



Irina Kudrenok-Ablakova-Mappin

WHO REALLY IS IRINA KUDRENOK-ABLAKOVA-MAPPIN? ... AND WHAT IS THE GREATER CANVASS OF CAMELOT CASTLE?

Indeed, what is an artist really? This is a question that has been asked down through the centuries. Students have asked this of their teachers. Teachers have asked it of their students. Audiences have asked it of each other, and perhaps most importantly artists have asked it of themselves.

So what is an artist?

The best definition that we are aware of is “An artist is that person who delivers or creates a higher quality of communication.”

There has been, for many centuries, an ongoing race across civilizations that has now been won. This was the race of “Quantity of Communication”. And, as the digital age has flowered, many among us who are part of that digital age can acknowledge that the race for quantity of communication is now well and truly played out,

“An artist is that person that delivers or creates a higher quality of communication.”

some would say, to excess, by mankind. We now have access to all the volume of communication that we could possibly need.

Fortunes have been made and speed records broken in that game but the game of communication quantity has observably peaked.

Cont... P.02



The Kazan Tsarina Sujumbike 1516-1564 was personally schooled and educated in Art, Beauty and the higher Sciences of Aesthetics by His Noble Excellency Ablak



The next needed race or game or evolutionary step upwards for mankind that has presented itself is the game of “Quality of Communication”.

What is the price or value of a kind communication with a friend? Or the value of a unique encounter with one that one loves? And how can we actively increase these qualities in Life?

These questions are indeed, the new frontier for an adventurer or for the true explorer of Life.

But this is not a new game, it is a game that has been maintained and catalyzed by a few iconic beings over many thousands of years.

At Camelot Castle and across its associated group of companies one sees today dedication to activities that rapidly enhance the quality of communication and Irina Kudrenok-Ablakova-Mappin is today at the forefront of this new surge towards Quality of Communication. Her insights into art and the importance of artists follow in that tradition.

In a rare interview granted to this newspaper Irina Kudrenok-Ablakova-Mappin gives us insight into her expansive strategy for Camelot.

“Our early family ancestors were among the educators that imparted and endued the spirit of creativity into the Ruling Houses of Russia. My ancestor His Noble Excellency Ablak was educated in Cairo in the wisdoms of Eastern aesthetic science and brought that wisdom back to Russia. He was the teacher and venerated wise advisor to the Tsarina Sujumbike (1516-1564) and the Court of Ivan IV Vasilyevich, the first Ruler to be crowned as “Tsar of all Russia” and better known in history as Ivan the Terrible. Into that court His Noble Excellency Ablak endued the pivotal ideas of beauty that would come to shape the style of a nation. The construction of the city St Petersburg and much

of the beauty of Moscow and Russia is today a testimony to that work and the powerful philosophy that we as a family have maintained and continue to forward.”

“Our forefathers upheld the importance of beauty, aesthetics and its relationship to life, and our family have fostered into being a higher quality of communication for centuries. My grandfather, Commissar Ablakov, who was one of the few members of the Russian intelligentsia to speak and write fluent Arabic, helped the governing bodies of his area shape the country now known as Kazakhstan and other parts of the broader Soviet Union. (In his time part of the area now known as Kazakhstan was known as the “Virgin Lands” and was part of the Soviet Union). Even at the height of communist rule and while my grandfather was a Senior Soviet Official he maintained his international connections and contacts all over the world and right across Soviet Russia. He was known and loved for the quality of his letters and overall quality of his communication.”

“Camelot Castle is unique for several reasons but in my opinion one of its most valuable qualities is the magical and priceless effect that it has on the creative mind and on the creative minds of the people who come here and experience it.”

“Ted Stourton brings light and truth through his Art”

Irina first discovered Ted Stourton as an Artist at the beginning of this millennium in the spring of the year 2001. “From the moment I saw Ted Stourton’s paintings I recognized his raw talent. I noticed Ted’s staggering potential in his first exhibition.”

“In fact, we acquired, for our family collection, the first ever painting of Ted’s that sold at exhibition.”

“We now manage the Ted Stourton creative portfolio.”

Irina Kudrenok-Ablakova-Mappin in Couture by Royal Designer Elizabeth Emanuel



Your canvas is your future...

WHAT DREAMS MAY COME....



*“It simply works to
help and encourage
beauty to come into
being”*

John and Irina Kudrenok-Ablakova-Mappin on filming "The Secret of Camelot" during the Celebration of President Nazarbayev's Birthday at Camelot Castle.



The Tsarina Sujumbike



"There is light, there is truth and then there are bringers of light and truth through Art"

"Ted Stourton brings light and truth through his Art"

Irina Kudrenok-Ablakova-Mappin has indeed been the mind behind much of Ted Stourton's success in the International art world. She is a creative muse for Ted and for several other powerful international artists and while she remains almost completely in the background and has little interest in personal publicity, her formidable mind is primary in the exceptional expansion that is occurring from Camelot Castle.

Her view of how she sees Ted Stourton's ascendancy in the art world is both beautifully dynamic and powerful.

"Ted Stourton's work represents the pinnacle of intelligence and beauty in the fine art world today. His original works are simply priceless."

"We support the creation of true beauty in all its forms"

"As standalone pieces they are enough to warrant admiration in any home or museum but as a collection and as a body of work they are absolutely unrivaled."

"In my opinion, this is the most important collection and portfolio of Art today either in the West or in the East."

"Ted's message and the simple power of what he has done and will continue to do are unique and can be summed up in four words...."

"The Value of Friendship"

"It has been my personal privilege to oversee and witness the years of production from Ted's studios at Camelot Castle and I know what his work as an artist has achieved."

"I have seen original paintings by Ted Stouton sell to collectors from all over the world."

"Additionally I have seen many collectors of his work have both a creative experience and a personal and deeply spiritual connection, directly as a result of collecting his work."

"I know that when someone connects with Ted as an artist, sometimes at the deepest possible level they have experienced this lifetime, something extremely magical and quite priceless can occur that often changes their life for the better and helps them and others tremendously."

"We have received thousands of letters from his friends all over the world that document this."

"What particularly excites me personally is how many other artists have now also been inspired by what is occurring here and what is most exciting is that this ripple

effect is strengthening each and every day."

"So why do we help artists at Camelot Castle?"

"We have seen for ourselves what the work of just one artist can do. We understand the power of a person who has a Sphere of Influence working in the field of Aesthetics. As a result of our Artists in Residence Program and our Icons of the Future Program which help the finest talent connect with the finest teachers we have seen new artists get up and running with viable long term careers. And we have analyzed in detail the effect of the creation of aesthetics on the entire culture and civilization."

"It simply works to help and encourage beauty to come into being."

"This is a factor that is worth understanding and it is worth understanding it well."

Irina Kudrenok-Ablakova-Mappin concluded her private interview with this observation:

"We help artists at Camelot Castle because artists have, as their canvass, all of the future of creation and future history and often have a will with which to change the destiny of our culture for the better. We support the creation of true beauty in all its forms."

"By visiting us at Camelot Castle, you, by simply being here, are helping artists, and so it gives us our greatest pleasure to welcome you here. By being here you are effectively being an artist too and helping with that great canvass of the future....the divine creation itself."

Take some time to nurture your creativity and that of others while you are at Camelot Castle.... you may be quite glad that you did.



Charles Thévenin "La prise de la Bastille"

THE POET AND THE PAINTER. A TALE

by Ted Stourton

OUR STORY, my dear readers, sees us back in time, a time perhaps many would care to forget and a few adventurous souls might care to remember.

