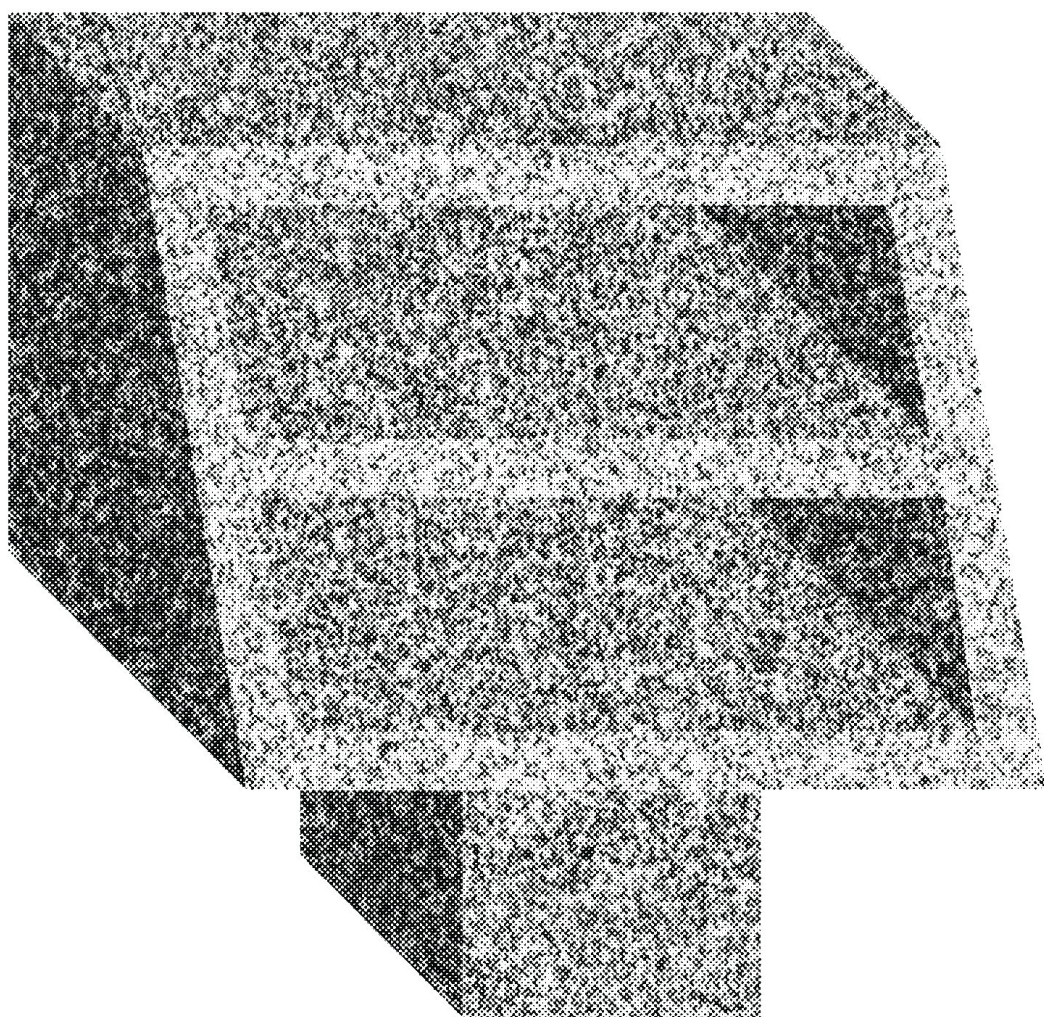


# *LETTERS OF LAST RESORT*

# **LETTERS OF LAST RESORT**









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**Untitled, 1978.** Photomontage originally featured in **The Secret Public.** Self-published by Linder Sterling and Jon Savage in an edition of 1000 in January 1978. Courtesy of the artist and Stuart Shave/Modern Art, London.

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**Global International Airways and Indian Springs State Bank Kansas City,** Mark Lombardi, c. 1977- 83. 1999, Drawing, image courtesy Robert Tolksdorf.

Objects on display at Damien & The Love Guru from June 30th to July 8th, 2018.

**Hard Power: UK Prime Minister Theresa May and UK Defence Secretary Gavin Williamson,** Simon Bedwell, 2018. Fired ceramic.

**SHTF,** Anna Bak, 2018. Mixed media.

**Floating Anxieties,** Laurie Charles, 2018. Mixed media.

**Sphere Seekers,** Lukas Müller, 2018. Found posters.

**Last Day Lottery,** OJAI, 2018. Various materials: medications,

alcohols, postcards, hygiene products and other emergency supplies.

**Doomsday Calendar,** OJAI, 2018. Mixed media, photography, cardboard.

All performances presented on 8th July 2018 at 21 Rue de Tamines Brussels, except Truce by Tatiana Bohm, presented at Place Louis Morichar.

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## [Letters of Last Resort]

Dear Reader,

You have in your hands a copy of Letters of Last Resort, one of several manifestations of a project informed by ongoing research into phenomenon referred to variously by terms such as End of Days, Revelations, Eschaton, Armageddon and, of course, Apocalypse. While each of these terms possess different meanings and etymologies they all essentially refer to the destruction and eradication of human civilisation; the end of the world. Some of the material included in this compendium was produced specifically for this project while other elements were extant long before this endeavour commenced and relate to the subject in a more tangential manner. Nevertheless, all contributions are unified by the fact that they can be related directly to what could be described as the ‘culture of apocalypse’<sup>1</sup>.

Aside from the desire to assemble and disseminate these contributions from artists and writers, another factor motivating this endeavour was the aspiration to initiate a project that served as a testament to the possibilities of collaboration. The development of this project entailed a pooling of energy and resources from the numerous individuals and I’m deeply grateful to all those who contributed. In the face of mounting anxiety and socio-political uncertainty, processes such as this are still truly inspiring.

Although predictions regarding the end of the world have been made in every epoch, recent months have seen a number of events unfold that seem particularly “doom-laden”. When preparations for this project began in 2017 the metaphorical device known as the Doomsday Clock had been restituted, coming to the attention of many for the first time. Created by the Bulletin of the Atomic Scientists in 1947, this symbolic ‘clock’ is intended to represent how close humankind is to destroying itself, with midnight representing global catastrophe. Originally set at seven minutes before midnight, in 2017 the time on the ‘clock’ changed to two and a half minutes to midnight, the closest it had been since 1953 and the early 80s when both Russia and the U.S. were testing thermonuclear weapons and Cold War tensions were at an all time high. Then in January of 2018 it moved even closer and is now set at two minutes to midnight.

