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**THE BIMONTHLY
JOURNAL OF
CROP CIRCLES
AND BEYOND**

90 MAY-JUNE
2000

£2.00

**'ASTROGRAMS':
SKY FORMATIONS?
ARE WE WITNESSES
OR BYSTANDERS..?**

**FIRST CIRCLES
OF 2000**

**THE HARMONY OF SACRED SPACES
THE LEGACY OF THE 'GALAXIES'..?**

This issue we list the first of the season's new formations. There aren't too many for the time of year, but things - one assumes! - should pick up momentum soon. In fact, by the time you read this, they could well have picked up already.

These days, the Internet is without doubt the quickest way of knowing what is going on in the fields as it happens, and those wanting instant information are well advised to get 'on-line' as soon as possible. For novices, using the Internet is easier than you might think. I'm hardly Mr Technical, and even I can cope with it (when my computer works, that is).

Once up and running, you need some web sites to look at! Amongst the well-established names, there have recently been some welcome new additions to the circle web site pantheon which are well worth a look.

This spring saw the launch of *cropcircles.co.uk* (subscribers should have a flyer enclosed with this issue). This is a Wiltshire-based site founded by David Wyer, who managed *The Henge Shop* in Avebury for some years, and is a well put together and practical site with particular focus on the Wiltshire formations. Maps of the local areas are provided for those unfamiliar with circle territories, together with other useful details and all the paraphernalia a good web site should provide. Describing itself as "your portal into the world of cerealogy through the only web site to be operated from Wiltshire... with all the latest information, articles and events listings", you can find this site by tapping in *www.cropcircles.co.uk*.

Another very new site worth checking out is *invisiblecircle.de*, set up by a group of prominent German researchers including Andreas Muller, Frank Laumen and Wolfgang Schindler. As well as reporting events in the English fields, these well-designed pages will inevitably give some welcome extra coverage to German and European formations, providing a forum from a refreshingly different perspective. You can find them at *www.invisiblecircle.de*.

But, of course, the established sites also continue to provide their excellent services and *SC* is, for the second year running, renewing its sponsorship of the *Crop Circle Connector* site. *Connector* has the reputation for providing the fastest news on the phenomenon, with a large network of contacts and correspondents sending in details of the latest circles and developments. It also has a vast photo archive of formations from past years available to its subscribers. If you've never visited the site before, don't go through another summer without doing so. Find it at *www.cropcircleconnector.com*. *SC* now has its own proper site on *Connector*, with articles and photos about us, full listings of back issues, *SCR* meeting dates and subscription forms. See top of the column on the right for our web address!

ANDY THOMAS



THE BIMONTHLY JOURNAL OF CROP CIRCLES AND BEYOND

cropcircleconnector.com/sc/sc.html

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Front Cover: Penton Grafton, Hampshire, May 1999.
Photograph by STEVE ALEXANDER

The season got off to a slow start in comparison to 1999, which had produced several wonders in the English cropfields by the end of April. Thus this list is rather sparse for the time of year, but as we go to print, reports are beginning to come in and it looks as if the season will soon kick off properly. As you read, this will already be out of date, and of course, and we recommend those with access to the Internet check out the circle web sites for the latest news.

DERBYSHIRE

Heath, Nr Chesterfield:

Mid-March. Circle with appendages in grass. Spotted from the M1 just off Junction 29 by more than one source. Described as a very neat circle with unidentified "bits" coming off from it. No other details available.

ESSEX

North of Dartford: Mid-January. Single circle in grass. As reported last issue, this was the first formation of the year to be spotted, from the M25, "15 miles north" of the Dartford Tunnel. No other details available.

HAMPSHIRE

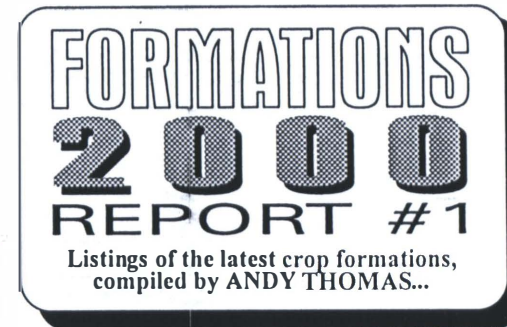
Danebury Hill, Nr Andover: Found 10 April. Pictogram in rape, 201' long. By the time this was discovered near the old Iron Age hillfort of Danebury Ring, it was clearly several weeks old and the crop had recovered substantially. The remaining image was unclear, but a survey by John Sayer and Lucy Pringle showed it to be a 106' x 93' nautilus-type shape with a central standing area and an emanating 95' pathway with a short spur halfway along its length. Though the exact date of appearance is unknown, this would seem to be the first pictogram of the year.

Grately, Nr Quarley: Reported 18 March. Possible single circle in rape. Aerial searches found no trace of this event, but a *Crop Circle Connector* correspondent claimed to know someone who had stood within it. At this early date, the crop would have been very low and it could have grown out quickly.

KENT

Farningham, Nr Swanley: 25 April. Double ring

with internal triangles in rape. Currently the best formation to have arrived this season, quality-wise, Kent continues its ascension into the major league of fine designs after a good last two years (it also had one of the earliest 'proper' shapes of 1999). The pattern can be seen here in a diagram by Graham Tucker. According to local researchers, the floor lay



was "multi-layered" with complex swirls (including a "U-turn" which bent stems at a

90 degree angle without breakage - see photo, page 9) and is reportedly impressive. The pattern is visible from the M20 just before the M25 junction and is approximately 100' in diameter. Two small grasshops lie apart from the main emblem.

WILTSHIRE

All Cannings, Nr Devizes: 25 April. Possible single circle in rape. Searches by researchers have failed to find this reported event, which may simply be a mistakenly reported bare patch.

Cherhill, Nr Calne: 27 April. Circle with internal standing triangle and emanating short path in rape. With echoes of the Kent formation above, this modest 61' design appeared near the Cherhill needle monument in the same field as the 1993 'Hands of Friendship' and is the formation which officially starts things off in the traditional centre of circle activity. See photos, page 9.

OVERSEAS

Formations reported at: Els Omellons, n Las Garriques, Barcelona Province, Spain (*February-March, "burnt" ringed circle & single circle*) / Hoveven, Holland (*21 April, 10 circle cruciform pictogram in grass*) / Milan, Tennessee, USA (*24 April, circles and lines*) / Zierenberg, Nr Althenhasungen, Germany (*2 May, pictogram in rape*). Overseas formations will be reported fully in an autumn issue. **AT**

SOURCES: *Crop Circle Connector* and its correspondents, CCCS, Medway Crop Circle & SC contacts.

So... nothing happened on the date predicted by the 1994 galaxy formations, then. Or did it? Those who think *SC* is desperate to find some kind of meaning to these extraordinary prescient patterns and will simply shoe-horn any old thing in to fit can skip to the next article. Those more deeply intrigued should read on...

A quick recap: In 1994, three crop formations resembling star patterns, or 'galaxies' as they were named, appeared near the Wiltshire hamlets of West Kennett, West Stowell and Froxfield. Four years later, astronomer Jack Sullivan, in a series of *SC* articles (principally *SC* 81 & 82)

revealed that these patterns were in fact showing a very specific conjunction (or 'massing') of planets - Mars, Saturn, Jupiter and the Moon - which would occur in the constellation Cetus at midnight GMT on 6-7th April 2000. Other formations were also revealed as very specific planetary conjunctions (*SC* 84, 87 & 89) occurring at various dates. But 6-7th April seemed the most urgent 'message', portrayed as it was in three separate crop patterns. What would happen? Was a supernova about to blossom in that constellation? Was the killer comet on its way that day? Was it astrologically significant? Was it only the date that mattered, not the conjunction, which might simply have been used as a date-specifier? No-one knew. Finally, a few weeks ago, the date arrived...

By chance, that night I was returning from giving a lecture in Bristol and arranged to meet Michael Glickman at his new cottage in Horton, near Devizes, before returning home. On leaving Michael's cottage at 9.15pm, in a beautifully clear deep blue sky I could see the predicted arrangement of planets superimposed above a beautiful crescent moon sinking behind trees to the west. I was distracted from getting into the car by a strange crimson red cloud which caught my eye, hanging over the northern horizon. It seemed to be an almost rectangular block of softly glowing colour, motionless, covering about an eighth

of the sky. From time to time it would suddenly metamorphose into striped shafts, like beams of light, and back again.

Perturbed but curious, I drove on towards Alton Barnes. Stopping on the road overlooking the East Field - as you have to, of course - to breathe the night air of the circular heartlands, I was amazed to see the block of red had brightened considerably, still shifting periodically from sheet to shafts, this time above the darkened pinnacle of Adam's Grave. Oddly, with West Stowell just a mile away, site of the best galaxy design, I made no connection

then between the crimson cloud and the date, though I had been talking with Michael about the night's significance earlier.