On a bleak snowy day in 1788, **Paris, France** outside the **Bastille** to be precise, a day when the sky was so grey and the ground so white, that any meeting place between the two is only afforded by a moment of clear weather which comes with the turning of the wind. The chill in the air matches the lonely bare ground and that at best offers up silence with angular shapes to comfort the constant pain of hunger that hangs like the foretold death of a child. Not far off the North West turret, a single pair of ravens circle in the air, a silhouette against the melting snow which covers this unyielding and blighted landscape.

Our two characters have been imprisoned for five years inside the Parisian hell they called the **Bastille**. This site had previously been a swamp. In the dank bowels of this once princely fortress had been held the treasures of the mighty Kings of **France** along with Nobles, of whom it is said, that if at the late hour of alcoholic murmur had merely a thought of Royal discontent, would awaken to their horror, imprisoned, on the other side of this unforgiving Rubicon.

This paradox of regal delight and a dilemma posing as an equally delicious

source of scandal and rumor mongering, was in its part, the very oil needed for the smoother running of the otherwise deadly dull and unproductive life at court.

However, over the last few years the **Bastille** had fallen into dilapidation and disrepute which had matched the royal pittance of a grant long since diverted by the gaoler before its arrival at the squalid gates. So, somewhere between the snow falling, the gaoler sleeping and **France** on the brink of starvation, we find our characters entombed in the granite mausoleum they called the **Bastille**.

Now, it so happened, that it was the custom that each day at noon that some prisoners were allowed from their cells to walk a certain large passage that stretched from one long side to the other. Off this corridor there was a sequence of cells holding prisoners who had committed high treason and had been in solitary confinement for so long that no one had ever had site of them. It had been a punishable offence to try and speak with them but over the years the guards had become more and more discontented and lazy to the point where every day for nearly eighteen months the young poet had been able to sit down outside the cast iron door for the hour to converse with the painter.

Each day the poet would sit and listen to the painter, encouraging him to give tell of

the view from his window, for none of the other cells in that cell block had an outside facing window. The only site afforded to them was of the courtyard in the centre of the Prison below. The painter would describe the weather each day, with sun on the moat below framing the ducks and the geese, children playing with their dogs or singing an array of songs. The painter went to great lengths to describe the colours of the ladies and gentlemen's dress, the walking sticks and, once a month, the passing circus that crossed the river Seine for the centre of **Paris**. The circus animals were often new and exotic. Market days were particularly interesting to the poet, for twice a week, all the farmers with their cattle, crops, geese and sheep would be described in minute detail, with the abstract air of the painters prose.

Over the months their friendship and bond had grown to the point where the painter felt comfortable in enquiring of the poet the true reason for his incarceration. That day, much like any other, the painter asked the poet why he was in prison, to which he replied that he had written something that the Queen had found a little direct. The poet then asked the painter how he had managed to end up in that situation to which the painter responded that he had painted the King in a way that he saw him, which the King had found insulting, he had ordered the canvas to be destroyed and the

painter sent to prison.

The following day at the usual time the poet sat outside the cell door and quietly called for his friend. There was however no reply. The poet wandered slowly over to the gaoler's guard and asked him who was in the cell. The guard responded that a pardon had come through the previous evening and that now no one was there. The poet was shocked, and as he caught his breath, commanded that if he were to continue writing the gaoler's letters to his mistress he would personally wish to see that the cell was indeed empty for himself. Whereupon, the guard, without hesitation lifted up his bunch of keys and escorted the poet to the cell. He then placed the key into the top and bottom locks and with a mighty push opened the cast iron door.

It was indeed empty.

The poet stepped into the cell and looking at the four plain stone walls... gasped... for there was no window.

The **Bastille** fell a few months later giving freedom to all.

The poets name was **Francois-Marie Arouet**.

Some now know him as the great writer **Voltaire**.

TED STOURTON STUNS FINE ART WORLD



by David Edwards
Fine Arts Editor

Ted Stourton and Nicholas Cage

THE WALLS OF CAMELOT CASTLE this spring and summer will be adorned with paintings that some are calling the most priceless expression of beauty ever to have been created by an artist in the last 500 years.

And, while the prices of **Stourton** continue to rise fortunes may be made by some who are getting behind the **Stourton** phenomenon and beginning to stock his work, **Stourton** remains completely unaffected by the clamour and glamorous admirers that continue to seek his work out from all over the world.

Indeed the local **Newquay** airport is getting quite used to the roar of Gulfstream jet engines as **Stourton's** private collectors arrive from the far flung corners of the globe.

To try to describe the beauty of **Stourton's** abstract realism in these works is a challenge that I will not attempt here as I simply cannot do it

justice. However what I can tell you is that art critics from around the world have nearly unanimously acknowledged that beauty such as this has not been created and viewed since the time that **Claude Monet** dressed his salon in Paris; nor has the excitement that is brewing in the art world been so great concerning the production of an artist since **Picasso** was creating in his prime.

Each day **Stourton** can be found in his subterranean studios at **Camelot Castle** and each day a team of production assistants and craftsmen work on an intense schedule to simply keep up with the extraordinary creative flow and output that emanates from this one being, whose destiny it seems is to raise the bar on beauty that each being experiences as they come into contact

with his work.

"What a view" as one collector described, "to see all the wonders of paradise and beyond, through the work".

"What a view" as one collector described, "to see all the wonders of paradise and beyond, through the work"

Stourton's recent master piece dominates the Great Hall at **Camelot Castle**. A colourful joy to behold, it is a representation and celebration of the circle of life and both the perfections and imperfections of the friendships therein.

The positive lift that **Stourton** is creating for the British and international art world and its economics will be felt for many years to come by fellow artists and the auction houses. The **Stourton** Spring and Summer Collection can be viewed at **Camelot Castle** at **Tintagel, Cornwall**.

www.camelotcastle.com

INSPIRATION AND FRIENDS OF Camelot Castle

Over the last few months we have been extremely fortunate to meet and gather inspiration, friendship and help from some of the most creative people of the current age. This inspiration initially led to our Artists in Residence Program at Camelot Castle and has now led to the Camelot Castle International Creative Mentoring Program whereby we now mentor and help hundreds of artists, creative and business people all over the world. As a result of that help careers are doing better, businesses are expanding and new artists are coming into their own.

Over the next few pages we wanted to acknowledge and thank those who have inspired us or who have mentored us, some of whom have now become great friends to Camelot Castle. It goes without saying that there are many more people who have helped in this project than those that you see here and we thoroughly appreciate what each and every person has done to help us or to inspire us and others here at Camelot Castle.

We do sincerely appreciate it.

The Purpose of Camelot Castle is to create a safe location where artists or indeed anyone can stay and experience inspiration in a location that is free from any evaluation or invalidation.

We are sure that this great and positive purpose is why Camelot Castle is fast becoming talked about far and wide and why we are expanding our activities in this area as never before. For those of you who would like to understand our mentoring or creative programs better or who would like to benefit from them personally please do write to us directly at enquiries@camelotcastle.com



John Mappin with Al Pacino



Hollywood Director Peter Bogdanovich with John Mappin



Friend and inspiration Hollywood Film Producer Colleen Camp, with lead singer of the Stereophonics, Kelly Jones and Hollywood actor and star Doug Ray Scott with John Mappin



Mr and Mrs Mappin with friend UK Real Estate Entrepreneur and media PR magnate Aurelia Bonito.



Friend and inspiration of Camelot Christina Juffali with Irina Mappin



Hollywood Icons John Travolta, Kelly Preston with Friend.



Buzz Aldrin, the second man to walk on the moon, with John Mappin



Venezuelan Superstar Miss Ruddy Rosario Rodríguez de Lucía with Mr. John Mappin



Julia Verdin and Rufus Sewell



Sophia Milos - Hollywood actress Miami CSI - has her cake and eats it



Christmas Greetings from Hollywood Royalty, Hollywood producers Matha and Dino de Laurentiis with daughters Dina and Carolyn de Laurentiis.