<sup>1</sup>The project is comprised of an exhibition, publication and series of performances.

[Dear Reader]

The recent movements of the Doomsday Clock underscore that while in theory a constellation of unpredictable catastrophes such as a giant asteroid impact or the emergence of an untreatable global pandemic could potentially bring about apocalypse the most probable cause will be a nuclear war or environmental crisis both of which feel increasingly imminent. In an ominous recent announcement the Bulletin's Science and Security Board warned: It is two minutes to midnight, but the Doomsday Clock has ticked away from midnight in the past, and during the next year, the world can again move it further from apocalypse. The warning the Science and Security Board now sends is clear, the danger obvious and imminent. The opportunity to reduce the danger is equally clear. The world has seen the threat posed by the misuse of information technology and witnessed the vulnerability of democracies to disinformation<sup>2</sup>.

At the time of writing (late May 2018) the Swedish government are dispatching copies of a brochure entitled If Crisis Or War Comes to 4.8 million households across the nation. The pamphlet is an updated version of If War Comes which was last released in the 1980s having been sporadically reprinted since the Second World War. In addition to including details of how to deal with crises such as the outbreak of nuclear war, this new version now includes information on how to cope with more modern threats such as infrastructural breakdown due to cyber attacks. Much like the re-emergence and movement of the Doomsday Clock, the revision and widespread distribution of brochure reveals much about the instability of our geopolitical situation.

The title of this project refers to letters signed by the British Prime Minister and located in each of the four British submarines carrying nuclear intercontinental ballistic missiles that constitute the Trident defence programme. The exact content of these documents (colloquially known as the Letters of Last Resort) is classified. However, it is known that if and when the nuclear destruction of Britain occurs these letters of instruction will be read by the captains of each submarine, and inform them how to proceed. It is generally assumed that one of the instructions is to fire the nuclear missiles held upon these submarines in retaliation for an attack that would have already visited nuclear destruction on Great Britain and thus necessitated

<sup>2</sup>Bulletin of the Atomic Scientists <http://thebulletin.org/timeline> (accessed, May 26th 2018)

the opening of the letter. The trident nuclear plan is of course founded upon the idea of deterrence; the concept that Mutually Assured Destruction (M.A.D.) should eliminate the possibility that any state would actually utilise their nuclear arsenal.

As previously mentioned, predictions regarding the end of the world have been made in every epoch. Recorded forecasts for the end of the world date back as far as 70 BC. While some of these stem from interpretation of religious doctrine, others were strategically engineered in an attempt to destabilise or manipulate particular cohorts within society. In the period leading up to the year 2012 predictions that the end of the world - or at least the end of human civilisation - was imminent were widespread. Largely stemming from an interpretation of the Mayan calendar, which concluded a 5,125-year cycle in December 2012 a spectrum of possible causes were provided including a geomagnetic reversal or planetary impact. The power of apocalyptic prophecies in catching the imagination of the public, was exemplified by theories involving the year 2012 which gained such popularity at the start of this century. The theory that the end of time would begin in 2012 first gained traction amongst New Age thinkers in the 70s and 80s and further momentum in years leading up to 2012. As the year approached belief in the concept was further stoked on the internet and by the disaster film 2012 (2009) in which solar flares bring about a global cataclysm that has similarly been predicted in a Mayan calendar.

The concept of apocalypse is not always loaded with such negative connotations. Some associate it not only with revelation but with the possibility of a new epoch or age dawning. The etymology of the word itself hints at this. The word apocalypse derives from the Greek word for unveiling, uncovering or disclosure, and originated among Greek-speaking Jews before being adopted by Christians who further developed the concept. For many millenarian movements the apocalypse or armageddon is something that will bring about a great change of consciousness. This relates to the idea that the prophecy of St. John of Patmos revealed the “gnosis”, the secret knowledge of the world’s end - hence the term “revelation”.

For many, the apocalypse entails visions of a final battle between the forces of good and the forces of evil or order and chaos respectively. Some of those who interpret events such as natural disasters, wars or other catastrophes as portents



[Dear Reader]

of apocalypse believe that they are not mere witnesses of a coming end but must also contribute and assist in this change. Followers of apocalyptic or millenarian movements believe that the world has reached an historic turning point. For some millenarians the signs of imminent apocalypse and the promise of a coming transformed and improved world is their signal to induce and bring about that apocalypse. This was the case with religious movements whose fate ended in mass death such as Heaven's Gate, the Solar Temple, The Peoples Temple and the Branch Davidians<sup>3</sup>.

Ultimately, this project has been conceived in the spirit of JG Ballard, that author whose dystopian futures seem almost romantic, who in 1977 wrote I believe that the catastrophe story, whoever may tell it, represents a constructive and positive act by the imagination rather than a negative one, an attempt to confront the terrifying void of a patently meaningless universe by challenging it at its own game, to remake zero by provoking it in every conceivable way<sup>4</sup>. I hope that you will enjoy perusing the pages that follow. Here's to future days!

– Pádraic E. Moore

<sup>3</sup>It should be noted that the circumstances of all of these mass-deaths was extremely different and that in the case of the Branch Davidians, the siege at Waco was significant exacerbated by the FBI. While those inside the compound believed that 'The Rapture' was underway, the federal armed forces did little to assuage their fears or defuse the situation.

<sup>4</sup>J.G. Ballard, quoted in Adam Parfrey, Apocalypse Culture, Feral House, Los Angeles 1990



To the Right Honourable David Cameron Prime Minister

Dear Sir,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contain your instructions to the captains in the event that yourself, along with most of your compatriots, perish in a nuclear strike on Great Britain.

Of course, these are invisible letters, words you wrote believing they will remain forever unknown. In the absence of a third world war, they will be destroyed unread when you leave office. And in the unfortunate event of nuclear Armageddon, well, there won't be much of an audience left on the surface of the earth to reflect upon them.