All along the M4, from Hungerford to Windsor, the redness was striking and must surely have distracted other drivers. Visible across such a distance, it had to be large and very high up. It occurred to me that I might be enjoying a rare sighting of the Northern Lights. It faded from vision as the M25 approached.

Ceefax news had the answer when I returned home. A large solar storm had erupted and particles reaching the Earth's magnetosphere had indeed created the widest sighting of the aurora borealis across the UK and other parts of Europe for many years, usually being restricted to more northern regions, hence its more common name. I considered myself lucky to have witnessed it. Jack Sullivan had sat out on Ashdown Forest to view the planetary conjunction before it sank behind the horizon for its appointment with the exact time predicted by the formations, but had seen nothing in the way of auroras.

Perhaps unexpectedly, the planetary conjunction itself was considered remarkable enough to make it into the newspapers. One even carried a story that some believed the sudden (and, to some, suspicious) computer crash on the English stock markets on 5th April - the last day of the tax year - might have been caused by an unusual energy configuration

generated by the astronomical alignment. Others simply ran stories about the visual beauty of the conjunction, which would "not be repeated for 20 years" according to the *Daily Telegraph*. In fact it's rarer than that. In a letter written to me a few days later, Jack Sullivan wrote: "This is a bit misleading. They mean that a conjunction of the three planets will not be repeated for 20 years. Indeed, these conjunctions happen regularly at intervals of roughly 20 years at different places on the ecliptic. The date of the next one is 27th March 2020 in Sagittarius. The Moon will then be in Eridanus, well away from the three planets. According to my computer program searches over a period of 3000 years, the recent conjunction in Cetus (or Aries) with the Moon present as we saw, will not occur again. It does indeed appear to be a unique event over a very long time."

As I began to read about the conjunction and the Northern Lights in the news from various sources over the next few days, a strange feeling began to creep up on me. The solar storm, caused by an enormous flare thrown out by the Sun as it approached its 11-year peak of sunspot activity, had been measured by some observatories as a G4 event on a scale of 1 to 5 - very big. Some newsgroups carried the story that it was the largest solar storm in many years, threatening satellite communications and other electronic systems, although whether these were ever affected was never reported.

Maybe this was what the galaxy formations were alerting us to... Was the storm important in some cryptic way? As Jack Sullivan put it: "This very rare aurora does seem to add more significance to the conjunction event and could well have been more than just a coincidence. If so the implications are pretty astounding."

The Sun, or what certainly looks something like it, has featured regularly as a recurring motif in the crop circles. The 1998 'Beltane Wheel' at West Kennett, for instance, is also very similar to the Mayan symbol for the Sun. The 1997 Etchilhampton 'grid' formation of 780 boxes, which some interpret as being a pointer towards the year 2012 (the final year portrayed in the Mayan calendar - 26 by 30 boxes could mean 26 weeks times 30, equalling 15 years. 15 years from 1997 takes you to... 2012) is accompanied by a star or sun symbol and numerous other crop glyphs

suggest solar activity.

According to Jack Sullivan, in his article in *SC* 82, the so-called 'DNA' formation of 1996 is closer to being a diagram of the Earth making four equinoxial processions - a four year journey - around the Sun, which in his interpretation makes up the central 12-circle spine of the pattern. Taking a four year period on from the date of the design's appearance (June 17th) takes us to spring/early summer this year. In 1999, a strange formation appeared at Avebury Trusloe on 23rd August, a circle with five radiating wiggly arms and a long misshapen tail. In *SC* 86 we described it as "...looking rather like a sun giving off solar flares. Let's hope it's not a warning, as one of the arms is much longer than the other!"

What's the big deal with the Sun though? What difference can the odd solar storm make to us? Can this really be the event the galaxy formations were signifying?

If anyone out there has an old copy of *SC* 29 handy, they should check out Barry Reynolds's review of Maurice Cotterell's book *Astrogenetics* (Western Litho, 1993 - described by Barry as "the best book I have ever read"). Both the book and the review are well worth re-reading. Cotterell and others have discovered that the rising and falling of civilisations can be directly mapped against long-term cycles of sunspot activity (the short-term cycle being 11 years), which correlate precisely. The periods of *least* activity seem to produce times of cultural stagnation and low fertility, while high solar turbulence stimulates leaps in evolution due, according to Cotterell, to the action of solar radiation on human genes (this theory also neatly justifies the reality of astrological influences on character development): "Interstellar radiation bombards the foetus at conception causing chemical reactions within the enzymes of the first living cells through the process of cellular radiobiology. Chromosomes are spliced and rearranged. The inherited genes are thus mutated... ..If excessive radiation from huge solar disturbances reached Earth, all living species would undergo a mutational leap as the Earth's geomagnetic field increased intensity. This then explains en-masse mutational evolution."

Is this current peak of the solar cycle (a peak in both the short-term and the long-term cycles) having a greater effect on our genes

REPORTS

GALAXY LEGACY?

The date predicted by the 1994 'galaxy' formations has come and gone and we are none the wiser... Or are we? Could an enormous solar storm the same week have left more than just a pretty display in the sky? ANDY THOMAS dips into speculation to unearth a possible link...

than we know? Were we flooded with something of great value to our growth as a species? Is this, as many believe, a crucial moment in our evolution? If the solar activity of this last month was what was being signified by the galaxy crop formations, maybe it won't be a few years until we begin to see the genetic effects on the generation born at this time. It's a profound thought.

All questions, no answers. Wishy-washy speculation? Maybe, but speculation is what the crop circles have always been about and this interpretative association is about as solid as any other ever made. We risk missing potentially important realisations if we refuse to speculate. Croppies hardly have to worry about losing credibility.

If you want to stretch things really far, muse on this: The relevance of the number 11 to crop circles has been spoken of several times in recent years. It is a geometrical combination which hasn't yet been properly utilised in the mathematical construction of formations (see last issue's *Cornography*). It was hinted at last year in a couple of designs, but wasn't overt. Its full appearance would mark the first step into what geometers call the 'Master Sequence', from 11 to 77, which general consensus in such realms of thinking holds would indicate our first foothold toward understanding and accessing 'other-dimensional realities'. If and when eleven-fold geometry does turn up in the fields, it may be no

coincidence and could be a pointer. We now stand at the peak of the 11-year sunspot cycle. Its last peak was 1989, the year which seemed to close the first chapter of crop circles and made way for the extraordinary (now taken for granted) pictograms which followed in 1990. Several of those first complex patterns utilised two rows of thin rectangular boxes. These could be read as number 11's either side of a central pathway - perhaps marking the boundary of a solar cycle? The combination of 11/11 is, of course, considered very meaningful by many numerologists. The clear appearance of 11 in a crop formation at the end of this cycle (this year), or the beginning of the next (2001) might be a clue to a link between the Sun, the crop circles and our evolution. If there is any kind of mirror to 1990's precedent as the first year after a sunspot peak, 2001 should produce a major leap forward in the development of this phenomenon...

We shall see. Or maybe we won't.

But if you think *that's* all baloney, the most amazing thing which happened on 6th April - and this is completely true - took place at Michael Glickman's cottage, several hours after I left that night. At about 3.00am, lights out and Glickers safely tucked up in bed, Michael's hi-fi system *turned itself on* and began blasting out John Lee Hooker on full volume....

Now *that's* weird. **AT**

bury, constant exposure to this image is bewildering. What were you doing on stage with these 'props' to illustrate your talk?

I would suggest a caption competition, with whoever comes up with the best caption for the picture winning the front seat for this year's Symposium that Geoff Hinton (*SC 88*) was so keen on. I'm sure the vivid imaginations of your diverse readership would swing into action.

Rob Hopkins, Castletown, Co.Cork

My presentation concerned the effects of negative images from the media, etc, and its effect on our everyday lives and the collective mind. One section dealt with negative images of the body, how it's too often treated as something dirty, etc, so a live demonstration of why it isn't and what an amazing piece of beauty and engineering it is, using two brave Glastonbury life models, seemed in order as a piece of theatrical flair. The lecture began with the stage being stormed by masked machine gun raiders, by the way - Ed.

I was to meet Stanley Messenger for lunch and the night before we met he called me to say that we had to discuss the Glastonbury Symposium. "Why," he asked "are we still speaking about the crop circles after all these years? What is there left to say?" We had a pleasant lunch the next day, but the subject seemed not to be on the agenda. Stanley had apparently settled the matter to his own satisfaction but, for me, driving back from Glastonbury along the A361, one of my favourite roads, it still rankled. I turned the question over in my mind without reaching - as they say nowadays - closure.

I concluded that the crop circles are my profession. I spend a part of every single day of the year on this subject. It is reasonable that I have something to say; people seem to want to listen. I left it at that for the moment, rather unresolved.

