUS 2 MAKES . . .

Alternative 3

>> o << >> o <<

The Tools of Television

Back in the 1970s, I remember reading about an intriguing programme on ITV, to be broadcast at 9 pm. It was part of an ongoing series called **Science Report**, and claimed to be about a secret programme of space exploration. I was eleven at the time, and as I remember was not allowed to stay up to watch it. This was 1977, the year of **Star Wars** in the cinema, **Blake's Seven** on TV and – just a few years previously – the last of the Apollo Moon missions.

At school the next day, a couple of friends explained in amazement how the programme had spoken of missing scientists being abducted to the Moon and Mars. It was true, they insisted, as this was a documentary – and *everyone* believes what they're told on TV, particularly when the format is a science show. Alas, there was no repeat and so the show was impossible to view again. Yet I never forgot the incident, and the memory of that strange programme listing in the **TV Times**.

Over the years, I heard the name of the show come up in various places, such as books about UFOs and the paranormal. Its name was **Alternative 3**. Eventually, with the advent of the Internet, I was able to see the show for myself on Google Video. More recently, in June 2010, I have purchased a copy on DVD disc from the distributors of **NEXUS** magazine, released by Soda Pictures.

So what is the viewer's experience of watching **Alternative 3**, both now and at the time? The show starts with a funky animated graphic of an atomic structure, with the title 'SCIENCE REPORT' in a 1970s science fiction-style font. The music for the show was created by Brian Eno, who has also found fame with his classic **Apollo** album: this featured music intended as an artistic counterpoint to NASA images of the Moon Landings, instead of the usual scrambled dialogue and radio bleeps.

Such work makes Brian Eno a fantastically appropriate composer for **Alternative 3**!

The programme is presented by an authentic figure: scientist and politician Tim Brinton, who is mostly seen in a studio against a black backdrop – augmented by graphics mounted on easels, which he can use to illustrate various points. A photo of the Moon features flags where known landings by Russia and America have taken place, but at one point Brinton rotates the image to reveal a cluster of unknown landings on the dark side of the Moon. These studio presentations are intercut with filmed reports, sometimes featuring Brinton but most often two co-presenters who speak to various witnesses.

The thesis is that Britain is suffering a 'brain drain', and that UK scientists can find better facilities abroad. When a female scientist is upfront about her intentions to go, she suddenly becomes secretive as if warned off by a higher authority, before vanishing completely. Tim Brinton finds her car abandoned in an airport car park, but the trail has gone cold.

Meanwhile, a second male reporter meets an American contact who subsequently lapses into mania, before travelling to the US where he interviews Grodin – an alcoholic ex-astronaut who alleges some kind of alien presence was detected during an Apollo Moon Landing. Delving more into the conspiratorial side, his female colleague visits a London think-tank and learns more about a looming global crisis. It seems mankind's actions have disastrously altered the Earth's climate, and a period of global warming has begun. Two possible solutions have already been drafted: the first was to blast holes in the Earth's upper atmosphere, so that excess heat can escape. The second was to create a large underground city, where a chosen section of the population can await better times. Both ideas had been rejected, and so another - **Alternative 3** - has been instigated: the launching of mankind's elite into space through a secret operation, so that they can establish colonies on both the Moon and Mars.

Brinton hints that man's technology is way ahead of what is known in the public domain,

and that Mars was already reached via a covert landing in the 1960s. Eventually, Brinton's colleagues manage to unscramble a videotape that had previously shown nothing but static: once a special circuit has been installed into the TV studio's broadcast format videotape player, the tape unwinds to reveal colour scenes of an apparent Mars landing. A view from an approaching craft swoops over an expansive landscape, before descending to ground level. At this point, the scientists on the soundtrack are astonished by a sudden movement beneath the sand: some kind of life is stirring, but quite what – we never learn.

Brinton concludes the programme by affirming that the operation known as *Alternative 3* is *real*, but that much still remains in the dark. One can only imagine the audience reaction as the credits roll after this riveting fifty minutes of television, just before ten o'clock GMT on a midsummer's night.

Yes, June – not May or April, or even *April the 1st*, as had been the makers' intention. For this entire edition of **Science Report** had been a carefully fabricated invention, with a script by David Ambrose and directed by Christopher Miles. Not quite a hoax in the truest sense of the word, but a mixture of fictional and factual information, stock footage and enacted scenes designed to convince a casual 1970s audience. Careful scrutiny would have revealed that the alcoholic astronaut Grodin was, in fact, none other than Shane Rimmer – a popular American actor, who often appeared on television and in the cinema. Some query might have been raised, too, about the credits for other characters: the two co-reporters and their witnesses, all played by actors.