So... To bomb or not to bomb? I guess that was the question as you penned those letters. On the one hand, the whole idea behind nuclear deterrence is the assurance that the Prime Minister will retaliate even from beyond the grave, hurl every last submarine missile and obliterate the other side for good measure. But then that begs the question: why the letters? Doesn't their very existence raise the possibility that you may *not* have ordered retaliation? That in a sudden impulse, you decided to tell the captains: "We're all dead on the mainland, so what's the use of killing a few million more civilians? Go anchor up on a lost Pacific island and start a post-nuclear civilization – those are my final orders captain!" And doesn't the mere possibility of such poetic humanism on your part increase the probability of a first strike against you, and thus make the world an altogether more dangerous place? What goes through a person's mind when pondering the imponderable?

What I am about to do here, very respectfully but quite seriously, is ask you to tell me the content of your four invisible letters.

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I've been asked to make a public artwork, and so I have been thinking about how attached we are to the idea of monuments, memorials to the dead. We erect them with great pomp after the wars we have won or lost. We task artists with imagining great marble sculptures that commemorate these painful times in our history, lest we forget and subject each other to large-scale atrocities again. These memorials, their commissioning, their unveiling, provide the most solemn opportunities for collaboration between people in your line of work, and people in my line of work. And that is why I write that my request to you today is really quite a solemn one.

I'm pretty useless at carving stone, but the idea of erecting some form of monument has become a bit of a fixation for me at the moment... What I had in mind was to do without the marble and consider the content of our exchange as material instead. This email and your response on a gallery wall: a question and an answer as monument. And given the timing (relative to nuclear events that seem in fact to have *not* taken place), I will title the piece *Ante-Memorial*, 2011.

Hoping you will look favourably upon my request to collaborate on what, for lack of a better term, I'm calling a public sculpture, and greatly looking forward to hearing back from you soon, I send you my sincerest regards,

Yours,

A handwritten signature in black ink, appearing to read 'Eric Baudelaire', with a long horizontal flourish extending to the right.

Eric Baudelaire





House of Commons  
London SW1A 0AA

Gordon Brown MP

acknowledges with thanks the receipt of your communication of the

9.2.11

the content of which have been noted.



HC85



To the Right Honourable Gordon Brown MP

Dear Sir,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contained your instructions to the captains in the event that yourself, along with most of your compatriots, were to perish in a nuclear strike on Great Britain.

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Yours,

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Eric Baudelaire

**From:** Info <info@tonyblairoffice.org>  
**Subject:** **RE: Ante-Memorial**  
**Date:** February 14, 2011 4:23:44 PM GMT+01:00  
**To:** Eric Baudelaire <studio@baudelaire.net>

---

Thank you for your email.

I am afraid your request is a matter for the British Government and not Mr Blair.

Kindest regards

Katie Kay



**From:** Eric Baudelaire <studio@baudelaire.net>  
**Subject:** Ante-Memorial  
**Date:** February 10, 2011 5:46:17 PM GMT+01:00  
**To:** Info <info@tonyblairoffice.org>, mediabids@tonyblairoffice.org

---

To the Right Honourable Tony Blair

Dear Sir,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contained your instructions to the captains in the event that yourself, along with most of your compatriots, were to perish in a nuclear strike on Great Britain.

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Yours,

Eric Baudelaire



THE RT HON SIR JOHN MAJOR KG CH

FROM THE CHIEF OF STAFF

18<sup>th</sup> March, 2011

Mr Baudelaire -

On behalf of Sir John I am replying to your letter dated 24<sup>th</sup> February, which awaited his return from overseas.

You ask if Sir John might disclose the content of letters which he might have written, as Prime Minister, to British nuclear submarines. I am sure you will not be surprised that I must decline your request – even in the interests of art.

I am copying this letter to Guillaume Desanges, who wrote in support of your request.

Arabella Warburton

ARABELLA WARBURTON

Mr Eric Baudelaire



To the Right Honourable Sir John Major KG CH

Dear Sir,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contained your instructions to the captains in the event that yourself, along with most of your compatriots, were to perish in a nuclear strike on Great Britain.

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Yours,

A handwritten signature in black ink, appearing to read 'Eric Baudelaire', with a long horizontal flourish extending to the right.

Eric Baudelaire

**From:** Margaret Thatcher Foundation <info@margaretthatcher.org>  
**Subject:** **RE: Ante-Memorial**  
**Date:** February 10, 2011 8:34:11 PM GMT+01:00  
**To:** Eric Baudelaire <studio@baudelaire.net>

---

Dear M. Baudelaire

Thank you for your letter of 10 February, sent by email to Lady Thatcher.

The very existence of such letters cannot be confirmed or denied.

That whereof we cannot speak, thereof we must be silent.

Best regards,  
Christopher Collins  
Margaret Thatcher Foundation



To the Right Honourable Theresa May Prime Minister

Dear Madam Prime Minister,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contain your instructions to the captains in the event that yourself, along with most of your compatriots, perish in a nuclear strike on Great Britain.

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Hoping you will look favourably upon my request to collaborate on what, for lack of a better term, I'm calling a public sculpture, and greatly looking forward to hearing back from you soon, I send you my sincerest regards,

Yours,

A handwritten signature in black ink, appearing to read 'Eric Baudelaire', with a stylized, flowing script.

Eric Baudelaire





HOUSE OF COMMONS  
LONDON SW1A 0AA

Mr Eric Baudelaire  
Atelier A304  
157 rue de Crimée  
75019 Paris  
France

Monday, 5 September 2016

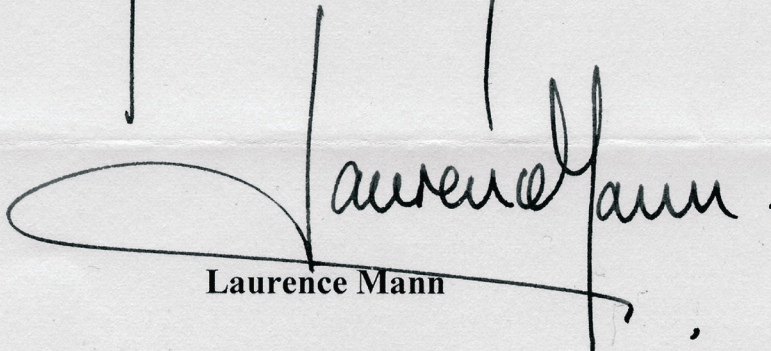
Dear Mr Baudelaire

I am writing on behalf of David Cameron to thank you for your recent letter.