And then, a couple of days later, there was a feature article in *The Guardian* about Helen Bamber, a woman now in her eighties who has devoted her life to working with the victims of torture and oppression. She spoke of how, as a young woman of 19, helping to deal with the survivors of Belsen concentration camp, she had an insight which has served her to this day.

She saw that the world was divided into two groups: bystanders and witnesses. Bystanders see what they want, turn away when it suits them, deny the evidence if necessary. Witnesses have a duty to observe and report truthfully.

Now this, for me, was a revelation. It answered Stanley's question. What we are doing is witnessing. (There is a risk here of falling into religion-speak about "bearing witness" and offering "testimony". It is more than that.) The crop circles confront us with something that, unbearably for many, doggedly resists explanation. Further, the circles seem to affect their observers profoundly and irreversibly. Perhaps the only

useful position is that of witness. There are many bystanders, many explainers, many who turn away and many who deny - or invent - the evidence.

Another story. In 1964 in New York, a young woman called Kitty Genovese was attacked and killed. This is inevitably an unhappy tale, but one made even more horrifying by the fact that the attack occurred over a full half-hour, on a public street and in full view of no less than 38 of her neighbours. It became a scandal and there was much publicity and press comment. The general

opinion was that it was an indicator of the apathy and indifference of New York. It was not clear why not a single one of the neighbours called the police because they themselves could not account for it. However, some years later, two New York City psychologists conducted a series of studies to try to understand what they called the "bystander problem". What they discovered was that people are more likely to respond positively to an emergency when they are alone, when they have to accept a personal moral obligation. When there is a larger number of observers it becomes far easier to remain inactive on the assumption that someone else will do something.

In other words, the group, the consensus, removes or reduces individual responsibility. The contemplation of crop circles is a high work. How might these two small tales be of use? First, they illuminate even further the pathetic fallacy of the hoax hypothesis, based entirely on conversations in pubs. The hoax theory is supported only by bystanders; there are never witnesses. Second, they cause us, once again, to turn inwards to our personal discernment and away from easy but superficial judgements. Third, it could be argued that we are in the presence of a profound teacher. We must all strive, not least those who speak on the subject, to listen better, to look deeper, to witness more quietly and to bystand not at all. **MG**

◻ VIEWS ◻ WITNESSES & BYSTANDERS

What is the difference between a witness and a bystander? Answer: a lot. It's a crucial difference that has much bearing on the crop circle community, according to **MICHAEL GLICKMAN**...

LETTERS

ELEPHANTS ON PARADE

Just read Michael Glickman on bison in Wiltshire (*SC 89*).

That's nothing. I saw a 'hoax' elephant in Chile (South America - not known for its elephant population).

Not in a zoo, by the way - in a field minding its own business!

Bibi Freeman, London, SW9

THE NAKED TRUTH

Re. live nudity at the Glastonbury Symposium. Will we ever get an explanation of this bizarre spectacle? For those of us who weren't at Glaston-

Once again, 1999 was a splendid season for crop formations in England. The 143 events recorded on the *Crop Circle Connector* web site probably point to at least 200 British formations overall. How many were genuine - made by the 'force'?

My view is 95% are genuine, 5% hoaxed (an important ratio in many walks of life).

Having traversed the fields in many different counties over the past 11 years (over 100 formations visited), my conclusion is that there is a large residual energy field over the top of a formation, which can immediately be detected by dowsing rods or pendulum for those 'tuned in' to the energies. This field may extend 20-30' skywards - something that needs to be investigated. Hoaxed formations cannot reproduce this effect even if nominally placed on natural Earth energy lines. Where, for instance, could a natural 300' diameter circular energy line be found to fit exactly where we have had some of the huge circles over the past five years?

With a crop circle or pictogram we look for detection of energy in a mass rather than hunting for a very subtle indication of pressure change caused by a void or stream some way under the ground. It is the difference between walking into a bed of feathers and a brick wall! Thus, I would like to distinguish between DOWSING and ENERGY DETECTION in these investigations. The same instruments of detection can be used, but we do not need to 'ask questions' in the mind provided one is reasonably tuned to the energy present. On the edge of a circle, bent rods move apart or across and a suspended pendulum starts to swing. Removing grains from the flattened crop and testing them with a suspended pendulum in your own home is an excellent means of eliminating problems such as high winds at the site. Every stem, husk and grain is affected by the energy which remains present for years after the event. Crystals also pick up energy inside the circle. These tests can be tried out near HIGH VOLTAGE POWER LINES where we know (or rather

the authorities wish you didn't know) there is an electromagnetic energy field. Testing personally, the dowsing rods start to move about 100' away from the cables, so this is equivalent to a 200' diameter crop circle. Pendulums start to swing at about the same distance and crystals laid on the ground soak up energy. (Please do not deduce from this that the circle-creating energy is in any way related to electromagnetic fields).

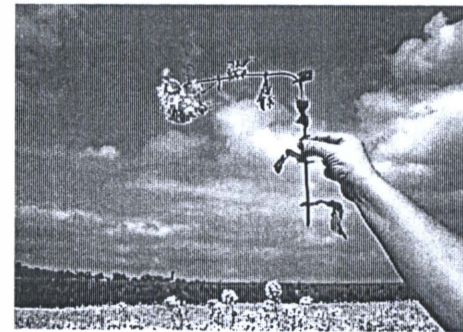
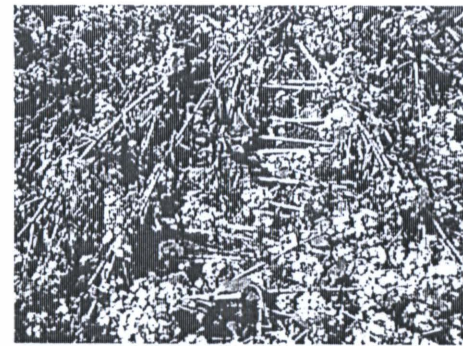
Applying the above tests to the *Daily Mail* hoax at Avebury, 28-29th July (see SC 86), nothing moved at all, and I reluctantly agree that this one was man-made. There were masses of loose grains spilled over the ground when I made my inspection and one could see the very tall, over-ripe, widely spaced wheat would collapse easily when stomping planks were applied. Having looked at most of the photographs of the formation, I can see from Steve Alexander's almost overhead aerial shot that although the big circle is well formed, many of the 33 standing small circles are varying in size, some not very circular at all - and the ambitious third layer of superimposed hexagons or three dimensional cubes misses out several arms with the overall appearance quite ragged. Angled shots we saw in the *Daily Mail* ironed out most of the deficiencies and casual visitors on the ground would probably not spot geometrical errors due to the sheer size of the creation.

All of the Oxfordshire and other formations I tested in 1999 reacted positively. The question remains - why have various dowsers disagreed on the provenance of many formations in the early days? They were possibly trying too hard and connecting earth energy lines to the system when I believe the whole package is unique and independent energy created by 'forces' in the atmosphere. It is possible, however, that earth energies could be modified to create this. All energy detected is of the mysterious unknown source, but what it is and how to measure it scientifically will have to wait a little while longer! **GA**

- VIEWS -

AMBLER GAMBLER

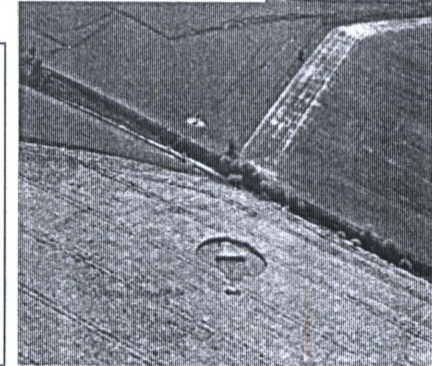
There has been much debate over the years about just exactly what it is that dowsers are picking up in crop circles. GEOFF AMBLER defines the distinction he sees between natural energy and energy applied from elsewhere...



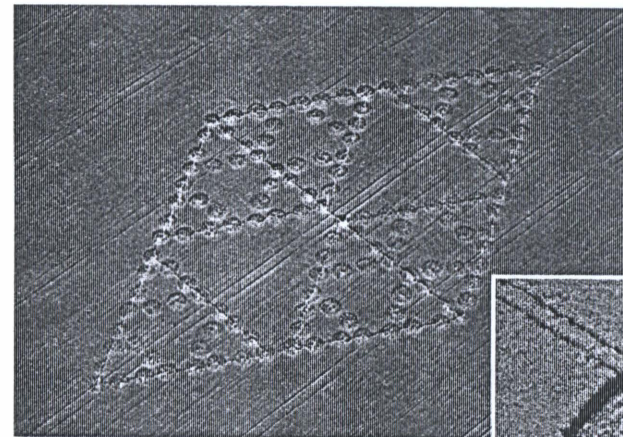
STOP PRESS!

CIRCLES 2000

Just as we were going to print, we received a few images of two of the latest crop formations which we share with you here...