Russian Music Icon Baroness Katerina von Gechmen-Valdek and Hollywood Icon Kirsty Alley



Hollywood Icon David Caradine with owner of Camelot Castle Mr John Mappin



Irina Mappin with Hollywood Actor Simon Callow



Mrs Irina Mappin and Australian Superstar Kate Ceberano



Friend of Camelot and Creative and Spiritual Brother of Mr John Mappin, Hollywood Superstar Rap Icon, Singer, Songwriter and Haitian Human Rights Campaigner Won-G.



Irina Mappin with Friend of Camelot Ulf Ekberg – Ace of Base



The man, the legend, Forest Whitaker



John Mappin with Hollywood Icon and Actor "Dune" and "Twin Peaks" star Kyle McLachlan.



Ted Stourton at Rick Stein's with Friends, Personal Mentors and Catalysts of the Camelot Castle project US Computer Moguls, Humanitarians and Philanthropists Craig and Sally Jensen



Leah Rimini, John Travolta and Kelly Preston



Ted Stourton at Rick Stein's with Friends of Camelot Hollywood Icons Actors Jenna and and Bodhi Elfman.



John Mappin with Friend and Inspiration of Camelot "Archbishop" Andrew de Candole with Ted Stourton at Groombridge Place



John and Irina Mappin with Friends and Inspirers, US Medical Robotics Technology Pioneers International Investors, Humanitarians and Philanthropists Bob and Trish Duggan

INSPIRATION AND FRIENDS OF Camelot Castle



Friend of Camelot Italy's favorite ingénue actress Duchess Risaliti De Pazzi with Irina Mappin



Friend of Camelot the Colombian comedian and international superstar "Andres Lopez" with Irina Mappin and Venera Kudrenok



At a private Hollywood Screening of Factory Girl Hollywood Superstar Sienna Miller



International Art connoisseurs Kim Ortiz and Michael Los with Paris relaxing at Camelot.



Friends and Inspiration of Camelot Critically Acclaimed as the Greatest Male Star in International Ballet during past decade Cuban Superstar Mr. Carlos Acosta and Mrs. Acosta with Ted Stourton

CAMELOT CASTLE...

RELAX

IT'S YOUR VERY OWN CASTLE...
FEEL AT HOME AMONG FRIENDS (See p.24)



WHAT WOULD HAPPEN.....?

*what would happen
if I could remember your
memories
instead of my own*

*what would happen if our touch
was more than umbilical
our lives parallel
vertical interchanged with versa-
tility
relaxed with reality
a merger of souls sparked
with natural blossoms and
fireworks*

*every touch fourth of July
every kiss atomic
every sensual moment nuclear*

*what would happen if
we were not exposed
to shamelessness
and preserved ourselves
for deity*

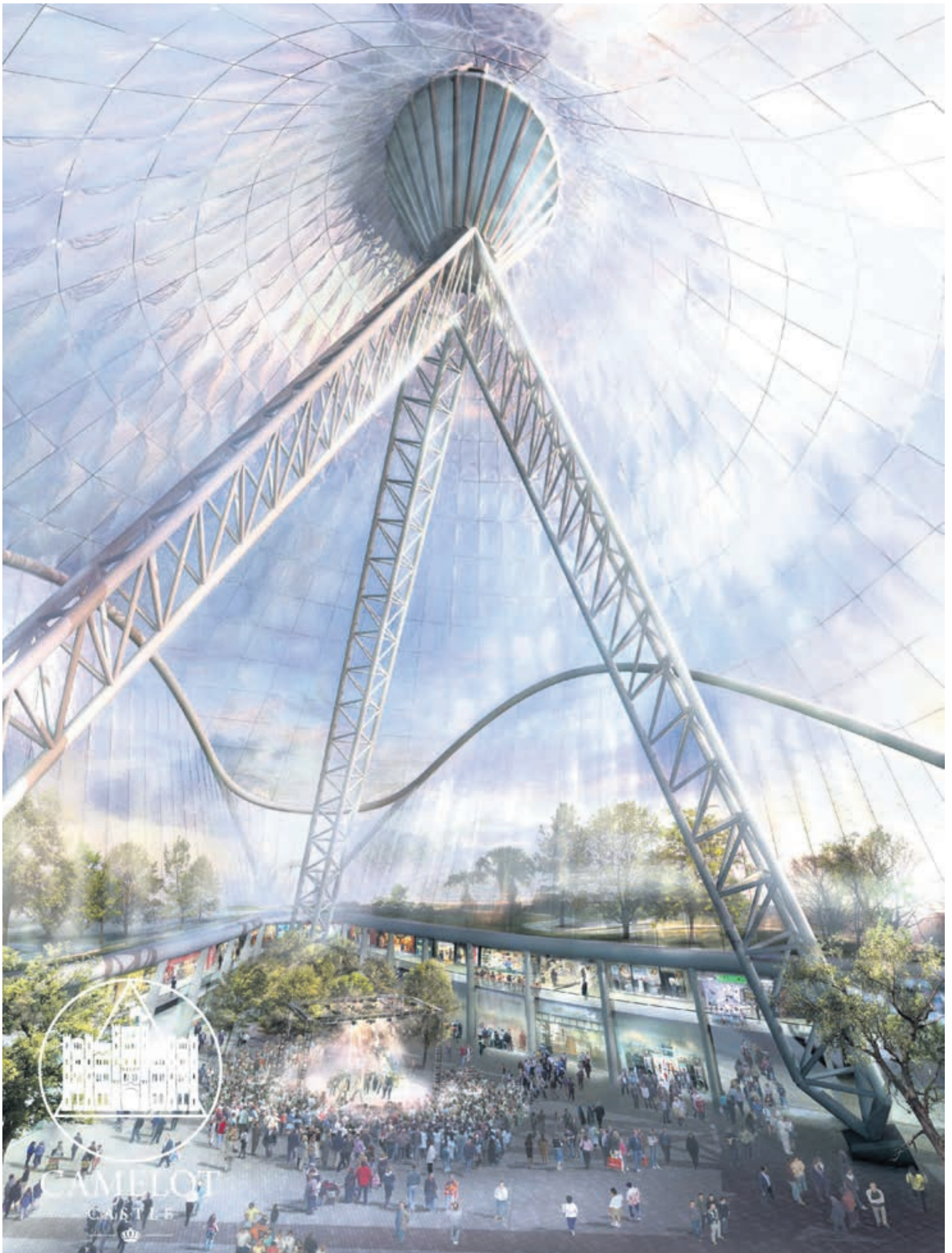
*what would happen
if our poses were
discreet smiles
that said mouthfuls*

and our eyes always met

*what would happen if we
were only friends but
wanted to feel just as
close as lovers*

*what would happen
if we were kindred
spirits that speared universes
gathered no moss
and rolled to victory*

Larry Jaffe
©2009 lgjaffe





Camelot Castle
Congratulates our Construction Partners and the
President of Kazakhstan,
President Nursultan Nazarbayev
on The outstanding vision achievement and comple-
tion of
Khan Shatyr
A Jewel in the Architectural crown of Astana,
Kazakhstan.



We are delighted to share this vision with you
today....