I know that Mr Cameron will be interested to learn of your art project. However, as you will be aware, this is a matter of national security and, as such, we are unable to comment.

After all, *"if you wish another to keep your secret, first keep it yourself"*.

Yours sincerely



Laurence Mann

Chief of Staff



**From:** Eric Baudelaire <studio@baudelaire.net>  
**Subject:** Ante-Memorial  
**Date:** February 10, 2011 5:46:13 PM GMT+01:00  
**To:** info@margareththatcher.org

---

To the Right Honourable Baroness Thatcher,

Dear Baroness,

I recently learned that upon assuming office at 10 Downing St, you drafted four handwritten letters of last resort. These letters, kept in a safe within another safe onboard Britain's nuclear submarines, contained your instructions to the captains in the event that yourself, along with most of your compatriots, were to perish in a nuclear strike on Great Britain.

Of course, these were to be invisible letters, words you wrote believing they would remain forever unknown. In the absence of a third world war, they were to be destroyed unread when you left office. And in the unfortunate event of nuclear Armageddon, well, there wouldn't have been much of an audience left on the surface of the earth to reflect upon them.

So... To bomb or not to bomb? I guess that was the question as you penned those letters. On the one hand, the whole idea behind nuclear deterrence is the assurance that the Prime Minister will retaliate even from beyond the grave, hurl every last submarine missile and obliterate the other side for good measure. But then that begs the question: why the letters? Doesn't their very existence raise the possibility that you may *not* have ordered retaliation? That in a sudden impulse, you decided to tell the captains: "We're all dead on the mainland, so what's the use of killing a few million more civilians? Go anchor up on a lost Pacific island and start a post-nuclear civilization – those are my final orders captain!" And doesn't the mere possibility of such poetic humanism on your part increase the probability of a first strike against you, and thus make the world an altogether more dangerous place? What goes through a person's mind when pondering the imponderable?

What I am about to do here, very respectfully but quite seriously, is ask you to tell me the content of your four invisible letters.

You are probably thinking what business do I have to ask? Let me try to explain. I am not a journalist or an historian, I am an artist. And when all is said and done, you will see that this correspondence may have as much to do with sculpture as anything else...

I've been asked to make a public artwork, and so I have been thinking about how attached we are to the idea of monuments, memorials to the dead. We erect them with great pomp after the wars we have won or lost. We task artists with imagining great marble sculptures that commemorate these painful times in our history, lest we forget and subject each other to large-scale atrocities again. These memorials, their commissioning, their unveiling, provide the most solemn opportunities for collaboration between people in your line of work, and people in my line of work. And that is why I write that my request to you today is really quite a solemn one.

I'm pretty useless at carving stone, but the idea of erecting some form of monument has become a bit of a fixation for me at the moment... What I had in mind was to do without the marble and consider the content of our exchange as material instead. This email and your response on a gallery wall: a question and an answer as monument. And given the timing (relative to nuclear events that seem in fact to have *not* taken place), I will title the piece *Ante-Memorial*, 2011.

Hoping you will look favourably upon my request to collaborate on what, for lack of a better term, I'm calling a public sculpture, and greatly looking forward to hearing back from you soon, I send you my sincerest regards,

Yours,

Eric Baudelaire





*FEAR IS THE MOST ELEGANT WEAPON.  
YOUR HANDS ARE NEVER MESSY.  
THREATENING BODILY HARM IS CROWD  
WORK INSTEAD ON MINDS AND BELIEFS.  
PLAY INSECURITIES LIKE A PIANO. BE  
CREATIVE IN APPROACH. FORCE  
ANXIETY TO EXCRUCIATING LEVELS.  
GENTLY UNDERMINE THE PUBLIC  
CONFIDENCE. PANIC DRIVES HUMANS  
OVER CLIFFS; AN ALTERNATIVE IS  
TERROR-INDUCED IMMOBILIZATION.  
FEEDS ON FEAR. PUT THIS EFFICIENT  
PROCESS IN MOTION. ECONOMIC,  
SOCIAL AND DEMOCRATIC INSTITUTIONS  
CAN BE SHAKEN. IT WILL BE  
DEMONSTRATED THAT NOTHING IS  
SACRED OR SANE. THERE IS NO  
RESPITE FROM HORROR. ABSOLUTE  
QUICKSILVER. RESULTS ARE SPECTACULAR.*

*PON,*

*UDE.*

*LIEFS,*

*BE*

*S OR*

*AN HERDS*

*ON. FEAR*

*ENT*

*TIONS*

*S SAFE,*

*ES ARE*

*CACULAR.*



PARALLEL

MOON RISE

UNIVERSE

VIOLET  
MOON

VIOLET  
ALGO-  
RITHM

LOVE  
STAR

STAR  
LOVE

ERO  
APOCA

TIC  
LYPSE

INTERPLANETARY

TELEPATHY

SURVIVOR



NEW  
CLIMATE

SELF  
REPLI-  
CATORS

POST  
INTEL-  
IGENCE

THE  
NEW  
PLANET

SPACE  
FOREST

SPACE  
CYBER  
HUNTER

MYSTICAL  
DATA

POST-  
DATA

DEAD  
SATELLITE

PSYCHIC  
UNIVERSITY  
TRANSFER

SURVIVOR (F)