Yet documentary programmes often feature dramatic reconstructions, even if those in **Alternative 3** had not been signalled as such. **Science Report** was just *that*: a factual show, typical of the excellent popular science that characterized television schedules of the 1970s and early 1980s. A good example would be any of the James Burke documentaries, in particular his Apollo anniversary specials, or the witty look at Einstein's Theory of Relativity, **It's About Time**, hosted by Dudley Moore. Other magazine format shows included

Tomorrow's World and **Horizon**. As such, **Science Report** was a brand to be trusted. Tim Brinton was a straightforward guy, like Michael Rodd or Raymond Baxter. Man had recently landed on the Moon, Brian Eno had done the music, so who could disbelieve it all?

It's easy to draw a comparison between **Alternative 3** and the Orson Welles version of **The War of the Worlds**. Despite its basis in a well-known novel that had, at the time, been in print for thirty years or more, H.G. Wells' story of tentacled invaders from Mars still chilled the US population when it was dramatized in the 1930s. The show began with a format of fake newscasts, creating an initial sense of belief before the dramatists wandered off into a freer adaptation. **Alternative 3**, however, kept the documentary style throughout, while introducing an eco-conscious theme very much in tune with the 1970s. Programmes like Terry Nation's **The Survivors** showed how stray microbes could wipe out the bulk of humanity; **Doomwatch** had a plethora of similar scenarios, and even **Dr. Who** had been in on the act. One story, **The Green Death**, featured toxic slurry at a Welsh coalmine that led to the birth of giant maggots, while the more fanciful **Invasion of the Dinosaurs** featured an extreme conservationist who wished to destroy modern civilization, then set up a new world with his own personnel. Equally, two late-1970s James Bond films – **The Spy Who Loved Me** and **Moonraker** – had their respective villains attempt to wipe out the population, then begin again with a highly selective colony. The former even featured Shane Rimmer as an American naval captain! All of these works were fiction, but had they been based on or inspired by *something*?

Certainly, modern conspiracy research often points to similar plans – as explained in the writings and audio-visual productions of David Icke, Alex Jones, Alan Watt and others. Eugenics is the scientific term for selective population control, and has its origins in the Fabian Society and the utopian ideas of Julian Huxley, both inspirations for writers such as H.G. Wells. The creators of **Alternative 3** gave a contemporary edge to such plans, stirring in

the 1970s space age consciousness and the believable tone of scientific public service television broadcasting. Another element that strikes the modern viewer is the mention of climate change as justification. The conspiracy researchers just mentioned have stated that current worries over global warming are a manufactured threat, so the elite can establish a global government known as the New World Order. Was this plan already being hatched in the 1970s, unknown to the creators of **Alternative 3**? Had they stumbled upon a *real* alternative?

Seen now, the programme appears less coherent than it might have done at the time. Tim Brinton's studio appearances are totally convincing, but the supposed documentary interviews have the strangely intangible air of the dramatic reconstruction. All *could* have been genuine, but perhaps the subjects don't mumble or speak confusingly enough to be true members of the public – although Shane Rimmer is spot-on as the whisky-guzzling Grodin. Other questions might be raised by the thoughtful viewer: would the missing female scientist's car have been left for so long in the airport car park, without being towed away by the police as evidence? Would the Mars lander have had such a good quality colour TV camera in the early 1960s, when most TV was still harsh black and white? That said, the Mars shots are stunningly convincing: way better than the usual standard of miniature effects work seen in television science fiction shows of the period. Is it real footage and, if so, of *where*?

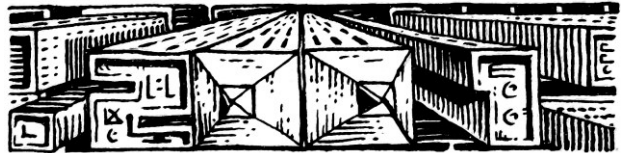
The young actors who played Tim Brinton's colleagues both died relatively soon after the show's broadcast, while a chest of letters intended for inclusion in a follow-up book by author Leslie Watkins went missing. Perhaps **Alternative 3** had touched on a real truth, even if that had not been its aim.