TOP LEFT & BELOW LEFT: Lay details and stem from the Farningham, Kent, formation, 25th April. The rape stem was caught in a "U-turn" in the lay. This stuff doesn't bend easily! Photos: GRAHAM TUCKER TOP RIGHT & BELOW RIGHT: Cherhill, Wiltshire, 27th April 2000. A modest formation to kick-start things in Wiltshire...? Photos: DAVID RUSSELL (Reports, page 3)

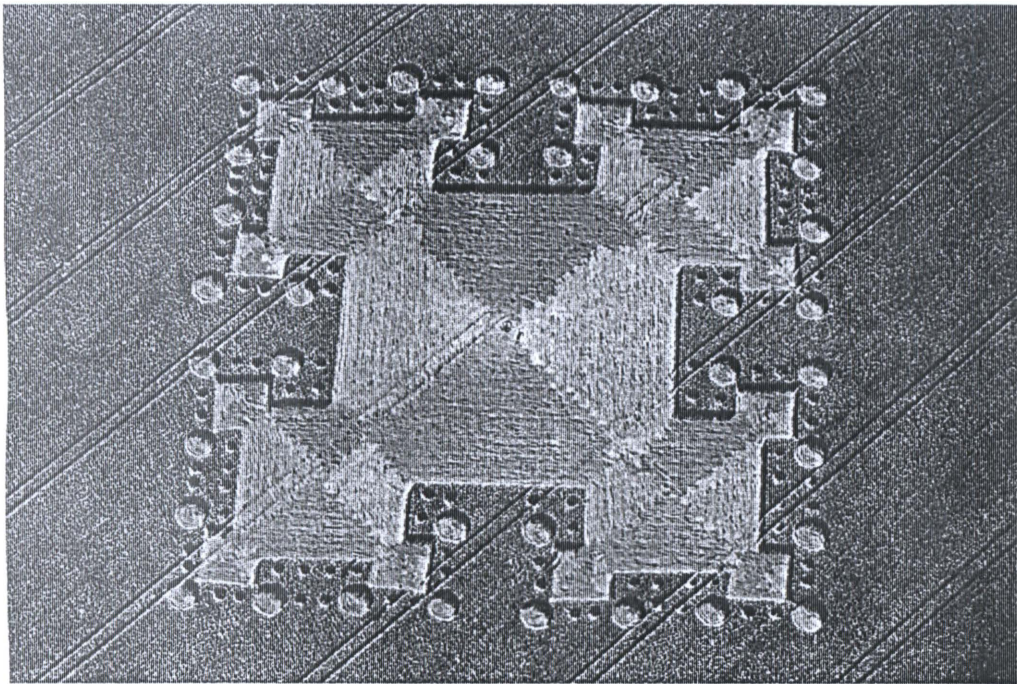


LEFT: Chilbolton, Hampshire, 12th June (report: SC 86). Apparently a recognised fractal pattern known as a 'Sierpinski Gasket'... Photo: STEVE ALEXANDER

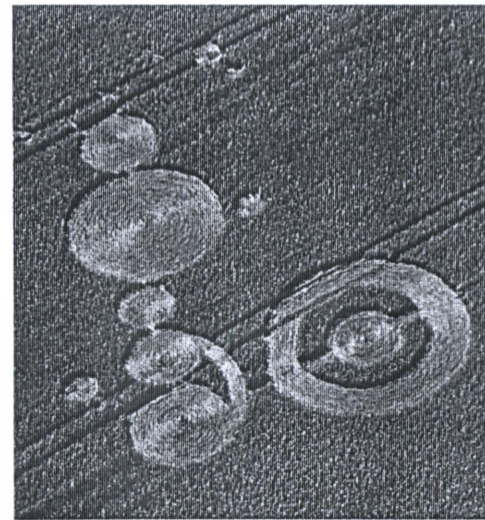
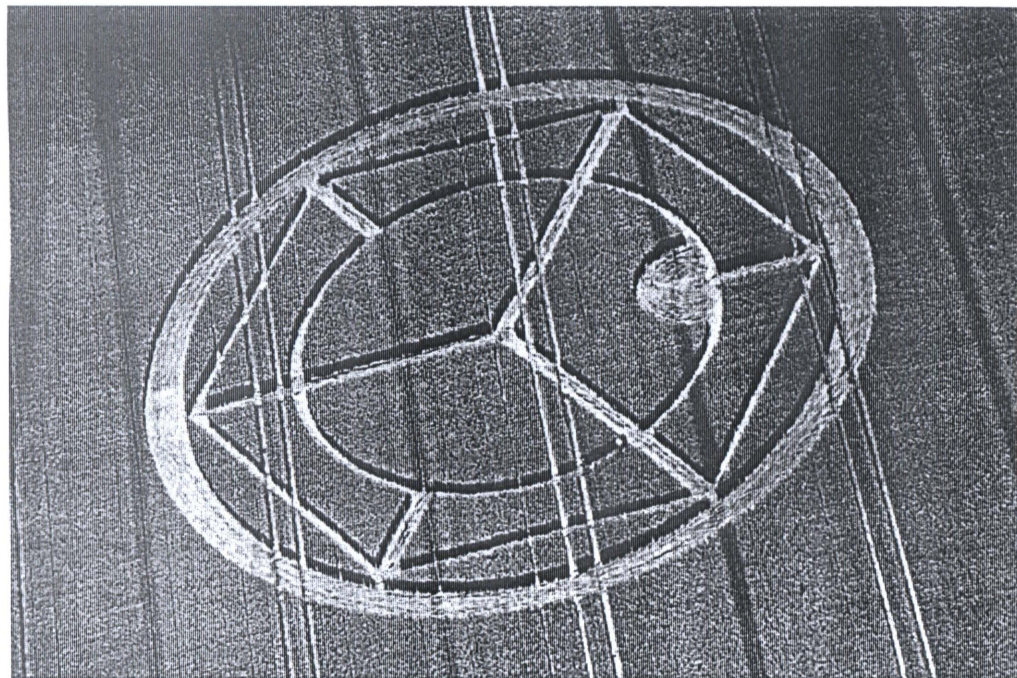
BELOW: Woodborough Hill, Wiltshire, 30th April (report: SC 85). Uneven geometry in a very strange kind of 'skull and crossbones' motif. Photo: STEVE ALEXANDER



Some more images from 1999...



ABOVE: West Kennett, Wiltshire, 4th August (report: SC 86). Yes, 'crop squares' do appear... The crop lay gives the impression of looking directly above a complex of pyramids. Photo: STEVE ALEXANDER BELOW: HoneyStreet, Wiltshire, 16th July (report: SC 86). This 3-D cube appeared close to the camp site by The Barge pub - no-one heard a thing that night... Photo: LUCY PRINGLE

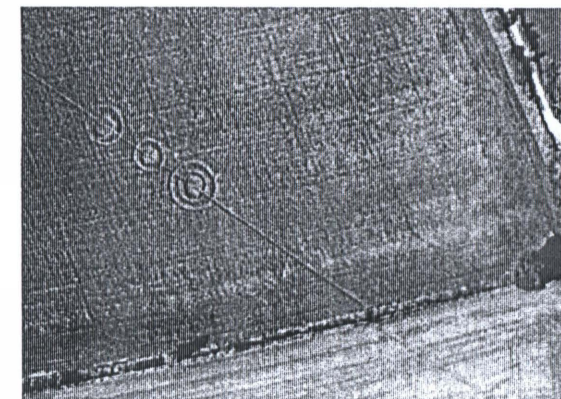


ABOVE: Beckhampton, Wiltshire, 17th July (report: SC 86). This arrived in the field behind the Waggon & Horses pub. Photo: LUCY PRINGLE

RIGHT: Kexborough, South Yorkshire, 22nd June. One in a series of formations which have appeared in that area. Photo: P J BROOKMAN

BELOW LEFT: Plumpton, East Sussex, spotted 6th August, but appeared weeks earlier (report: SC 86). The footpath which crosses the field has been used as the central spine of the formation. Photo: MICHAEL HUBBARD

BELOW RIGHT: Furze Hill, Wiltshire, 20th June (report: SC 86). A little rough, but the lay inside was reportedly beautiful. Photo: STEVE ALEXANDER