**[Last Day Predictions List]**

**01/01/1000 Pope Sylvester II**  
**01/02/1524 London Astrologers**  
**Group**  
**20/02/1524 Johannes Stoeffler**  
**27/05/1528 Hans Hut**  
**19/10/1533 Michael Stifel**  
**05/04/1534 Jan Matthy**  
**01/02/1624 London Astrologers**  
**Group**  
**05/04/1719 Jacob Bernoulli**  
**16/10/1736 William Whiston**  
**19/05/1780 Connecticut General**  
**Assembly**  
**19/11/1795 Nathenial Brassey**  
**Assembly**  
**19/10/1814 Joanna Southcott**  
**28/05/1843 The Millerites**  
**31/12/1843 The Millerites**  
**21/03/1844 William Miller**  
**22/10/1844 The Millerites**  
**07/08/1847 George Rapp**  
**23/04/1908 Michael Paget Baxter**  
**13/02/1925 Margaret Rowen**  
**21/12/1954 Dorothy Martin**  
**22/04/1959 Florence Houteff**  
**04/02/1962 Jeane Dixon**  
**20/08/1967 George Van Tassel**  
**09/08/1969 George Williams**  
**20/03/1982 John Gribbin**  
**21/06/1982 Benjamin Creme**  
**29/04/1986 Leland Jansen**  
**17/08/1987 Jose Arguelles**  
**11/09/1988 Edgar C. Whisenant**  
**15/09/1988 Edgar C. Whisenant**  
**05/10/1988 Edgar C. Whisenant**

**23/04/1990 Elisabeth Clare**  
**09/09/1991 Menachem Mendem**  
**Schneerson**  
**28/09/1992 Rollen Stewart**  
**28/10/1992 Lee Jang Rim**  
**02/05/1994 Neal Chase**  
**02/10/1994 Harold Camping**  
**31/03/1995 Harold Camping**  
**17/12/1996 Shelden Nidle**  
**26/03/1997 Marshall Applewhite**  
**10/08/1997 Aggai**  
**23/10/1997 James Ussher**  
**31/03/1998 Chen Toa**  
**11/09/1999 Philip Berg**  
**01/01/2000 Jerry Falwell**  
**01/01/2000 Tim Lahaye**  
**06/04/2000 James Harmston**  
**05/05/2000 Nuwaubian Nation**  
**27/05/2003 Nancy Lieder**  
**30/10/2003 Aum Shinrikyo**  
**29/11/2003 Aum Shinrikyo**  
**12/10/2006 House of Yahweh**  
**29/04/2007 Pat Robertson**  
**29/09/2011 Ronald Welnland**  
**27/05/2012 Ronald Welnland**  
**23/08/2013 Grigori Rasputin**  
**23/09/2017 David Meade**  
**19/11/2017 Terral Croft**

## **[Systemic Risk List]**

**CDS credit default swaps**

**OTC over the counter**

**Shadow banking**

**Derivates, debts**

**Junk bonds**

**Short selling**

**Bank run**

**Black swan event**

**Dark pools**

**High frequency trading**

**Blackrock**

**Alladin**

**Exchange traded funds**

**US bonds market**

**Freeze effect**

**Run for exit**

**Fire sale**

**Algo wars**

**Flash crash**

**Cyber attack/DDOS**

**Financial Warfare**

**Dedollarisation**

**Decashing**

**Manipulation**

**Central Banks**

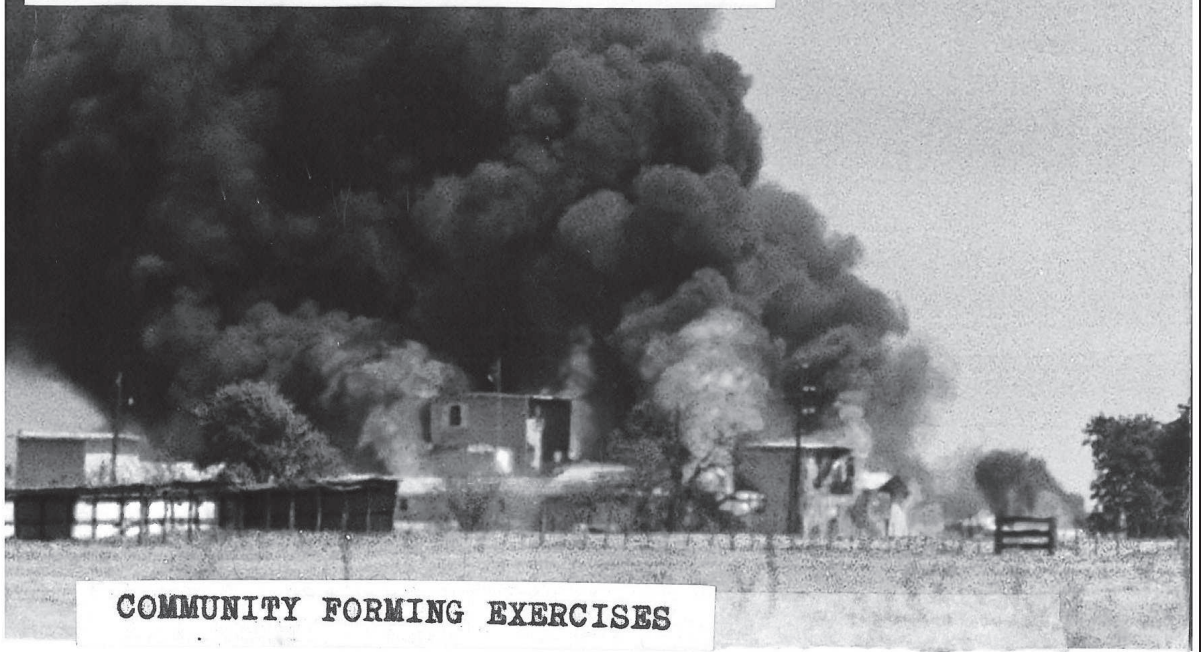
**Stagflation**

**Global economic reset**



19 APRIL 1993 - MONDAY  
END OF SIEGE OF BRANCH DAVIDIAN  
COMPOUND, WACO, TEXAS

19/03/1993



COMMUNITY FORMING EXERCISES

2017034

DEAR CHRIS

OLD BILL WAS THE ONLY ONE

WHO SAW THE LINK BETWEEN

FINANCIALIZATION

AND THE INTRODUCTION OF

A WORLDWIDE TOTALITARIAN

SYSTEM

A WORLDWIDE SOCIALIST TOTALITARIAN  
SYSTEM.