As the name suggests, maybe there are three *alternative* ways in which to appreciate **Alternative 3**. First, as a scary documentary that can be believed at face value. Second, as a highly effective 'mockumentary', using the tools of television presentation to tell a convincing science fiction tale, or – the *third*

alternative – as a coded warning about real conspiracies, cleverly broadcast by the mainstream media through a simple ploy: that of dressing true ideas up as fiction. [PP]

TWENTY-FIRST CENTURY DOME A Decade After

○○○ Deliverance ○○○



Way before the doom-laden predictions of 2012, the coming of a new millennium in 2000 was the cause of much apocalyptic chatter. The 'official' millennium, or dawn of a new age of one thousand years, was January 1 2000, even though mathematically it should have been a year later. 2000 was the equivalent to a zero year, with the '1' of 2001 signifying the true beginning. However, these subtleties were lost in the rush for big publicity, and the more obvious change from a 1900 to a 2000-based chronology.

So what happened, in reality? The Dome was barely completed in time, with chaotic distribution of tickets on New Year's Eve 1999. The 'Cool Britannia' style exhibition met with a mixed response, although the traffic trouble never materialized due to relatively low visitor numbers. **the information** paid a visit to the site in the summer of 2000, long after its millennium issue had been published. It was impossible to approach the Dome closely without paying the fee, making it hard to be tempted inside. Apparently, a free visit was available next day in return for help with a fire drill, but we were unable to return to London so quickly.

After the year 2000, the site was mothballed while the exhibits were dismantled. They seem to have left little legacy, while the general controversy was soon overtaken. The George W. Bush era began later that year, with its war on terror a year later. The Dome was forgotten for a while, before finding a more successful role as a music and events venue, re-named The O² Arena. However, the points mentioned

by campaigners during its construction should not be forgotten. There are still wartime bombs sealed beneath the concrete, since it was impossible to completely decontaminate the land given the compressed construction schedule.

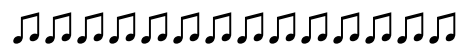
Pop legend Michael Jackson was due to give a series of concerts at The O² Arena before his unfortunate death. It has been rumoured that the star was party to knowledge about the New World Order agenda, and might have revealed this to adoring fans during the gigs. His death was blamed on wrongly administered medication, the singer being under stress due to the large number of performances that had been scheduled. Whether these events are linked remains the subject of speculation.

In analysing the Millennium Dome controversy, did **the information** score an incredible insight by predicting the events of September 11, 2001? The last paragraph of **LONDON BREEZE**, the fourth section of our millennium article, **BIG MONEY, BIG CHAOS**, said, 'imagine if the Dome was blown up as if by terrorists, and those inside burnt to death, as a kind of mass ritual? The resultant outrage and shock would allow the instigation of more security, surveillance etc. on the population as a form of solution we would have been conditioned to welcome.'

A tower block next to the World Trade Center in New York has a similar design to Canary Wharf, not far from the Dome. While the Dome was never a target, maybe it was a clue to a place that would *become* one. The roof of Canary Wharf was strangely symbolic, resembling the great pyramid in Egypt. Perhaps the fires of September 11, 2001 – known as 9/11 – were a symbolic 'crown of gold', bursting forth above the New York version.

While there has not been another atrocity on the scale of 9/11, consequent wars led to many terror attacks that have shaken the western world. Even if box cutters were not the weapon used to overwhelm the 9/11 pilots, anything goes on the street. The public can be targeted directly with knives or cars, in the most everyday location, in a way unthinkable before. [PP]

Dominator Virus: The Legacy



Rock Against the New World Order



Some researchers speak of how the New World Order has infiltrated the music industry, weaving unhealthy and satanic threads through the songs and imagery of popular bands. Most fans and musicians are ignorant of this manipulation, and may well fall victim to its influence. Others are more enlightened, and make music to counter these ills.

Bands such as **Killing Joke** and **Muse** fall into this category, along with a much smaller outfit that was no less sincere. Indeed, ten years on from its demise in 2003, the English progressive rock band **Dominator Virus** is finding a new audience through the medium of Internet video, along with a recent screening at a film festival in Hungary.

While they performed live on several occasions, perhaps the most memorable time was a joint gig featuring **Dominator Virus** and other bands, held at The Pressure Point, Brighton, on Wednesday March 5 2003. This was a pub with a second bar upstairs, along with a performance area. The place had been known as The Richmond for many years, and was a well-known music venue. Like many others in Brighton, it has since closed down. The building now operates as a backpackers' hostel.