FORMATIONS

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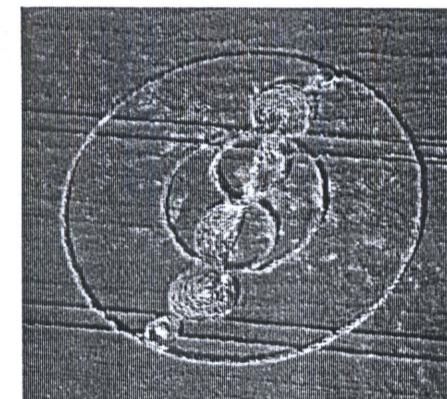
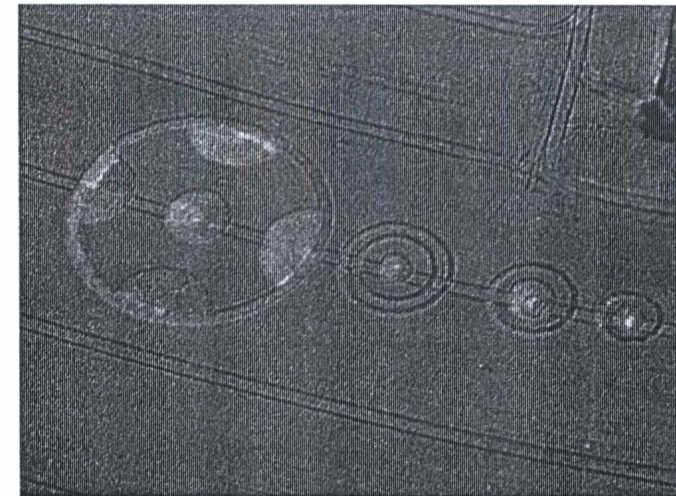
Gallery #6

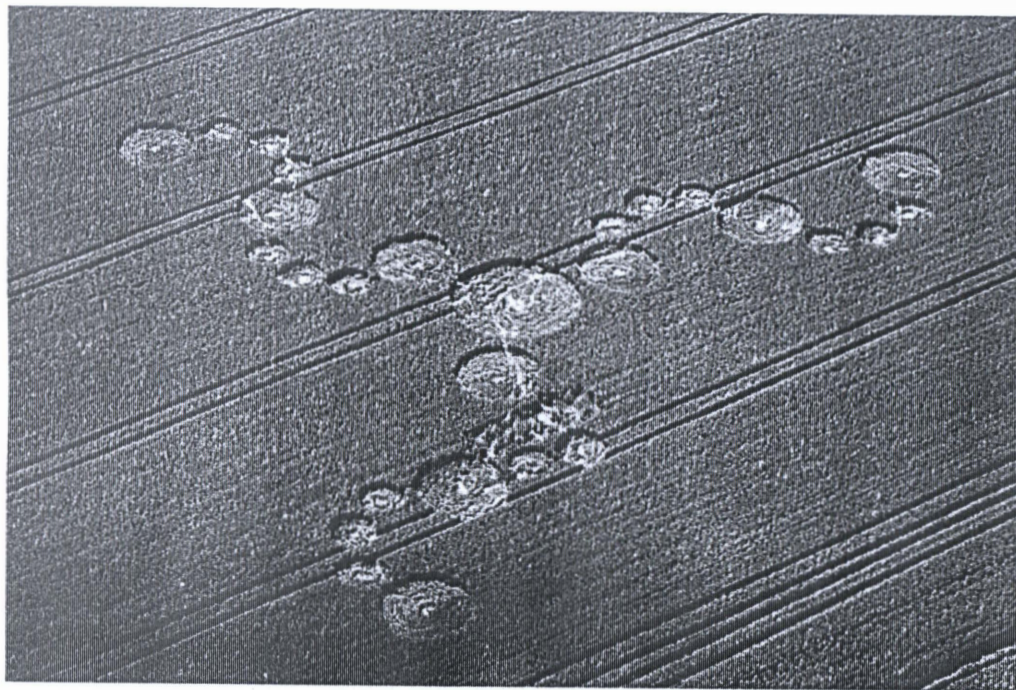
Full colour original copies of Steve Alexander and Lucy Pringle's photos can be obtained from:

LUCY: 5 Town Lane, Sheet, Petersfield, Hants, GU32 2AF, tel/fax 01730 263454
e-mail: LucyPringle@compuserve.com

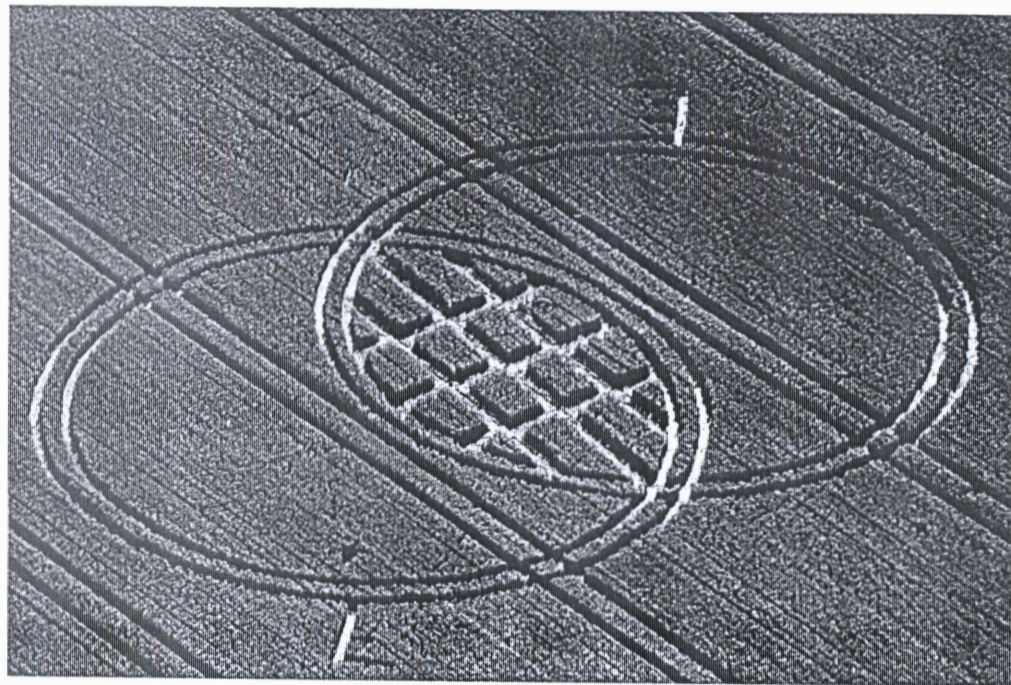
STEVE: 27 St Francis Road, Gosport, Hants, PO12 2UG, tel/fax 02392 352867
e-mail: temporarytemples@netscapeonline.co.uk

This is probably our last major gallery of 1999 crop formations. Next issue we hope to have some more photos of this season's events...





ABOVE: Allington, Wiltshire, 26th June (report: SC 86). Another in the series of mini-fractals which adorned several fields last year. Photo: STEVE ALEXANDER BELOW: Woodborough Hill, Wiltshire, 19th July (report: SC 86). The annual man-made communication experiment formation from Germans Koch & Kyborg. See also Danny Sotham's column! Photo: LUCY PRINGLE



It has become my firm belief that the significance of the crop circle mystery lies within our experience of them and our interaction with them, more specifically, our ability to become sensitive enough to that process that we might, in turn, make some valid interpretation of them.

I am also becoming increasingly aware that, perhaps, the only instruments that might be truly valid in this search for significance might be our own five senses. Plus maybe one other, which we currently know little of, but one which the crop circles could (by their very nature) be seen to be particularly designed to evoke.

◦ FEATURES ◦

The Intelligence OF HARMONY

What is it about crop formations that provokes such intense human responses to them? Could the inherent harmony of their geometry be the key? KAREN DOUGLAS explores the link between shape and spirit...

conference devoted to the very subject last summer. Whilst it is obvious on one level that our experience of the crop circles is a very important one to us, on another level there is part of us which needs the rational physical explanation of those experiences and of the crop circles themselves.

A change of mind

I decided a couple of years ago that I would let that go for a while. My experience within the crop circles and their landscapes has been the very thing that has kept me enthused by this phenomenon for so long. It was also this kind of direct experience of a crop circle that stirred me so much many years ago and first inspired me to become involved on a deeper level with this subject. But, over those years, I have frequently found myself back at the same point; what is it about the circles, what is it that enables this to happen, that evokes these kinds of feelings within us? I think it was this line of thought that finally got me to the point of beginning to see crop circles as sacred spaces, or more specifically it was this feeling that evoked the 'temporary temples' analogy. I saw my experience of them as parallel to those of temples, cathedrals and ancient stone circles (ie. sacred places/spaces). I have commented extensively about geometry, looking at the underlying nature of number in all things and the direct relationship between number, shape, vibration and sound. I looked at the science of Cymatics (the science that links vibration, frequency, shape and sound) and came to the realisation that it was possible that the crop circles could have a direct vibrational effect on the human being. It was, therefore, the shapes of the crop circles themselves, their sizes, proportions and harmonies that could be in some way

What is happening inside the crop formations?

Crop circles have been occurring in large numbers since the late 1970s and in that time we have taken just about every measuring instrument known to man inside them to see if we can discover how they are made and where they might originate from. We have used electrostatic volt-meters, Geiger counters, magnetometers and a plethora of other less than conventional equipment, including metal detectors! But, at the beginning of the 21st century, for all our measuring, we still have very little clue as to what might be occurring.