SEE YOU THURSDAY. XX

XX

CJAD SUD



CHRIS DREIER

10 A KOPENICKERSTRASSE

D10997 BERLIN

HAUPTSTADT

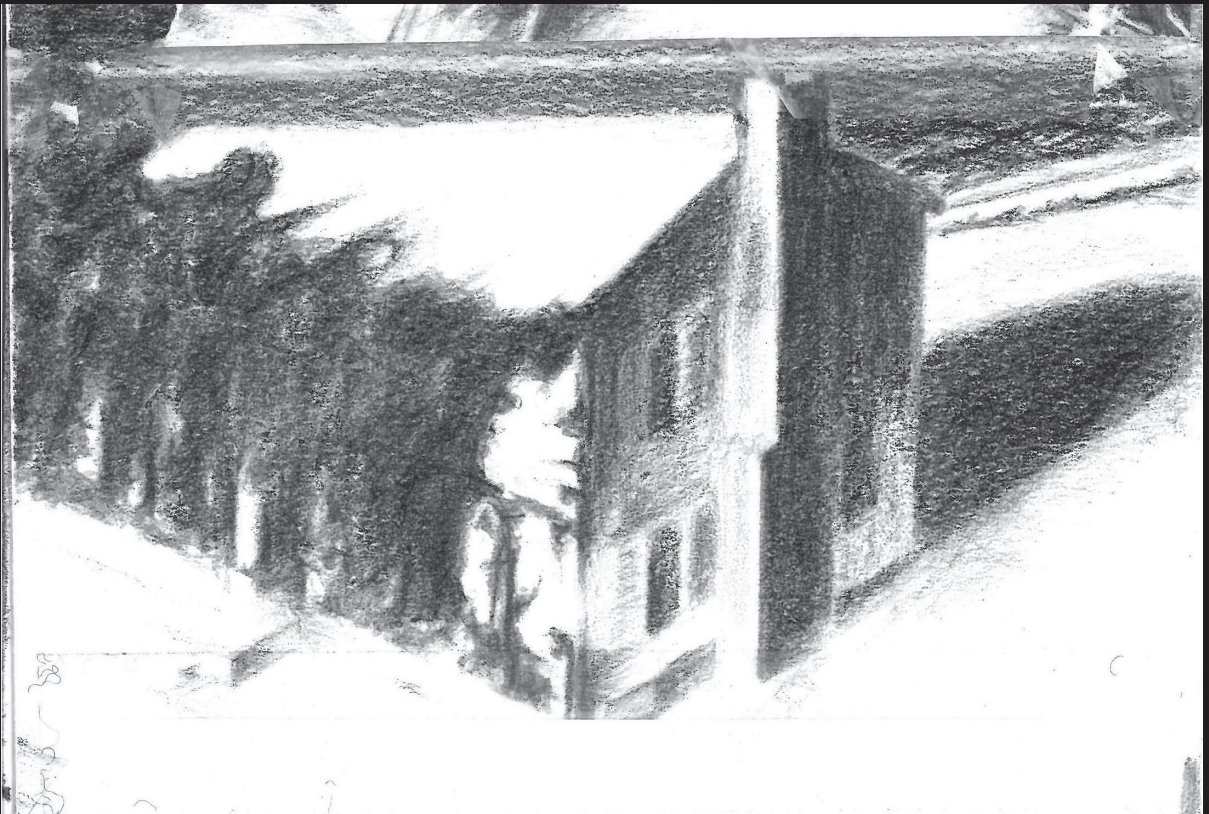
GERMANY

61



NATIONAL AIRLINES FLT 102  
29 APRIL 2013, BAGRAM

1/2

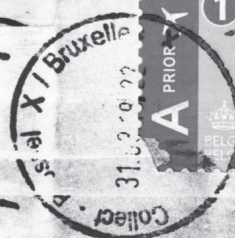




Col. Stanislaw Petrow  
1983 Soviet nuclear false alarm incident



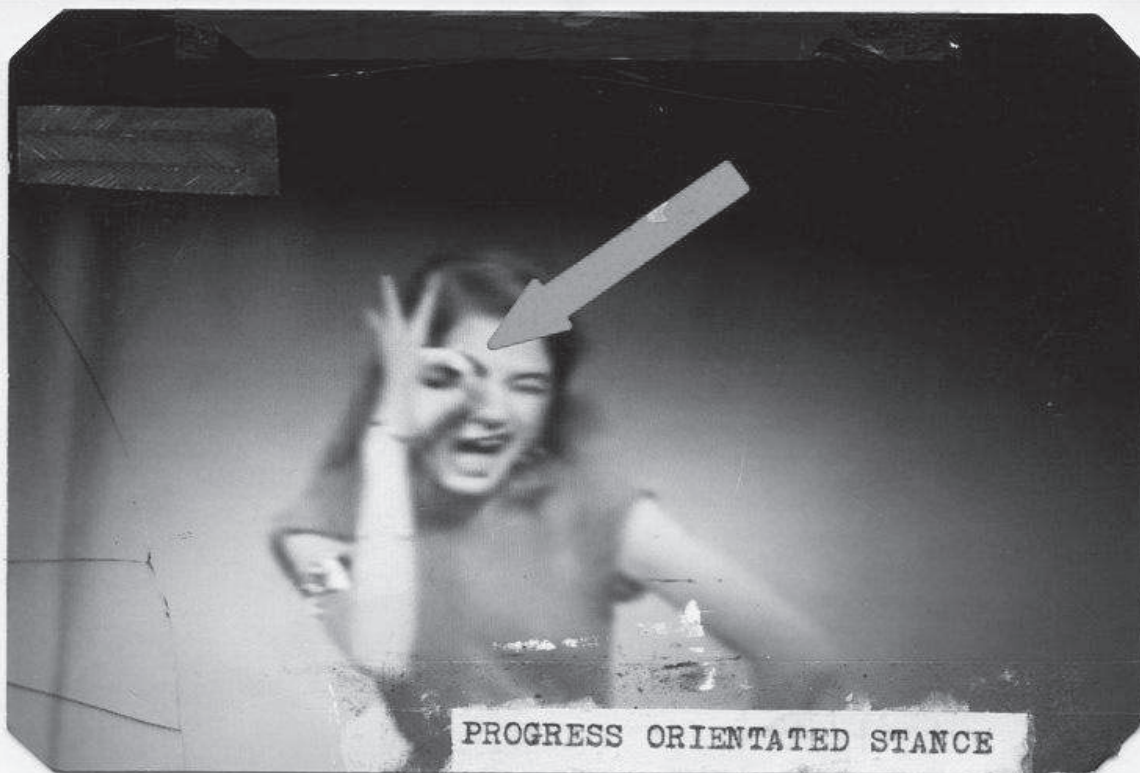
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CH RIS DREIER  
10-A KOPENICKERSTRASSE  
D10997 BERLIN  
GERMANY