The band featured the following line-up, compiled as reliably as time and memory allow. Jack The Lad: vocals. Theo Logian: lead guitar. Peter Griffiths: bass guitar. Wayne John Sturgeon: drums. Olly: rhythm guitar and synthesizer. Olly left the gig before the end, in order to play with another band across the road!

Peter Griffiths of **Dominator Virus** says, “The intention of the band’s purpose was to be spiritually based, and steeped in old English history. For example, *Kibbo Kift Kin* is about the Green Shirts of England, from the early 1920s.”

The song *Albion* shares a similar feeling for the past. “Albion is the original name for England, as you know, and the song refers to ‘the dragons are all gone’ in the land of Tintagel, Avebury and the White Cliffs of Dover. We felt, in the band, that it will be a band of spiritual value, and of alternative politics. Hence, we would have written songs about the Illuminati, the silent war being waged against the populations of the world, environmental abuse and so on. **Dominator Virus** would be a band with things to say about the truth of this world we live in, as we understand it to be. Hopefully, the songs we *did* perform reflected some of this energy and intent, because I don’t remember any song being an out and out opinion on any particular subject. I like to think that the energy was felt by those who heard us, even if the songs were not specific and blunt.”

As it happened, the band was not alone in this musical genre. “During the life of **Dominator Virus**, the band **Killing Joke** released their latest album. We were gob smacked and, to some extent, disheartened. The **Killing Joke** album was filled with songs about the New World Order, despots, the silent weapons used in the silent war. Other themes were the invasion of the Middle East and those retards, the Illuminati.”

The success of **Killing Joke** caused a dilemma for the band, as Peter Griffiths explains. “This is exactly what we wished to do with **Dominator Virus**. Unfortunately, we were not signed up – nor did we have access to large crowds, as **Killing Joke** did. So we felt a little desperate. No-one else was writing such songs, except us and **Killing Joke**, but they had already arrived at the precise place that we were trying to reach.”

Since then, **Muse** has found great success in similar territory. However, time can be a great healer. The world is big enough for both Alex Jones and David Icke, in conspiracy circles, so

why not **Killing Joke**, **Muse** and **Dominator Virus**?

The restored video of the Pressure Point gig confirms the legacy of a marginalized band. It is now available on YouTube, on the Cineminiatures channel, along with other videos cut to their recorded tracks. These mostly use stock footage owned by Dream Power Pictures except *Cathars*, which was shot especially. The video *Albion* was accepted by the 12th Szeged International Super 8mm Festival, held in Hungary, and screened there on Wednesday September 25 2013.

Returning to Brighton, memories of the Pressure Point gig have a special poignancy, as Peter Griffiths’ late partner Rose Harrison was present on the night. She can be seen briefly in one shot, enjoying the performance. “On a personal note,” says Peter, “I would like to dedicate this presentation to Rose Harrison, who passed on peacefully in 2005. A lovely woman and partner.” [PP/PG]

† Remembering † Andy Robertson



I knew Andy Robertson from late 1999, when I first joined a group of Brighton science fiction readers who met in The Mitre pub on Baker Street, Brighton, on the south coast of England. This revolved around the **Interzone** science fiction magazine, with which Andy was closely associated. I had been meaning to come for a while, and finally did one Friday night to find a close-knit group in the smaller room where they liked to chat each week. Andy was an impressive presence in the corner, beside a small bar that poked into the area. He spotted me with a twinkle in his eye, glad of a newcomer, and asked what I did. I showed him a small press ecology & paranormal magazine I published at the time, **the information**, for which he was happy to pay the £1 cover price. Andy disagreed with some of the contents, but enjoyed reading it. “You’re a nutter,” he once said, “but an interesting one.”

Like some others in the group, such as the late Peter T. Garratt, I tended to arrive towards the end of the evening, around ten o'clock, for the last hour of chat plus – if the landlord obliged – an occasional extension to drinking time, as licensing rules were tighter back then. Andy would often supply me with an extra half-pint of Harvey's, which I tossed into my depleted pint glass. Although ostensibly an SF group, these meetings touched on many other topics such as politics, the media, history and literature. I also learnt of Andy's deep appreciation of William Blake, with whom he said I had some affinity.

Andy gave me a paperback that I still have, a bizarre novel about space travel written with a surrealist slant called **A Voyage to Arcturus** by David Lindsay, and it was certainly a great read. He would usually run me home in his car-cum-spacecraft, as I thought of it – a big vehicle like a personal minibus – and we'd share a few thoughts as far as the Preston Park garage, near my home at the time. I also enjoyed Andy's firework parties in 2003 and 2004, when I took a photo of him with his daughters and later put it in a clip frame. He had forgotten it being taken, and was amazed to have it!