BIRTHDAY CELEBRATION FOR The President Of Kazakhstan

LOCAL DIGNITARIES, V.I.P.s, AMBASSADORIAL AND CULTURAL ATTACHÉS OF KAZAKHSTAN FROM THE LONDON EMBASSY MET AT CAMELOT CASTLE, ENGLAND WITH THE LOCAL CORNISH VILLAGERS OF TINTAGEL, AND MANY LOCAL FRIENDS OF CAMELOT CASTLE WHO ALONGSIDE TED STOURTON AND MR. AND MRS. JOHN AND IRINA MAPPIN GATHERED TO WISH THE PRESIDENT OF KAZAKHSTAN A VERY HAPPY BIRTHDAY.

They warmly celebrated the friendship that now exists and is growing stronger every day between Britain and Kazakhstan. "This event stands as a celebration of both the achievements and the noble values and friendship of our two cultures." Said Mr. and Mrs. John and Irina Mappin the owners of Camelot Castle who call both countries home.

On a glorious and beautiful summers evening on the North Cornwall coast Camelot Castle played host to this spectacular event. This was captured on film by British and French News and television crews.



Friends of Camelot and Noble Ambassadors of Camelot Castle Mr and Mrs John Russell with John and Irina Mappin and Ted Stourton



Our local friends of Camelot and British Ladies and Gentlemen from the Salvation Army sing Happy Birthday to the President of Kazakhstan



Cultural Attache and Ambassadorial Representative of Kazaksthan Meruyert Taizhanova Interviewed by TV Presenter Jemma Woodman



Mr and Mrs Steve Smith with Irina Mappin



John and Irina Mappin on filming "The Secret of Camelot" during the Celebration of President Nazarbayev's Birthday at Camelot Castle.

Friends Arrive for the Presidents Birthday in the new "Ferarri of the Skies" the New Augusta 109



Ted Stourton, John and Irina Mappin with Ambassadorial and Cultural Attachees of Kazakhstan Kuat Karbuzov and Meruyert Taizhanova



Our Camelot Staff present a Birthday Cake to the Ambassadorial Staff of the London Embassy of Kazakhstan.



Ted Stourton, John and Irina Mappin with Ambassadorial and Cultural Attachees of Kazakhstan Kuat Karbuzov and Meruyert Taizhanova

CAPTURED ON FILM FOR THE FIRST TIME

The Secret of Camelot Castle



THE SHORT FILM INCLUDES A SPECIAL CAMELOT CASTLE celebration to wish President Nazarbayev of Kazakhstan a happy birthday, plus interviews with staff and clients, with John and Irina Mappin and with the artist Ted Stourton.

Tintagel, Cornwall – For the first time in its history, the secret of Camelot Castle – the remarkable hotel in Tintagel, Cornwall – has been exquisitely captured on film by a British film crew.

This wonderful new British short film entitled, “Camelot Castle Celebration – The Secret of

Camelot Castle” which comprises the recent summer birthday celebration of President Nazarbayev of Kazakhstan, as well as the opening of the first of many new spectacular art galleries of Ted Stourton’s work, will both entertain and surprise. Never-before-seen inside footage of the exquisite interior of Camelot Castle, its Great Hall, its stunning entrance hall and foyer and its beautiful guest rooms.

Also for the first time ever, the film includes exclusive and extremely rare filmed interviews with John and Irina Mappin and Ted Stourton about their purpose and about Camelot Castle. It clearly portrays the joy and

excitement that many local friends of Camelot, from Tintagel and Cornwall, and the hotel’s

“The film is a ‘must see’ for anyone who loves Tintagel, the legend of King Arthur, Camelot Castle”

John Mappin

International Noble Ambassadors experience as they celebrate the unique surge and inspiration of creativity for which Camelot Castle is renowned, and so well loved, the world over.

“The film is a ‘must see’ for anyone who loves Tintagel, the legend of King Arthur, Camelot Castle or the wonderful paintings and creativity of the brilliant artist, Ted Stourton. If you have ever thought about visiting Tintagel or Camelot Castle, do see this film,” says John Mappin, Owner, Camelot Castle Hotel.

The film can be seen here in full:
www.vimeo.com/13887539



CAMELOT
CASTLE



“There is no place
in the world like
Tintagel and if you
come here there is
only one place to
be and that’s here at
Camelot Castle...”

**Hollywood can’t
even duplicate it.”**

US Judge,
Pennsylvania



THE SECRET OF CAMELOT CASTLE

CAMELOT CASTLE CELEBRATION



“THIS IS THE SECRET - WOW!”

THE PYRAMIDS OF EXISTENCE....



IT APPEARS THAT THERE ARE TWO PRIMARY PYRAMIDS OF INFORMATION, KNOWLEDGE OR DATA IN THIS UNIVERSE.

The first is **THE PYRAMID OF TRUTH** which is arranged axiomatically from the truest truth known to man and descends or ascends (depending on where one starts and one's direction of travel) in a pyramidal axiomatic codification of natural law and maps the full hierarchy of truth so far known by mankind.

Each truth in the **PYRAMID OF TRUTH** is ranked by its survival value so naturally the highest truth on the pyramid would have a higher survival value than a lower truth.

Man has been aware of this primary pyramid for some years now and it can be accessed rather easily by those who are interested in the truth.

However there is a second pyramid that also exists in the world today and that man interacts with regularly.

We call this:

THE PYRAMID OF LIES

It may strike you as quite normal that when we visit the movies we don't generally leave disgruntled because the film was not an accurate or entirely honest depiction of life.

It is accepted that such entertainment is fiction. And, that some fictions have a benign purpose.

Fictions are partly or totally a lie, and as such reside in the Pyramid of Lies. That they may be benign in full or in part does not excuse them from the pyramid of lies.

What you may or may not have considered is that all such lies are part of a gradient scale or hierarchy and are arranged axiomatically and by their importance to life.

There is indeed a hierarchy of stories.

To put it simply some stories are told more than others and some stories carry better and further and are more appealing to mankind.

There are differing qualities of stories and of communications.

We are sure you may have noticed this.

The story of **Camelot Castle**, **King Arthur**, **The Knights of the Round Table** and the **Search**

for the Holy Grail is iconic for many reasons but it is interesting to note that no other story is told from one man to another man more often across all of history than this Arthurian story.

The Arthurian story traveled by word of mouth for over 600 years before it was written down and is now told by Hollywood, the home of modern storytellers, every year, year in year out. It is retold more than any other story and filmed in varying ways using varying harmonies, rhythms and systems.

The Arthurian story has been told on earth many billion times.

Some time ago we isolated why this was.

It seems that this particular story, mirroring and acting as a harmonic for mankind's search for truth, as embodied in the story of the Arthurian search for the Holy Grail, touches a basic chord of Freedom and a basic nobility in the individual, both in a storyteller and in an audience, in a way that no other story ever has in man's history.

And, for that reason, the **ARTHURIAN MYTH** has come to occupy a primary position at the very top of the **PYRAMID OF LIES**.

IT IS THE PRIME MYTH and in that capacity it serves and illuminates all other myths.

THE ARTHURIAN MYTH, more than any other, acts and serves to control, strengthen and weaken, increase or decrease the "HOPE NEXUS" in the environment and perhaps most importantly in the mind of mankind. And as this story perpetuates and is transferred from mind to mind using whatever medium, it maintains and represents the very simple but valuable idea:

"The Idea that "Truth" might exist."

This idea in essence is the embodiment of hope.

When one looks at the Icon of **KING ARTHUR**, perhaps taking a longer term view of culture than most are used to, one notes that he has a powerful celebrity and a vast sphere of influence and has become over the centuries a Global Icon that represents core values and cherished elements of freedom that in today's material world are becoming even more valued due to their scarcity.

It is likely that in one thousand years the story of **King Arthur** and his Knights and their



"It is likely that in one thousand years the story of King Arthur and his Knights and their search for the Grail will still be told."

search for the Grail will still be told.

It is less likely that we will be discussing many of the modern subjects of today's media attention.