Out of all that has been tried there is one instrument which has proved reliable in providing solid data; the simple and humble measuring tape. The amount of information about the size, dimensions, and proportions of crop circles that has been accumulated with this device is enormous. This modest apparatus has one major advantage over all its contemporaries in that it can not only provide us with material about construction and design, but also, more importantly, it can present us with a wealth of information about the possible meaning of these enigmatic shapes. There is, however, another instrument of sorts that is extremely sensitive to the crop circles and has registered thousands of effects

responsible for the experiences reported within them.

Understanding the experience

I feel that to understand the nature of the experiences which the crop circles evoke is to understand their significance for us. This understanding would perhaps also shed light on the importance of the entire phenomenon. I also feel that if I can understand the process by which this happens, I might be able to understand the reason for the interaction. In other words, why do we feel so compelled by this subject? If I am saying that crop circle shapes, by the nature of their design, mathematics, geometry and therefore their vibration, can directly influence the human being, I guess what I really need to know now is, how does this happen?

Emotional Engagement

There is yet another important relation of this family; music. Music is a combination of tones and sounds that can also be numbers and shapes. They are all part of the same family group. Music evokes complex emotional responses from the human being, it can literally take us from the depth of despair to the heights of ecstasy, it can be a beautiful, mystical, and sometimes spiritual experience. The interaction between music and the listener is an involved one, whereby the listener becomes empathetic to the sounds he is hearing. It seems music has a way of transmitting itself into the emotional part of the listener. And whilst music can be an intellectual pursuit on many levels, ie. the technicality of the player or composer, its value lies very much in its ability to inspire us or convey to us something of the emotions or thoughts of the composer. In this way, the talent of the composer lies in his ability to be able to translate his feelings with some accuracy into sounds, sounds which when heard can be understood empathetically, and experienced as a feeling when heard by the listener. Musical harmonies are extremely pleasing to the ear, they evoke feelings of wellbeing and uplift, in other words, an emotional response. In turn, emotional feelings can then stimulate physical sensations, tingling, dizziness, tears, depending on how we feel.

Empathy

Empathy is an interesting and little under-

stood human ability. It is the ability to emotionally understand. It is not to be confused with sympathy, which is the ability to identify with another or their situation. To empathise is to translate what is being said or conveyed into a feeling which can then be understood. We all understand feelings. Joy, pain, rejection, jealousy are familiar to us all, we know what they feel like without any explanation, they are a universal experience, common to all human beings. In some ways feelings are a universal language amongst humans, which underlie most of our communications and interactions. Music appeals to this part of us, to the emotions, it identifies with a commonality amongst listeners, their ability to recognise and understand emotions, hence the universal attraction it has for us. It matters not the language of the opera singer, we can all feel the emotion of the music to which she sings and therefore understand implicitly the meaning of her story.

However, what is key here, is that it is not the notes (individually) which evoke the responses from us, rather it is their relationship to one another. More specifically, it is the harmonies that are created when notes are arranged and played together that evoke our emotional-self. The importance of the idea of *relationship* and *harmony* cannot be underestimated. Alone, the notes are but notes, however, when woven together skilfully and with feeling, they create harmonious relationships, which appeal directly to the emotions. It is the difference between listening to random notes being played, and a skilfully-crafted symphony.

Empathy, relationship and shape

Translate these ideas to the subject of shape and number and we can begin to see the significance of *relationship* and *harmony* to the crop circles. We find harmonious relationships in the geometry of the formations. For instance, we have seen the golden section or proportion used with regularity in crop circle design. The golden proportion divides a line so that the lesser is to the greater as the greater is to the whole. It is found everywhere in nature and throughout ancient architecture. What is so interesting about the golden proportion is that it is not just some irrational or arbitrary number, it is fundamentally a relationship, and more than that, it is a harmonious relationship. One length being to

other as the other is to it, not equality as we normally experience it, but a *harmonious* relationship between two lengths. Equality is in fact only one form of harmony.

When we begin to understand the role of relationships and harmonies and their effect on the human being, it is not much of a leap of imagination to see that shapes, sizes, proportions and harmonies of the crop circles can have much the same effect on us as music. The question is, why?

I think the human being has a unique ability to be empathetic to relationships and harmonies. The emotional response that we can have to music is a direct illustration of our ability to recognise harmonious relationships and to respond to them emotionally. It is, in fact, a sort of *intelligence of harmony*, it is the thing within us that creates our need for beauty, mystery and spirit in our lives. Harmony, as we have already discovered, can be a beautiful, mystical and spiritual experience, just like the crop circles.

The Intelligence of Harmony

So, why do harmonious relationships have this effect upon us? This is a more difficult question to answer, but my feeling is that it has to do with the very core of who we are as human beings. The answer could also partly lie back in the traditions of geometry, or more specifically, sacred geometry. The idea that there are certain proportions and harmonies that are considered sacred could give us a clue. Is it because the effect they have upon us engender a sense of the divine? The golden proportion in particular is illustrative of the profound mystery of life, it shows us in graphical form the way in which all living things grow and form. The golden proportion is at the centre of the design of life itself - all living things in fact contain this proportion. In the case of the golden proportion, the resonant feeling conveyed is of a distinctly spiritual nature rather than solely emotional. In truth, *relationship* and *harmony* are of a spiritual nature in themselves, they are the mechanisms by which all things are designed and woven together, in a grand design by the phenomenon of synchronicity, rather than random coincidence. Synchronicity is intimately related to *relationship* and *harmony*; it is the direct effect of these principles at work. In this sense the intelligence of harmony is the ability to recognise and respond to the

spiritual. If this was simply a matter of responding on a solely emotional level, perhaps we would be talking about an intelligence of the heart, which I am sure also exists.

The significance of experience

The experience of our recognition of relationships and harmonies in the shapes, sizes and proportions of the crop circles puts us directly in touch with their meaning. The emotions they convey are there for us all to respond to. They create a resonance within us, by their number, geometry and vibration, which transcends our rational mind and speaks directly to the heart, or spirit. We can experience this phenomenon only because we have the unique gift of the *intelligence of harmony*; without it the message would be unheard, undetected, silent to our ears. In this way, whatever the origin of the crop circles, their design specifically elicits this response from us, it calls into use our ability to recognise and respond to relationship and harmony. In many ways it almost seems as though the significance of the formations is to re-awaken this sleeping part of our being, by direct stimulation.

Re-defining

We have become so ignorant of this part of ourselves that we now experience it as strange effects, attributed to a crop circle energy, when, it is my belief, the answer is much closer to home. The shapes of the crop circles do not just transcribe information, they transmit it, directly in the hearts, minds and spirits of all those who interact with them. In this way the mystery of the crop circles can never be an insular thing, it cannot be solely a matter of investigation and physical evidence. It is something much more wide reaching and requires of us an ever opening mind that is able to seek out new directions and possibilities; and a realisation that the crop circle is only the beginning, and where we go from there, is, as always, up to us. **KD**

Karen is co-author, with Steve Alexander, of the *Crop Circle Year Book 1999* (reviewed SC 88), Temporary Temple Press 1999, ISBN 0 9537446 0 4. Copies can be ordered from: 27 St Francis Road, Gosport, Hampshire, PO12 2UG, England. Tel/fax: 01705 352867. Price £12.00 (UK), £14.00 (Europe), £15.00 (non-US overseas), \$25.00 (USA). Prices include p&p. Cheques payable to 'S Alexander' please.

For a few years, I had intended to report the following sighting, but never got around to it. The inspiration to report this happening has been the revitalisation of my interest in crop circles and the re-reading of Andrew Collins's book, *The Circlemakers*. I am not suggesting there is any connection with crop circles or Andrew Collins's theories. However, there are many common factors. Any personal opinions you may have on this book are irrelevant to this report.

Illustrations are included to help put the image across. I feel it might be quite difficult to put it totally into words. I have worked

through this text again and again so as to give as clear a picture as possible.

This situation took place during the summer of 1993. I was staying with a friend in her beach hut on the Norfolk coast between Hemsby and Winterton.

We had walked to Winterton and were heading back towards Hemsby and the beach hut in a southerly direction along the beach; the time would have been about 11.30pm. It was a mild evening and brilliantly starry out over the sea. We climbed to the top of the dune system (12-15ft high) and sat there looking out to sea (approximate grid reference TG503185). There is little light pollution here and you are quite some way from any habitation. We had sat in silence for a good fifteen minutes staring out to sea and up to the stars. Eventually I commented on a bright star up in the sky. My friend acknowledged the star and during the next fifteen to twenty minutes continued to watch the unfolding event. It was only afterwards that we spoke and described exactly the same sequence of events. The image in question looked exactly as any other star in the sky (I say star, as that is the best way to describe it, and that is what you would have thought you were looking at) - its shape, colour, intensity, perceived distance etc. We were looking up at an angle of about 45 degrees from the level and to our right by

◻ SIGHTINGS ◻ anatomy of AN ASTROGRAM

Over the years, there have been a number of reports of what have been called 'astrograms' - lights in the sky forming complex geometrical patterns with their movements. PAUL WESTLEY recalls his own experience with such a sighting in a report which stands as one of the most detailed accounts yet...

about 45 degrees again. What had caught my attention was the brightness of the star - not overly bright, just bright. For some reason our attention was held by this star. In time it began to fade and totally disappeared from view (as I have said, it was a totally clear sky - no cloud obstruction). Almost immediately the star began to appear again, slowly brightening until it was as bright as before.