A widower for some years, Andy relocated to Dorset, in the west of England, during the mid-2000s. He remarried, and had two more children – both sons this time. However, Andy was admitted to hospital in April 2014, and passed away at the age of fifty-eight. His funeral was held in Weymouth in May, attended by his family plus friends from the science fiction world, including myself, Nigel Brown, Paul Brazier, the **Interzone** artist SMS, and long-time collaborator on the magazine, David Pringle.

On Saturday July 11 2015, a memorial service and celebration was held in Andy's former hometown of Lewes, East Sussex, with his daughters Alice and Claire, sister Deborah and, again, many of his friends. We joined Andy's sister Deborah Robertson at the Westgate Chapel, Lewes, before a gathering to scatter ashes on the South Downs, near Andy's previous home. Later, there was music from Paul Brazier at the Lewes Arms. It was a good

way to end this memorial event, and I recorded most of the speeches, plus other moments, to make an audio documentary of the day. It was perhaps fitting that technology made this possible, given Andy's great interest and involvement with computers, physics and science fiction.

Sadly, Paul Brazier passed away the following autumn at the age of sixty-six. Another wake reunited many from the earlier occasions, held after his funeral in Brighton on Friday October 28. At least mortality had led to a series of touching but enjoyable events, and we discussed plans to establish an annual meeting where this band of science fiction and fantasy buffs can still gather. [PP]

2012 **OLYMPIC** 2012

2012 **LONDON** 2012

Thirteen minutes in duration, this film was shot and edited by Peter Poole in the portentous year of 2012, under the shadow of possible terror attack to, perhaps, further the aims of a New World Order. Fortunately, there was no such outcome. The film also features the voices of Martin Poole, Richard Dufton and Wayne John Sturgeon.

Olympic London is a depiction of the London Olympics of 2012, including central London, Stratford and Greenwich. Accompanied by the voice of a preacher spreading the gospel, along with additional interviews, the scene moves from the Olympic clock in Trafalgar Square to the Olympic Park in Stratford. Various structures and activities are seen, along with a group of evangelical singers spreading their message. Moving past the Olympic stadium, a trip on the Docklands Light Railway leads to the riverside in Greenwich, watched over by HMS Ocean. As night falls, the Olympic mascots gaze on from a local shop. The film admires the spectacle of Olympic London, although questions its legacy in times of austerity.

Shots of London during the London Olympics and Paralympics were taken on two visits in 2012. Each time, shots were taken in Trafalgar Square, Stratford and Greenwich, with the material intercut in the final film to create a composite day. The sound from the pocket camcorder was poor, and only used in a few

scenes. High quality sound was recorded on a separate digital mini disc recorder during the second visit, and dubbed onto the images. Excerpts from longer interviews were used on the soundtrack, featuring Martin Poole from that year and Richard Dufton from 2002. Clips from another interview with Wayne John Sturgeon were placed over shots of the Olympic stadium, taken from the Docklands Light Railway, while additional narration was recorded at home. The opening title was designed to evoke the London Olympics of 1948, and rendered in an old film style using digital techniques.

Completion of the soundtrack was delayed until early 2015, when simple harmonica sounds were added to enhance scenes of the Stratford shopping mall and Docklands Light Railway.

Public screenings: The film was placed on the Dream Power Pictures YouTube and Vimeo channels, *Cineminatures* (January 7 2015). It was broadcast by Latest TV, Brighton, as part of the weekly *FilmFest on 8* show, presented by Jessica Kellgren-Hayes. The show was initially shown at 9pm on a Sunday evening, exact dates or dates unknown, after being recorded in early May. The show also included a studio interview with Peter Poole, who showed the presenter the cheap camera on which it had been shot. (Summer 2015).



The Olympic clock in Trafalgar Square, London, Summer 2012

→→information POINTS←←

Our Readers React

The following letters were received after the publication of the previous issue, which was available from late 1999. Better late than never!

Many thanks for the latest **information** – at least it has retired with a bumper number. (I liked the touch of gold on the front cover. In my humble efforts at sketching I never miss a chance to do likewise – a weather-cock; the hands of a public-clock; and more fanciful items.)