It is a simple extrapolation to understand that in the game of "Quality of Communication" the Icons of our Culture play a major role.

A true **ICON** has the capacity to boom an area by causing attention to land on a particular truth or it has the capacity to send an area into oblivion by causing attention of those in the area to land on non-survival or less helpful factors.

To understand the power of an Icon in today's culture one needs to look no further than the Royal Wedding of the House of Windsor in April 2011 that caused over two billion people to tune into their televisions at the same time.

For that period the House of Windsor controlled the attention of two billion.

We have seen what a drug promoting pop star can do to the life of a child or to a fan base and conversely what great leadership can do to a whole culture. We have seen governments change through social media.

All the reasons above are the reasons that at **Camelot Castle** we are focused on helping **NEW Icons** come into being.

By helping new and up and coming Icons get access to the pyramid of truth and gain the exact data that they need to boom and transform their lives and the lives of others into a new range of success we ensure that tomorrow's Icons have the best possible chance of leadership and can fulfill their innate duty with considerable ease.

For it is the Icons of the Future that will shape our culture.

CAMELOT CASTLE AND THE ARTHURIAN MYTH

At **Camelot** we occupy and own a unique position at the meeting point of the two **Pyramids of Existence** and we are using that position to deliver and increase hope and deliver true help.

Without hope, help is often inaccessible.

With hope a tremendous amount of help can occur.

And for those individuals, artists or otherwise, whose life sometimes can seem "hopeless" we are indeed at **Camelot Castle** a beacon or ray of light that shines in the darkness unlike any other light they have ever seen.

This light is the "The Magic of Camelot".

There is no truth that is a secret from you today or cannot be discovered.

The helping and nurturing and mentoring of tomorrow's Icons is something that we have been very successful with at **Camelot Castle** and across our broader media group. We appreciate greatly all the help of our friends and the tremendous encouragement that we get in doing this.

Thank you.



Timeless Talent and Acting Icon Richard Harris visits Camelot Castle, Tintagel in 2001 (photo by Ted Stourton)



Timeless "CAMELOT" the 1968 film Staring Friends of Camelot Richard Harris and Vanessa Redgrave



The Timeless Camelot story retold...1995 production starring Friends of Camelot Sean Connery Richard Gere and Julia Ormond.



Timeless Camelot...1953 Production Filmed at Camelot Castle starring Friends of Camelot Robert Taylor and Eva Gardner who stayed in Room 103



The Timeless Eternal Sword...Excalibur the 1981 Production by Friend of Camelot John Boorman



Timeless Story....2011 "Camelot" production starring Friends of Camelot Jamie Campbell Bower as Arthur and Eva Green



Hollywoods 2004 Offering King Arthur starring Friend of Camelot Clive Owen

INSPIRATION AND FRIENDS OF Camelot Castle



John and Irina Mappin with Friend of Camelot Christina Juffali



Venera Kudrenok-Ablakova with Irina Kudrenok-Ablakova-Mappin

IS TED STOURTON BECOMING ONE OF BRITAIN'S MOST LOVED ARTISTS?



by David Edwards
Fine Arts Editor

“THE SPIRIT OF WESTMINSTER”

This painting is one of a series of 20 new Stourton oils presented on large canvases currently exhibited at Camelot Castle.

Painting at **Camelot Castle** the historical Birthplace of **King Arthur** at **Tintagel**, the historical location that inspired **Tennyson**, **Turner** and **JD Priestley**, **Stourton's** studios could not be in a better place to capture the beauty that has become the hallmark of his work.

Today **Stourton** unveiled what will become a landmark piece.

“THE SPIRIT OF WESTMINSTER”

“I have always found that light is one of the most engaging and fascinating aspects of life”, said

“It is interesting that the soul is drawn towards light but also that it radiates its own light.”

Stourton. *“It is interesting that the soul is drawn towards light but also that it radiates its own light. The same is true of Westminster.”*

The painting is one of a series of 20 new **Stourton** oils presented on large canvases currently

exhibited at **Camelot Castle** in **Tintagel**, Cornwall.

www.camelotcastle.com

"Friends into Eternity"
by Ted Stourton (Oil on canvas)



TED STOURTON'S PAINTINGS RISE IN POPULARITY!

IN THE HISTORY OF THE INTERNATIONAL ART world and across its length and breadth there has never been an artist quite like **Ted Stourton**. Loved and adored by the thousands of collectors who have been collecting his art over the last few years at an unprecedented rate, **Stourton** is not only one of the world's most loved artists and one of the great personalities of English society but his work is totally outstanding.

Now feted in Hollywood and Beverly Hills, in noble households in Kazakhstan and Russia as well as the finest homes in Europe it is likely that there has never before been such growing interest in one artist's output of fine art. **Stourton**, who has made it his policy to welcome his collectors and friends at his private home **Camelot Castle** in England, is now inspiring thousands of other artists across the world in a roll-out of the **Stourton** brand that will certainly turn heads and possibly raise a few of the more conservative eyebrows among observers of the art world. This year will see **Stourton** take centre stage internationally and with the output from his studios at **Camelot Castle** more prestigious and prolific than ever we may well witness something that we have never seen before.

Stourton as usual is quite unphased by all the attention. "All my friends are welcome at Camelot Castle and if they delight in the work then I am just as delighted as they are."

For private tours of **Camelot Castle** or to arrange a visit to Mr **Stourton**'s Studio go to www.camelotcastle.com or call 01840 770202.

MAIL

Ted Stourton
King Arthur's Castle Hotel
Tintagel
Cornwall
PL34 0DQ

Dear Ted

Our recent stay at Camelot was one of the most amazing events in my life. I know this may sound a slight exaggeration but the tranquillity, atmosphere and the friendliness of the staff made our stay one that will truly remain one of our lifetime memories.

If I had to sum up the whole experience in one word it would be 'inspirational'. The reason, for some time now I've had the feeling that I should be doing more to follow my dream of becoming an artist.

When you, during the tour of your studios just gave me your sketchpad and a pen and encouraged me to just draw whatever I felt like, I was moved. Your encouragement to do something or nothing, to let my feelings dictate what happened was like having a weight removed. The weight of previous criticism to my work was not only removed it was taken outside and thrown over the cliff. The result was my sketch of the pillared hall.

My partner, Lesley has continued the encouragement on our return home and I have enclosed a print of a drawing I've completed since. Sorry it's only a print but the original is now hangs at home. I hope you can accept this small gift as a show my appreciation for you encouragement and optimism.

Now I hope you can understand my original comment.

With kind regards

Kevin & Lesley
True friends of Camelot



To the Wise Star of Camelot.

We will remember for the rest of our days Oct 4th 2007 for it was on this day that our destiny changed.

For a few hours we were immersed into your world with your teachings and your wisdom; you are extremely wise and very sincere person.

You are a giver of life not only in your paintings, also in your thoughts and deeds.

We feel that Camelot has been waiting for you.