RESENT 1/2

*Jan H. H. H.*  
30/03/18



PROGRESS ORIENTATED STANCE

## **[Conspiracies That Turned out To Be True]**

**MK Ultra Experiments,**  
**USA 1953–73,**  
**Project Paperclip,**  
**USA 1945–57,**  
**Operation Gladio,**  
**Stay - Behind Armies, 1950–71,**  
**Operation Mookingbird,**  
**USA 1950–75,**  
**COINTELPRO,**  
**FBI, USA, 1950s–71,**  
**Operation Ajax,**  
**USA/Iran, 1953,**  
**Operation Northwood,**  
**USA, 1962,**  
**Iran Contra Affair**  
**Oliver North Scandal, USA, 1970s,**  
**Gulf of Tonkin Incident,**  
**USA/Vietnam, 1964,**  
**Bay of Pigs,**  
**USA/Cuba, 1963,**  
**P2 Masonic Lodge,**  
**Italy, 1981,**  
**Banco Ambrosiana,**  
**Roberto Calvi, Italy, 1982**





[To what end is the end of days]

To what end is the end of days giving your tongue so much exercise?

Why jitter so fervently towards it, (whatever's  
calling it up out of the dark spoken of is  
with that rising incantation? summoned)

Old friend, the motive of your eschatophilia is as hidden from you  
in plain view  
as that great snuffling nose on your face.

But (if we're to crack it) let's first make a pact to swerve wide  
beginnings. of the dyslexic cliché of muddled ends and

Let's give the phoenix a break,  
not call its well-masticated head once more  
up dankly from the cistern.

Let's call a spade a spade, before we set about digging our graves.  
In truth it lies in this: We're settling our accounts for good,  
with that anxious creditor, posterity.

Yes, that bell that once, famously, tolled for thee,  
is now ringing out the debtors' jubilee.

How worriedly we've tiptoed about 'till now,  
not wanting to awake the ire of our eulogisers in the Sunday paper –

clenching passions like a puckered sphincter fighting flatulence;  
butterflies concerned to keep our flapping under wraps  
for fear of hurling wild tsunamis at distant fisherfolk.

Our whole life the first draft of an obituary.  
No wonder we're choking at the chance, to disburden ourselves of legacy.

Here at the end of cause,

[Letters of Last Resort]

we tear the mean illusion of significance

- all that meagre meaning -

like the sticky plaster from a toddler's battered knee  
to find the wound it had concealed  
is miraculously healed.

Here's the rub: Death is a thing done alone,  
and we are not, all in all, a solitary breed.

Apocalypse is death without loss, for it leaves none  
to mourn the flickering out of Earth's fine garland of electric lamps.

Don't let me catch you saying, as we go, that the world  
is better off without us

- or someothersuch vegetarian voodoo;

we're bringing the yardstick to the grave. Come on!

Make no excuses,

whisper no goodbyes (a knowing glance, a slight nod will do) and  
let's walk

hand in hand, (chin up)