Am not seeking universal acclaim for my thinking, but here is feedback for you:

The review of Richard Hunt's **To End Poverty...** confirms my opinion that 'the role of religion in human society' cannot be dismissed. At a recent meeting of Manchester Humanists, where a first-visit man was investigating Humanism as a drop-out from the established church, the youngish official-Humanist guest-speaker denied this rôle, and even admitted that he had a problem envisaging the concept of people having a spirit – which relates to R. Hunt's proposed country-communes and his dislike of cities, because I would say that people who appreciate the Arts (much more accessible in towns and cities than in the country) are displaying spirit. Such enjoyment is a necessary antidote to the depressing state of our present civilisation. Reverence for Nature is part of my personal 'religion', but I wouldn't live in the country.

The Stanley Kubrick item begins, 'Psychology is not something we can see, so it's difficult to photograph.' Yes, after seeing **Midnight Cowboy** some years ago, I've just read the Herlihy novel on which it was based, and was delighted by the psychological sensitivity of the writing. The film's entertainment-narrative missed all that – can't recall the hero ever voicing revealing soliloquies.

The writer of the article about his hounding being instigated by a freemason would receive more sympathy if he had stated, 1, the nature of his 'problem with a freemason', and 2, the nature of his 'small business by post'. Without

such information I've learnt to be cautious in coming to conclusions.

'Our use of [increased] technology has not been matched with [increased] intelligence' - heartily agree.

Thanks for the laugh in your reply to my previous letter, and for the book recommendation. Hoping to see the new film **Sixth Sense**, which confirms the theory about ghosts emanating from violent or unexpected deaths.

Mr. O'Dwyer sounds to be a bit OTT, especially as he confuses Augustine's mission to England with Patrick's to Ireland.

Thanks for all your efforts. Best wishes.

Harry Edwards, Manchester.

P.S. CONTINUING THOUGHTS ABOUT FILMS:

No doubt good actors can supply the psychological subtleties – I recall in Lindsay Anderson's **If...** the look on the face of a 12/13 boy as he watched a 17/18 boy working out in the school gymnasium...a look of 'crush'-admiration. But the film's viewers need themselves to have had such experiences in order to pick up the vibrations!

Cheers.

Great feedback as ever, Harry. Noel O'Dwyer was concerned that the Bishop of Durham had refuted the reality of a Biblical Christ, and had received a divine warning via a lightning strike on his cathedral. The Bishop died in September 2016, bringing the incident back into the news. Noel has since published a book on his spiritual experiences, *The School for the Seventh Son*, available from www.lulu.com

Enjoyed THE INFO v. much - artwork – particularly the dome – excellent + content reasonably challenging. I've been following the whole Tim Hepple/**Searchlight** saga and I now link **Searchlight** with other dodgy mags such as **LM!** I've sent them some explosive anti-fascist stuff + spoken to them on the phone with ZILCHO result. E.g. connection between SS + NATO. Do you do a sub to Info?? Can I put it about here in Bristol 4 you?

BTW [by the way]. BRILLIANT little known paper by Mike Peters at Leeds Uni needs to get out called **The Bilderberg Group and the Project for European Unification**, first published in **Lobster** a couple of years ago. I've put it on the net (as well as much else on Blair, Mandelson + Rockefeller / Rothschild) at:

www.bilderberg.org

Do review site if you can. More power to yer elbow.

Tony Gosling, Bristol.

Glad you like the magazine, Tony. We always intended to bow out at the millennium, and did so – although we still researched the topics covered in the magazine. Of course, the Internet has expanded vastly: we heard you speak at the 2013 Bilderberg fringe festival in Watford, and broadcast it as a podcast too!

Yeah, **the information**, a good mix of the political, the esoteric + er, fun! The New Age is interesting...in fact **the information** sort of reminded me of **Open Eye** which seems to be defunct (RIP). A big thank you for promoting **Dark Moon**, well worth £16.99! I guess gems like this rarely catch on...

The Y2K hype seems to have evaporated very quickly – in fact one funny by-product was that Arnie film **End of Days** – did you see it? My BA was in Theology so from that viewpoint I had to laugh + the "acting" – what a comedy masterpiece!!

Ok, take care + thanks again, *Steve, Hay-On-Wye.*

Sadly, End of Days also marked the end of the ABC cinema in Brighton. It was the last film I ever saw there, in late 1999, before the place was converted into a nightclub and other things.

the information...where unknown forces STRIKE the edge of ecology. Founders Peter Poole, Martin Poole. Research Assistant Paul Dixon. Contributors Marcus Allen, Peter Griffiths, Wayne John Sturgeon. Artwork Peter Poole, Jane Knight. Photography Retrographix.....2017