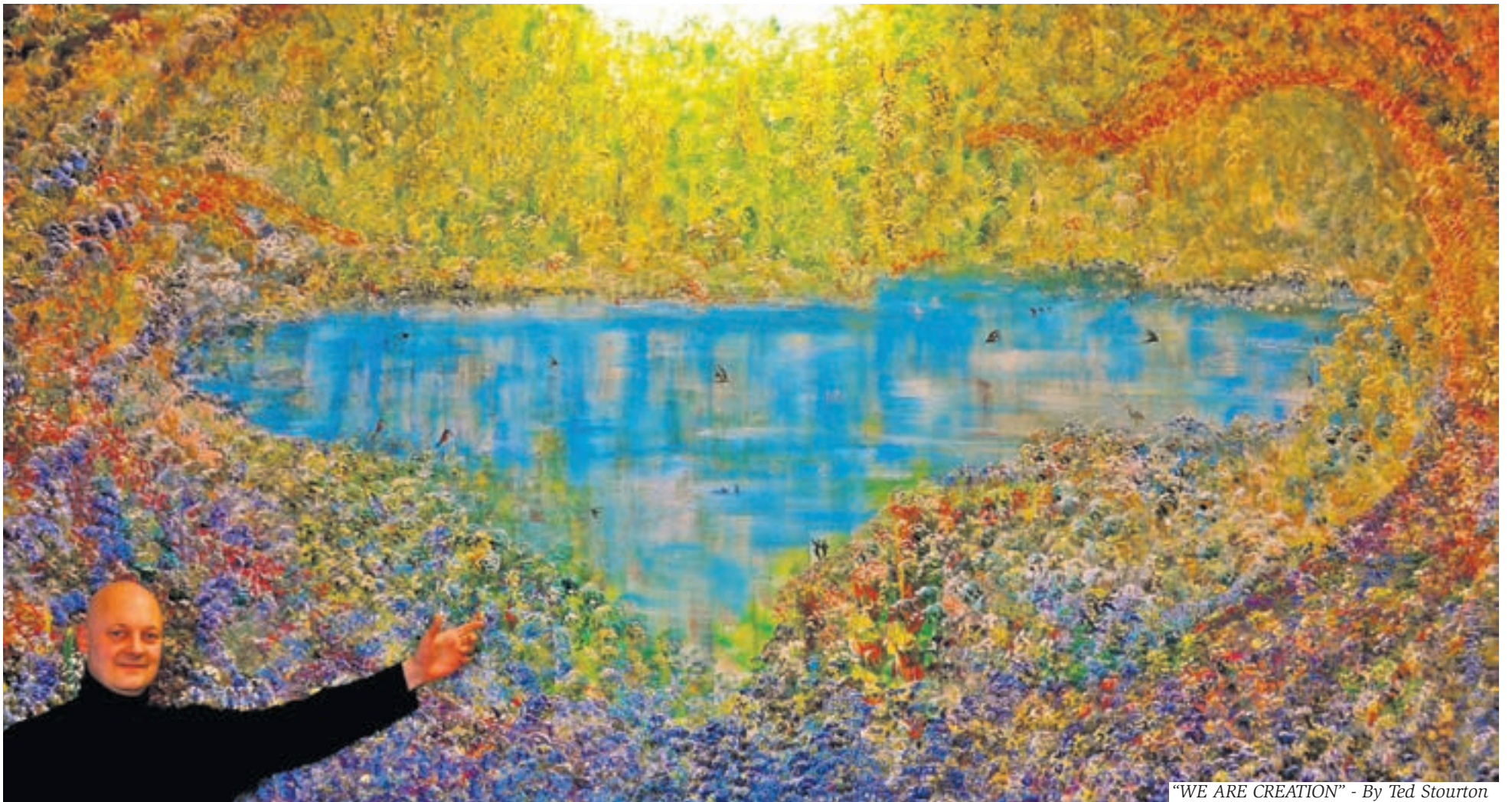
You have a treasured ability to heal and we know that every person that you take under your wing will grow in mind, body and spirit to believe in themselves once more. Your beautiful painting has now been framed and has pride of place in our home.

Thanks again for Oct 4th 2007

Chris & Len 

HOW WE HELP ARTISTS

UNLOCKING THE DOOR TO ARTISTIC VIABILITY



"WE ARE CREATION" - By Ted Stourton

UNLOCKING THE DOOR TO ARTISTIC VIABILITY.

How can I survive or make it doing the thing that I love doing the most?

How could I truly survive better by being an artist?

These two questions are probably the two most often asked questions of the creatively inclined and sadly these are the two main questions that are completely ignored at Art Schools around the world or at Film Schools or generally at any other school that teaches the artistic disciplines.

The truth is most Art and Film school teachers simply don't know the answer.

Such schools focus in on **what** to create as an art form and **how** to technically create that form which in our experience, save the basic necessity of knowing technically how to create one's art form, is actually the furthest thing away from an artist's mind on a daily basis.

True artists tend to know these things already or with practice and love of their art form will be able to achieve those technical abilities for themselves in time. But how to be viable is something that is very often completely unknown by an artist.

We are often asked what is it that we are doing to help artists and **HOW** exactly is it that we achieve this. This short explanation is a bit like trying to sum up a lifetime of experience in a few sentences but, we hope it helps you understand how it is that very often as a result of a visit to Camelot Castle an artist's future success can be immeasurably changed for the better. Often by just one introduction to the right person.

In one sentence....We help artists become **VIABLE**.

For an artist, in living life, as well as being creative, **MUST** have excellent entrepreneurial and administrative skills and **MUST** understand the factors that make him or her viable and will result in an increasing income that is greater than their outgoings.

The founders of Camelot Castle had the good fortune to live in creative environments for many years, one of those being Hollywood, and have worked with and alongside some of the most successful artists in the Film Business and in the fine art world. They have interacted with artists for most of their working lives. Over that time they have had the unique oppor-

tunity to isolate and observe some of the truly successful actions that result in immediate and long term viability. We have seen what successful artists do as successful actions and we know what works.

THE SEVEN BASIC DIVISIONS

As stated, the very last thing that an artist generally needs to be told to do or advised on is how to create or what to create and it turns out that these two functions of how and what to create only represent roughly one seventh of the functions needed to make an artist viable and successful in life.

For there are **SEVEN** basic actions or divisions of function that need to happen in order for an artist to start to achieve growth and to be completely viable with a stable life and career.

At Camelot Castle we know what these seven divisions are. We know exactly how they work and how they link to each other and we make sure that the artists that come to us for help know exactly what these divisions are and can then take actions in all seven of those divisions. We show artists where they can get that knowledge and

help them get it.

At Camelot we believe in helping get the best possible talent together with the best possible teachers and in getting that talent the actual information that they need to become **VIABLE** right now or as fast as possible.....and while there are no guarantees of success... often this knowledge is deeply appreciated by an artist and very needed.

We think it is quite urgent.

For how many great masters of art and creativity have we as mankind and a culture lost down through the centuries because they could simply not understand **HOW** to be **VIABLE**.

So, in simple terms, we give artists the knowledge that they need to succeed on their own and enjoy the freedoms that they deserve through their art.

And that's just one of the ways that we help artists at Camelot Castle.

Thank you for being here and helping us with this project.

We appreciate your friendship.

"We give artists the knowledge that they need to succeed on their own and enjoy the freedoms that they deserve through their art."

FRIENDS OF CAMELOT THE JIVE ACES NEW SINGLE "BRING ME SUNSHINE" ROCKETS THE JIVE ACES TO INTERNATIONAL STARDOM



Irina and John Mappin with Friends of Camelot and the International Superstars of Jive The Jive Aces



BRING ME SUNSHINE is the new music video from UK's Number One Jive and Swing band **The Jive Aces**. The video has started an enormous buzz on youtube and had over 50,000 views in the first week and has now had over 1 million views.

In the lavishly produced five-minute movie promoting their new single, the band hijack a doom-laden TV newscast and cheer up viewers with their jived-up version of the Morecambe & Wise classic.

Lead singer **Ian Clarkson** said: "It is a very professional video that everyone enjoys watching and has this effect of making you feel good. No wonder it is the fastest moving rock'n'roll or jive video on YouTube. It's another chance to get some

good music out there and noticed by the average punter, spreading sunshine in a time of 'doom and gloom' and maybe even cutting through the stupor created by the endless stream of Britain's Got Talent and X-Factor winners and runners up."