This fading and reappearing continued and began to gradually increase in speed. I cannot be sure of the actual time duration of each aspect of this experience, but will estimate

where I feel that a time indication will help put the picture across. At its fastest the star was blinking on a two second rotation - gradually on and then gradually off over the period of two seconds. The blinking stopped and the star intensified its brightness slightly. After a short while a colour cast came over the star. I cannot be sure of the sequence or of the colours, but I do recall Red, Blue, Green, Orange, Yellow and possibly others. After each colour it would return to its star colour (shining white/silver) before turning to one of the other shades. From one colour through to a new colour was probably a ten second rotation. The end to this sequence was a pause on the original star colour and an apparent burst of light energy - an intense short glow. This is not easy to describe, but a short power surge to a light bulb would probably have the same effect.

The major sequences ran as follows:

Sequence 1

The star returned to a normal star intensity and then gently slid across the sky a short distance. The only way I can think of describing the distance is an inch and a half (as if you held a ruler up in front of your face and measured the sky). In time the star (almost as expected) gently slid back to its exact previous position. This same process hap-

pened again and probably another three times (I cannot be sure exactly how many), but all to different positions in the sky - always returning to its original (first) position with a slight pause between each movement. It's only in hindsight that I can see a shape in its collective positions (see sequence of illustrations). I never perceived the shape at the time. But, you can see from the illustration that I have used a pentagram for illustration purposes only (this was certainly about the number of points and placed positions that were visited). The visiting of all the points repeated itself several times in each sequence. The end to this sequence was, again, a pause on the original star colour/position and a burst of light energy.

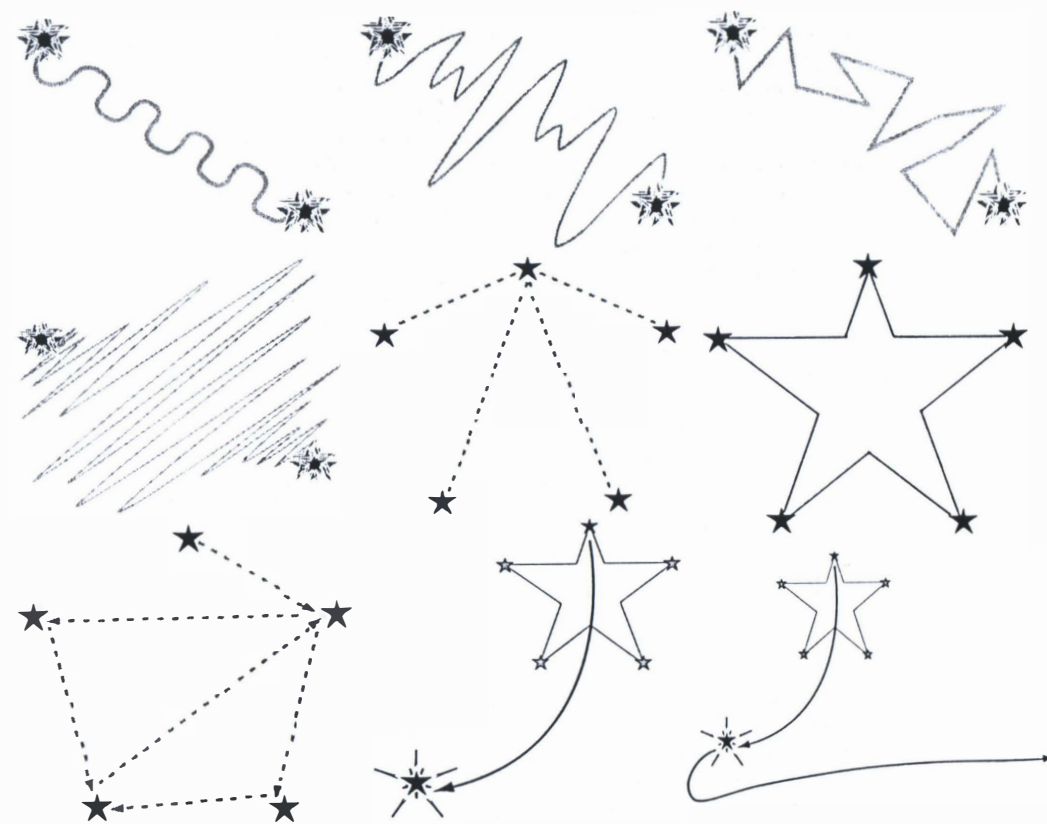
Sequence 2

The same sequence as (1) happened again (when I say this I also mean that the star visited the same positions in the same order

as before). This second sequence included the colour changes as earlier - and were random in its choice of which colours or which order. Each time it returned to its star colour between the other colours. The rate of colour change didn't coincide with the position changes - the colours changed on their set time sequence irrelevant of where in the 'formation' the star actually was. These colour changes were not sudden, but gentle shifts from one to the other. The end to this sequence, was again, a pause on the original star colour/position and an apparent burst of light energy.

Sequence 3

The star intensified its brightness to the extent that it was easily the brightest object in the sky. By this point I had the feeling that 'the object' was not on a star scale (size) and was a lot closer to us than I'd first thought - although visually it looked the same as a star



The main sequence of events, showing the movements of the object. Diagrams by PAUL WESTLEY

in the sky. With this increase in brightness came a sort of shimmy - a shimmering, a shivering, a heat haze or mirage type image. A gentle vibration or even a wobble could also describe the movement. With this shimmy in place the star followed the same sequence as (1) above. The shimmy continued and the colour variations came into play as in sequence (2). The end to this sequence was again a pause on the original star colour/position and a burst of light energy.

Sequence 4

The illustrations best explain the movement of 'the object' from here on. Back to its star colour, the object followed the sequence as in (1), but with erratic changes in its movement: firstly snake-like weaving; then heartbeat (oscilloscope) type waves; a jagged jumpy path and also a violent spiky path similar to an earthquake type reading. The speed was slower on the snake-like and heartbeat-type paths then increased in speed on the jumpy path and became faster still on the spiky path. This speed was in its sideways movement away from the original straight line path - not the time it took to travel between the points of the formation. The time between the different points of the formation were always equal. The different path patterns did not come in any perceived sequence or order - again randomly. The change in path patterns did, however, change after every point was visited and returned from - then a change. In time, the colour sequence also came back into play with the above movements, but in a more pulsing attitude - flashing between all the colours quite quickly.

Sequence 5

Sequence (4) began to speed up - that is, the speed between points. I estimate as little as a second between each point of the formation. After some time the colours became less apparent, the sideways movement decreased and also the overall speed slowed - almost as if it were taking a breather. Eventually the paths returned to straight lines and the colour to star colour. The speed was right down to what it would have been in (1). After a short while the speed gradually began to increase again, until it got as fast as it had been at any point so far. The sequence in which the points were visited changed. In fact, it became

totally random and joined points to points that hadn't been joined before. It didn't return to the starting (first original) position between each movement - the illustration best indicates this movement. In time the speed increased quite significantly, almost to the point that the image was a constant blur. First the path variations and then the colour changes came back into play - the whole image was frantic and very intense. (It was almost as if a life force or energy source was trying to spell something out and was becoming increasingly frustrated with our lack of understanding).

A sudden halt was drawn. The star was quite bright at this point, as if it had created a lot of internal heat. It stayed still for quite some time, gently pulsing and shimmering very slightly. Gradually the intensity died down, the shimmering stopped and the glow dispersed; we were back with our standard(ish) star. Shortly, the star slipped on a downward arc, down and then out to the left. This was quite a way out of the formation area. What happened next is a bit clichéd I suppose, but it is what I saw. Without lighting the surrounding area or any other part of the sky the star's brightness increased immensely - it was almost blinding, but in a pin-prick size. After making a half anti-clockwise loop, it sped across the sky at an incredible rate - it quickly faded to nothing. Its direction was almost southerly - south-south east.

An interesting point is that all of what we were watching would have been roughly above where the St Michael Ley Line bisects the Norfolk coast at Hopton-on-Sea!

My original reactions at the time suggested a UFO (nuts and bolts type). But with hindsight and further reading over the years I now lean more towards having experienced some type of energy mass going about its business.