into the music of o b

l

v

o

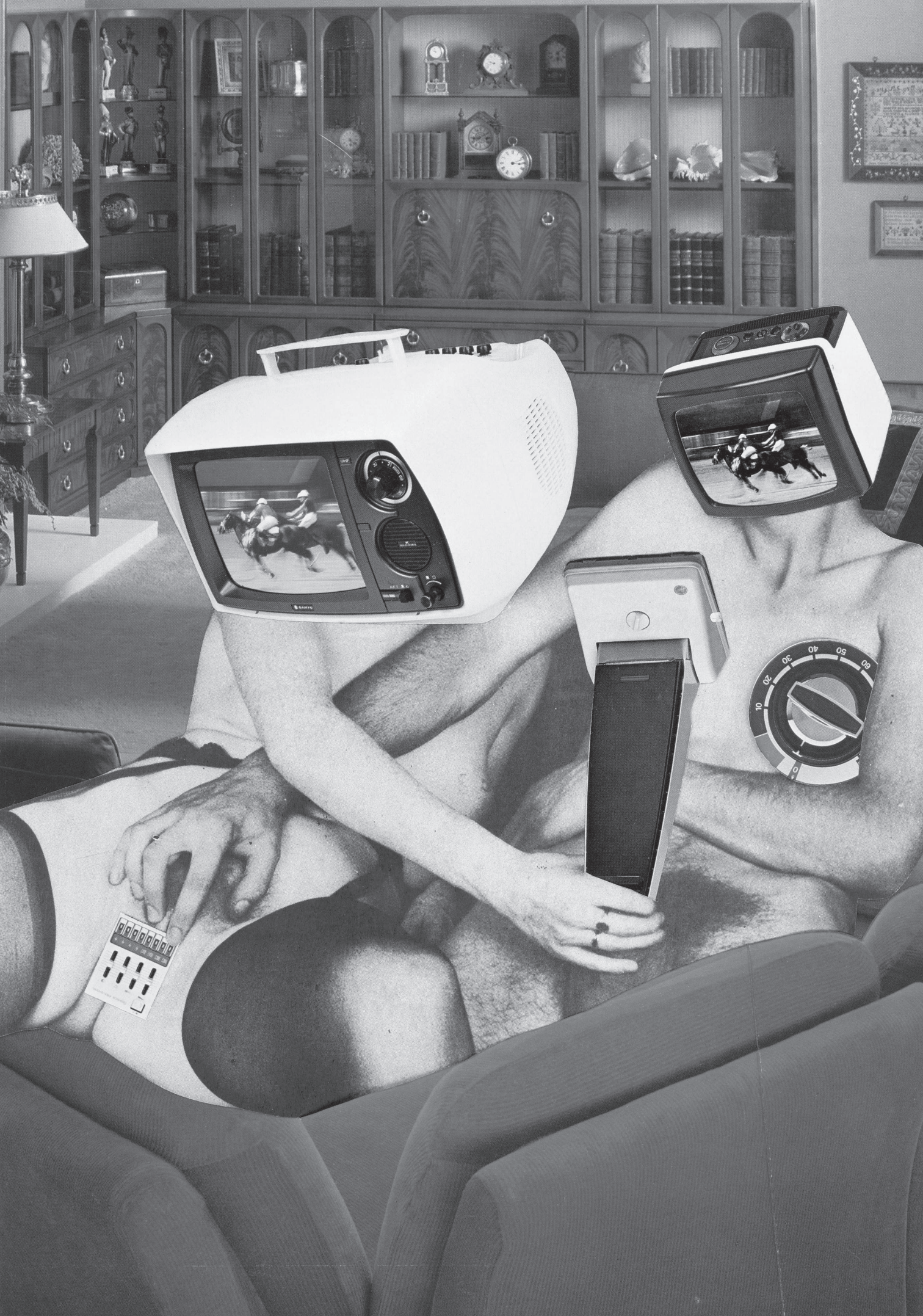
n

WE HAVE ALL HAD DREAMS IN WHICH WE ARE INVOLVED WITH A NUMBER OF SITUATIONS THAT WE WANT TO ALTER. IT IS A COMMON NIGHTMARE TO HAVE BEEN INVOLVED IN A TRAUMATIC SITUATION WITH AN INABILITY TO ACT OR TO PREVENT IT FROM TAKING PLACE. THIS SCENARIO DREAM-LIKE SITUATION IS A POPULAR CULTURAL TENDENCY THAT REFLECTS THE POPULARITY OF PSYCHIC NEWS, THE FEAR OF APOCALYPSE. ALONG WITH THE DREAMS WE MAKE WITH APPARENT 'LIVES'. COINCIDENCE IS GIVEN CREDIT BY A LOT OF PROFESSIONALS. THE POTENTIAL OF DREAMS IS EXPRESSED IN TERMS THAT ARE COMMON TO ACROSS MANY CULTURES.

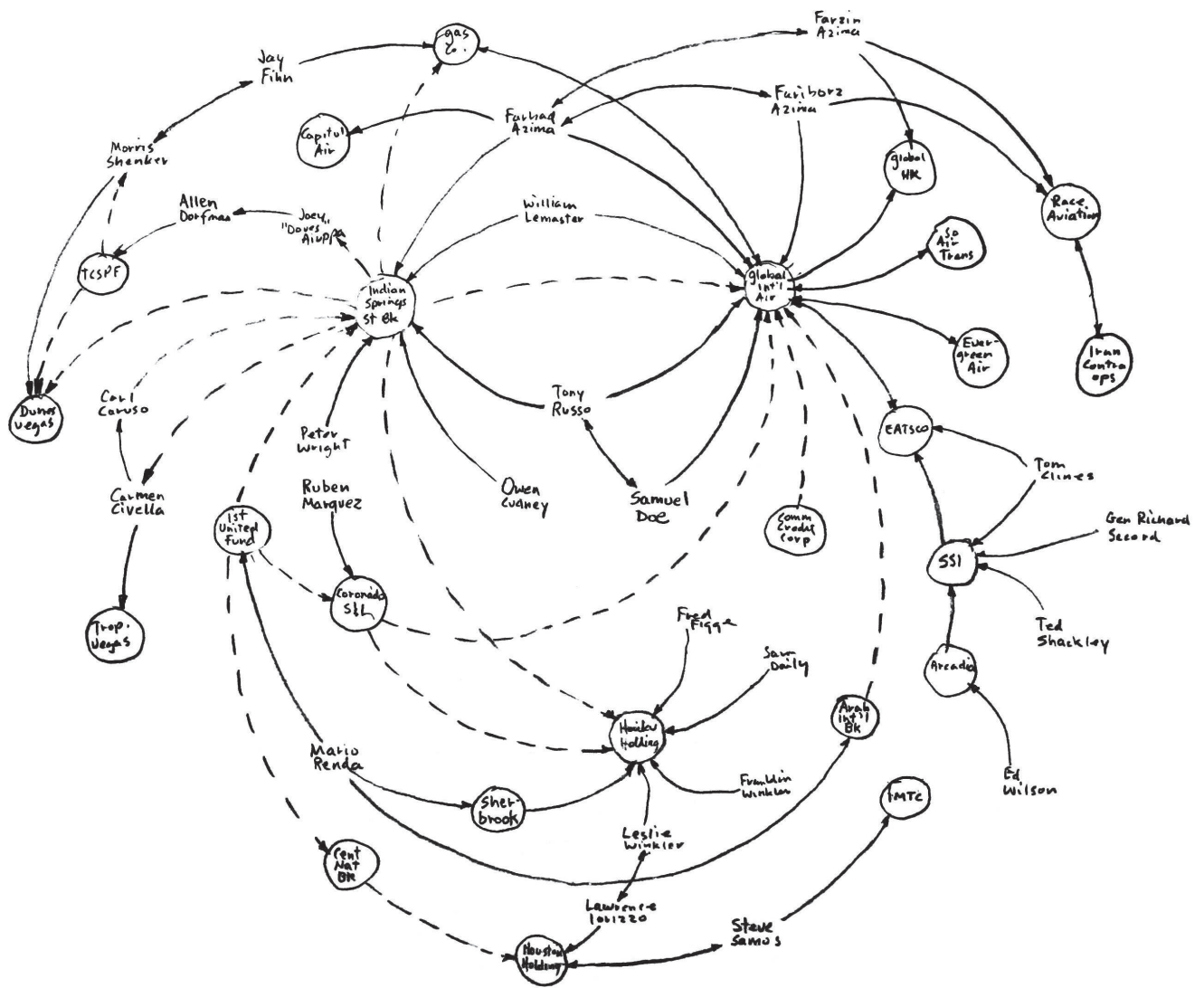


WHICH WE ATTEMPT TO DEAL  
THAT WE REMAIN POWERLESS  
TERROR FOR PEOPLE WHO HAVE  
EVENT TO REPLAY THEIR  
T THE EVENT FROM TAKING  
LINK CONNECTS TO OTHER  
S AT A TIME OF CRISIS, SUCH AS  
NETWORKS AND PREACHERS OF  
DREAM-LINK IS THE CONTINUAL  
PREVISION' IN OUR DAILY  
COSMIC POTENTIAL IN THE HANDS  
IAL OF THE HUMAN BRAIN  
COMMON WITHIN SUPERSTITIONS















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