The video was shot mainly at **Bobby Jo's 50s Diner** in Southend-on-Sea, Essex but some scenes were filmed at another period venue, **Cafe 50s** in Hollywood. Remarkably, additional filming was carried out in **Taiwan, Ukraine, India and Australia**, where locals are seen watching the performance on TV.

Ian added: "Bring Me Sunshine was one of the first songs I learnt to play on the ukulele and I always loved it and I even got to play it for

Prince Charles at the VE Day celebrations last year. We chose the song as part of our forthcoming album **King Of The Swingers**, which is basically a tribute to Louis Prima, the New Orleans born singer best known for his role as King Louis in Disney's **Jungle Book**. Although the song was never actually done by Prima, we decided to give it a Prima arrangement as we felt the message of the song really summed up the effect his music has had on the world and it's what we aspire to doing too, ie. making people happier. We hope the sales of the new album will do as well as the views on youtube!"

For more information on **Bring Me Sunshine** or **King of the Swingers** CDs, contact **The Jive Aces**, 01342 324575, band@jiveaces.com or www.jiveaces.com

"It's another chance to get some good music out there and noticed by the average punter, spreading sunshine in a time of 'doom and gloom'"

THE PURPOSE OF CAMELOT CASTLE

Our purpose in creating **Camelot Castle** is to have a place where anyone who agrees that life can be enhanced by natural beauty and art can come and experience that enhancement immediately and first hand.

Camelot has the purpose to provide a unique space where people can come to share both in the extraordinary natural beauty of our environment and in the extraordinary strength created when people of goodwill share their ideas and vision.

In c.800 A.D. Haroun Al Rashid, the supreme ruler of Baghdad, governed and administrated the entire Arab world.

At that time, Haroun Al Rashid, the conceptual architect of the first "Golden Age", passed a law. That law stated, that every Thursday, every Master of every intellectual or physical discipline, be it Mathematics, Architecture, Religious, Political, or Creative must attend court and Al Rashid stated that, by law, they should and must share their ideas. This one act caused a ripple of innovation and new ideas that spread across the Arabic world and Mesopotamian culture up through Spain and half of Europe. Indeed, ideas that occurred then are still visible today across the civilised world.

What was only known by a handful of people until today was the fact that Haroun Al Rashid also issued every law and every order to his empire using Formal Arabic Poetry.

As early as 800 A.D. Haroun Al Rashid had isolated the power of the use of aesthetics and beauty in carrying a message across thousands of miles and great distances.

For this reason, the poets and artists of Baghdad were some of the greatest that the world has ever known. The Arabian Nights were written in his honour and Harun is immortalized in them. Haroun Al Rashid was probably one of the greatest champions of creativity that the world has ever seen.

There are two other well known non-religious occasions in recent history, when men have risen to this extraordinary level of responsibility and wisdom. The first was the formation of the Round Table at the Court of Arthur Pendragon on the advice of Merlin, which cracked the suppression of the Dark Ages across Europe. The other was the structure and codification of the American Constitution by the Founding Fathers.

The Founders of **Camelot** have been able to research deeper into the wisdoms of the East than ever before. They have been able to draw on the modern and workable wisdom embodied in the freedoms established and maintained by the United States. And, through unique access and friendships in the Middle East the Founders have isolated some previously unguessed at importances, heralded by Arabic culture, that will affect the entire future of mankind.

So when you visit us at **Camelot** and share your ideas here at our Round Table realise that you are being and becoming part of a purpose line that is indeed both ancient and of the future. For these purposes are woven through the very fabric and the structure of our societies.



Harun Al - Rashid receiving the delegation of Charlemagne.

They are the weft and warp of creativity.

Truthfully, there has never been a time in the world when the sharing of ideas across the world is more important than right here right now.

The importance of our artists to our society has been grossly underestimated and it is time that we began to value the contribution that our own creativity can make.

Camelot is here today so that you can experience, tap into and be your creativity.

Even the greatest barriers surrender to the creativity of man.

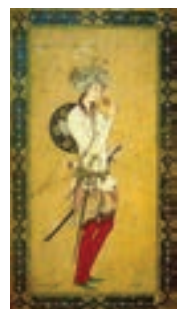
Our purpose is for you to create yourself and thus, to enhance all life.

www.camelotcastle.com

Hārūn al-Rashīd (Arabic: and Persian: هارون الرشيد also spelled Haroun Al Rashid; English: Aaron the Upright, Aaron the Just, or Aaron the Rightly-Guided; March 17, 763 – March 24, 809) was the fifth and most famous Abbasid Caliph. He was born in Rayy, near Tehran, Iran, and lived in Baghdad, Iraq and most of his reign in Ar Raqqa at the middle Euphrates.

He ruled from 786 to 809, and his time was marked by scientific, cultural and religious prosperity. Art and music also flourished significantly during his reign. He established the library Bayt al-Hikma ("House of Wisdom").

Since Harun was intellectually, politically and militarily resourceful, his life and the court over which he held sway have been the subject of many fictional tales: some are factual but most are believed to be fictitious. An example of what is known to be factual is the story of the Clock that was among various presents that Harun had delightfully sent to Charlemagne. The presents were carried by the returning Frankish mission that came to offer Harun friendship in 799. Charlemagne and his retinue deemed the clock to be a conjuration for the sounds it emanates and the tricks it displays every time an hour ticks. Among what is known to be fictional is the famous *The Book of One Thousand and One Nights* containing many stories that are fantasized by Harun's magnificent court, and even Harun al-Rashid himself.



RECOLLECTIONS OF THE ARABIAN NIGHTS

By Alfred, Lord Tennyson

When the breeze of a joyful dawn blew free
In the silken sail of infancy,
The tide of time flow'd back with me,
The forward-flowing tide of time;
And many a sheeny¹ summer-morn,
Adown the Tigris² I was borne,
By Bagdat's³ shrines of fretted gold,
High-walled gardens green and old;
True Mussulman⁴ was I and sworn,
For it was in the golden prime⁵
Of good Haroun Al Rashid.

Anight⁶ my shallop⁷, rustling thro'⁸
The low and bloomed foliage, drove
The fragrant, glistening deeps, and clove⁹
The citron-shadows in the blue:
By garden porches on the brim,
The costly doors flung open wide,
Gold glittering thro' lamplight dim,
And broider'd¹⁰ sofas on each side:
In sooth¹¹ it was a goodly time,
For it was in the golden prime
Of good Haroun Al Rashid.

Often, where clear-stemm'd platans¹² guard
The outlet, did I turn away
The boat-head down a broad canal
From the main river sluiced¹³, where all
The sloping of the moon-lit sward¹⁴
Was damask-work¹⁵, and deep inlay¹⁶
Of braided blooms unmown, which crept
Adown¹⁷ to where the water slept.
A goodly place, a goodly time,
For it was in the golden prime
Of good Haroun Al Rashid.

A motion from the river won
Ridged the smooth level, bearing on
My shallop thro' the star-strown calm,
Until another night in night
I enter'd, from the clearer light,
Imbower'd¹⁸ vaults of pillar'd palm,
Imprisoning sweets, which, as they clomb¹⁹
Heavenward, were stay'd beneath the dome
Of hollow boughs.—A goodly time,
For it was in the golden prime
Of good Haroun Al Rashid.

Still onward; and the clear canal
Is rounded to as clear a lake.
From the green rivage²⁰ many a fall
Of diamond rillets²¹ musical,
Thro' little crystal arches low
Down from the central fountain's flow
Fall'n silver-chiming²², seem'd to shake
The sparkling flints²³ beneath the prow²⁴.
A goodly place, a goodly time,
For it was in the golden prime
Of good Haroun Al Rashid.