It would be interesting to find out if this sighting ties in with any similar reported events. Or, indeed if it ties in with the activity of other witnessed earth lights etc. At the time the pattern didn't strike home - but now it is obvious that a repeated shape was etched into the sky. I think that the pattern was (is) more important than I realised at the time.

This was such a vivid experience that even after a few years the memory of the event is still crystal clear. **PW**



KENNETTS, THE: Not a spin-off from *The Archers*, but a collection of minuscule half-horse villages near Avebury, just off the, er, River Kennett, where many a pictogram of delight has arrived. Trouble is, no-one can ever decide whether formations are at West Kennett, East Kennett or just 'The Kennetts', or whether it's spelt Kennett, Kennet or Kenett. Crop circles which have appeared next to the West Kennett longbarrow are often mysteriously listed as being at East Kennet, while formations at East Kennett go down as being at West Kenett or sometimes even nearby West Overton, not to be mixed up with Overton in Hampshire or Overtown near Barbury Castle. However, other formations at West Kennett are variously listed as being at the Avebury Avenue, The Sanctuary, or Silbury Hill. Confused? Many circle documentors have been, proven neatly by the most casual look through the myriad contradictions, messes and listings paradoxes in various books, journals and databases, which have led to formations being registered twice, thrice or even quadrupled in some cases. Thus, about a dozen formations can be knocked off the grand total of circle numbers from any year in which designs have appeared anywhere near the Kennetts/Kennets/Kenetts.

KEYS AND CLAWS: Early pictogram appendages which some said were the 'Hands of God', others said were weather symbols and others still said were, er, keys and claws, representing dragons, cosmic locksmiths, etc. Some believe the famous Alton Barnes design of 1990 was simply a recording of the prevalent weather conditions of the time using Met Office signs. Way to go, fellas. All that effort just to let us know *after the event* what we could have learnt from Michael Fish after the news the night before. Mind you, he didn't predict that hurricane thing of '87, did he, etc, etc. The fact that the formation's resemblance to weather symbols was superficial to say the least is neither here nor there, of course.

Others have suggested the claw-like appendages represented the claw-like appendages of beings communicating with us using their claw-like appendages as a sort of semaphore. Nope, haven't quite got that. The shocking discovery of a rusting Yale key in the East Field a year or so back, meanwhile, was proof enough to some that the pictogram keys represented the 'keys to the landscape'. Trouble is, we haven't found the lock yet (though it could well be at 31b Barrack Terraces, Devizes or some other 'portal').

KGB, THE: We constantly hear about the CIA being involved in covert circle surveillance, funding of Team Satan, *The Cereologist*, etc, but what about the KGB

or whatever they're called now, eh? Why is it always the CIA? Why shouldn't the Ruski's be involved? They've had snow circles in Siberia, you know.

KLF, THE: Also known as the Justified Ancients of Mu Mu, The JAMMS, The Timelords and numerous other nomenclatures, this now defunct pop music/art terrorist outfit has been targeted as a possible culprit for the Bratton Castle hoax of 1990, which rather embarrassingly caught Andrews and Delgado out in front of the world's media, as if inflicting *Doctorin' The TARDIS* on the Top 40 wasn't bad enough. In fact, only one formation is ever known to have been made by the KLF (their logo), as used in their infamous Tammy Wynette video, but this didn't stop entire theses being produced by the hoax-obsessed victims of the McCarthy-like paranoia which struck the circle community in the early 90's, in which they were accused of masterminding much of the entire phenomenon based on the evidence of one pop video. Like the KLF haven't got better things to do, like, er, stringing dead cows from pylons (mission aborted), giving out free booze to London down and outs (cocked up), burning £1 million in genuine bank notes (accomplished!) and planning to knock down Stonehenge with JCBs as an 'art statement' (mission aborted). Be warned, there remains a standing threat to demolish the unguarded Rollright stones in Oxfordshire as an artistic protest against their Bronze Age makers using such useless erosive stone, so if they should get flattened one night, you read it here first. Or in Bill Drummond's book 45.

KOCH & KYBORG: Two German cerealogists whose worryingly repetitive summer holidays each year revolve around heavy bed and breakfasting and the construction of a man-made crop design at Woodborough Hill. Not a hoax, mind, but a human "response" to the beings from Orion who are apparently speaking to us through their esoteric symbols. However, as they never tell which formations they are responding to, nor what their response means, the only ones who understand the point of all this are Koch and Kyborg and, presumably, the beings from Orion, though they may also be scratching their heads wondering what on Earth K&K's crop scribbles are going on about.

KOCH SNOWFLAKE: Source of much schoolboy-like merriment amongst those pathetic enough to see innuendo in everything at conferences since 1997. Suspecting that this presumably German name for the pretty fractal is really pronounced 'Koch' as in the hilarious 'cock', crows have got very coy about it now and settled on the far less amusing and probably incorrect 'Koch' as in 'coch', in much the same way Uranus is now pronounced 'Ur-an-us' as opposed to 'Ur-anus' which has had children giggling since the planet was first named by 16th century comedians.*

KUNDALINI: Is it kundalini, or ch'i, or earth energy, or dragon energy, or serpent energy, or the Universal Life Force, or prana, or orgone, or bioenergy which keeps being experienced within crop circles, and why can't anyone agree on what it's called? Or is it just *Acme Pesticide?* **DS**

* gag nicked from BBC Radio 4. Cheers.

More next issue!!!



"Welcome to planet Maturia! We have much to teach you." Lisa Kudrow in *The Opposite of Sex*

The last few years have convinced me that the human mind is the loveliest and most whimsical, most inventive and funny, the most poetic and wise thing we know in the whole Universe (so far!). Not surprising then that I am driven so regularly to despair by people's refusal to use the dynamo we all own. A user's manual should be available. I am not speaking here of intelligence or the lack of it, or of education (or the lack of it), but of simple, sequential, logical common sense.

'Ratiocination' is a useful word here. The ability to reason or to go through logical processes. You do not have to be Albert Einstein to realise that the banging of heads against walls brings pain. We all soon learn not to bang our head.

When Patricia Murray and I did lectures or radio programmes in America there would regularly be a question or call-in offering another "solution" to the crop circle mystery. It was simple! They were caused by laser beams directed from Pentagon-controlled satellites.

Dozens of people across the US had come to the same blinding recognition, and having gained real comfort from the realisation that this unknown (ie. threatening) mystery could now be laid at the door of the army (ie. comfortable authority), they could go to sleep.

I asked them to pursue their own idea to its conclusion. First, what was the use of a weapons system that elegantly bent crop? Second, why was it being shown in public? Third, why was it being demonstrated on the farmland of another nation state? Fourth, how had they got Leonardo da Vinci to work for them? None of these questions, of course, address the technical questions. How do you precisely stabilise the platform (the satellite) at the moment of activation to eliminate "smudging"? How do you deal with the great weight of the power source that would be needed

for such a laser? A satellite expert once confirmed to me that current conventional technology, at least, has no answers to these questions.

Another example. Recently a young man driving by Silbury Hill in the early hours of the morning saw a ring of coloured lights suspended over the hill. It was reported, sympathetically, by the local *Devizes* paper and, of course, by the following issue the explanologists were in full flood with their wacky solutions. The most interesting was that this was caused by poachers hunting hares who had fixed lights to a large wooden frame and taken it to the top of the hill.

OK. Hares on top of Silbury Hill? Multi-coloured lights? The effort of heaving this imagined device up the precarious path? In the dark? And the weight of the batteries? But I am sure that the culprit was pleased to get his dumb notion printed. Forgive my vehemence. My reverence for the beauty and potential of the human mind is such that I see these glibly rehearsed stupidities as nothing less than sacrilege.

I know that the respected readership of this august journal is of a much higher calibre. It is not necessary for me to draw attention to the similar simplistic and mind-numbing follies promoted by our cerebrally-disadvantaged brethren. Whatever delights the new season has in store, and there will be many, it will, as usual, be equalled by the deviousness, gullibility and raw simple-mindedness on offer. Please disengage brain.

The rape is nearly three feet tall and is starting to blossom. I notice something I have never seen before. When the field slopes, the flowers bloom first at the bottom of the hill, leaving the upper reaches green. My tentative guess is that there is more moisture lower down but, whatever, it looks lovely, like a watercolour where the saturated pigment runs to the bottom of the paper.

In the last issue I made some predictions which were essentially to do with number and geometry. I would like to make a small addition, stylistic this time. Looking over the history of the past few years, I sense a movement towards webs, meshes, knots and weaves. Last year, at Stanton St Bernard, we had a delicately interwoven knot, very similar to that illustrated in the 'Book of Kells' and, of course, the season ended with the astonishing 7-fold "basket". In the first case the weaving was graphically expressed in the design while in the second the crop itself was woven.

Just as we seem to get better, year by year, in dealing with the circles, is it unreasonable to speculate that perhaps the circlemakers might become more adept as the seasons go by? Certainly they seemed to demonstrate a couple of new skills last year. *MG*