Above thro' many a bowery²⁵ turn
A walk with vary-colour'd shells
Wander'd²⁶ engrain'd²⁷. On either side
All round about the fragrant marge²⁸
From fluted²⁹ vase, and brazen³⁰ urn
In order, eastern flowers large,
Some dropping low their crimson bells
Half-closed, and others studded wide
With disks³¹ and tiars³², fed the time
With odour in the golden prime
Of good Haroun Al Rashid.

Far off, and where the lemon-grove
In closest coverture³³ upsprung,
The living airs³⁴ of middle night
Died round the bulbul³⁵ as he sung;

Not he: but something which possess'd
The darkness of the world, delight,
Life, anguish, death, immortal love,
Ceasing not, mingled, unrepress'd,
Apart from place, withholding time,
But flattering the golden prime
Of good Haroun Al Rashid.

Black the garden-bowers and grots³⁶
Slumber'd: the solemn palms were ranged
Above, unwoo'd³⁷ of summer wind:
A sudden splendour from behind
Flush'd all the leaves with rich gold-green,
And, flowing rapidly between
Their interspaces, counterchanged
The level lake with diamond-plots
Of dark and bright. A lovely time,
For it was in the golden prime
Of good Haroun Al Rashid.

Dark-blue the deep sphere overhead,
Distinct with vivid stars inlaid,
Grew darker from that under-flame:
So, leaping lightly from the boat,
With silver anchor left afloat,
In marvel whence that glory came
Upon me, as in sleep I sank
In cool soft turf upon the bank,
Entranced with that place and time,
So worthy of the golden prime
Of good Haroun Al Rashid.

Thence thro' the garden I was drawn—
A realm of pleasance³⁸, many a mound,
And many a shadow-chequer'd lawn
Full of the city's stilly sound,
And deep myrrh-thickets blowing round
The stately cedar, tamarisks³⁹,
Thick rosaries of scented thorn,
Tall orient shrubs, and obelisks⁴⁰
Graven with emblems of the time,
In honour of the golden prime
Of good Haroun Al Rashid.

With dazed vision unawares
From the long alley's latticed shade
Emerged, I came upon the great
Pavilion of the Caliphat⁴¹.
Right to the carven cedarn⁴² doors,
Flung inward over spangled⁴³ floors,
Broad-based flights of marble stairs
Ran up with golden balustrade⁴⁴,
After the fashion of the time,
And humour of the golden prime
Of good Haroun Al Rashid.

The fourscore windows all alight
As with the quintessence⁴⁵ of flame,
A million tapers⁴⁶ flaring bright
From twisted silvers look'd to shame⁴⁷
The hollow-vaulted dark, and stream'd⁴⁸
Upon the mooned domes aloof
In inmost Bagdat, till there seem'd
Hundreds of crescents on the roof
Of night new-risen, that marvellous time,
To celebrate the golden prime
Of good Haroun Al Rashid.

Then stole I up, and trancedly⁴⁹
Gazed on the Persian girl alone,
Serene with argent-lidded⁵⁰ eyes
Amorous, and lashes like to rays
Of darkness, and a brow of pearl
Tressed⁵¹ with redolent ebony,
In many a dark delicious curl,
Flowing beneath her rose-hued zone;
The sweetest lady of the time,
Well worthy of the golden prime
Of good Haroun Al Rashid.

Six columns, three on either side,
Pure silver, underpropt⁵² a rich
Throne of the massive ore, from which
Down-droop'd, in many a floating fold,
Engarlanded and diapere'd⁵³
With inwrought flowers, a cloth of gold.
Thereon, his deep eye laughter-stirr'd
With merriment of kingly pride,
Sole star of all that place and time,
I saw him—in his golden prime,
THE GOOD HAROUN AL RASHID!

Glossary

1. Sheeny - Lustrous; glistening.
2. Tigris- A river of southwest Asia rising in eastern Turkey and flowing about 1,850 km (1,150 mi) southeast through Iraq to the Euphrates River. It was a major transportation route in ancient times.
3. Bagdat's - Baghdad's.
4. Mussulman- Moslem.
5. Prime - The age of ideal physical perfection and intellectual vigour.
6. Anight - In the night time; at night
7. Shallop - A small open boat fitted with oars or sails, or both, and used primarily in shallow waters.
8. Thro - Through
9. Clove -To pierce or penetrate
10. Broider'd – Embroidered
11. Sooth –Truth
12. Platans- Plane Trees
13. Sluiced- Flowed
14. Sward - A lawn or meadow
15. Damask-work - A rich patterned fabric of cotton, linen, silk, or wool.
16. Inlay - Contrasting material set into a surface in pieces to form a design.
17. Adown- From a higher to a lower situation; downward; down, to or on the ground
18. Imbower'd- To enclose in a shaded, leafy recess or an arbor.
19. Clomb - past tense of climb.
20. Rivage- A coast, shore, or bank.
21. Rillets - A small brook
22. Silver-chiming- a harmonious combination of silver.
23. Flints- a back or grey stone.
24. Prow- The front of the boat
25. Bowery- a leafy enclosure.
26. Wander'd – Wandered.
27. Engrain'd - To fix deeply or indelibly, as in the mind:
28. Marge- edge
29. Fluted - A long, usually rounded groove incised as a decorative motif on the shaft of a column, for example.
30. Brazen-made of brass.
31. Disks- The enlarged area bearing numerous tiny flowers, as in the flower head of composite plants, such as the daisy.
32. Tiars – a jewelled ornament
33. Coverture – the state of being concealed.
34. Airs -wind
35. Bulbul - A songbird often mentioned in Persian poetry and thought to be a nightingale.
36. Grots - Grotto
37. Unwoo'd - Not yet attracted .
38. Pleasance – Pleasure or a source of pleasure.
39. Tamarisks - a tree or shrub of the Mediterranean region and S Asia, with scalelike leaves, slender branches, and feathery flower clusters
40. Obelisks - A tall, four-sided shaft of stone, usually tapered and monolithic, that rises to a pointed pyramidal top.
41. Caliphat- The office or jurisdiction of a caliph
42. Cedarn- Of or pertaining to the cedar or its wood.
43. Spangled - A small sparkling object, drop, or spot
44. Balustrade - A rail and the row of balusters or posts that support it, as along the front of a gallery
45. Quintessence - The pure, highly concentrated essence of a thing.
46. Tapers- Small or very slender candles.
47. Shame - To outdo thoroughly; surpass
48. Stream'd- emit
49. Trancedly – In a trance.
50. Argent-lidded – with golden eyelids
51. Tressed – having long flowing hair
52. Underpropt - To hold up (something) from below
53. Diapere'd - decorated in a diamond-shaped pattern.

AERIAL VIEW OF Camelot Castle



CAMELOT CASTLE...

RELAX

IT'S YOUR VERY OWN CASTLE...
FEEL AT HOME AMONG FRIENDS (See p.24)



WHAT WOULD HAPPEN.....?

*what would happen
if I could remember your
memories
instead of my own*

*what would happen if our touch
was more than umbilical
our lives parallel
vertical interchanged with versa-
tility
relaxed with reality
a merger of souls sparked
with natural blossoms and
fireworks*

*every touch fourth of July
every kiss atomic
every sensual moment nuclear*

*what would happen if
we were not exposed
to shamelessness
and preserved ourselves
for deity*

*what would happen
if our poses were
discreet smiles
that said mouthfuls*

and our eyes always met

*what would happen if we
were only friends but
wanted to feel just as
close as lovers*

*what would happen
if we were kindred
spirits that speared universes
gathered no moss
and rolled to victory*

Larry Jaffe
©2009 lgjaffe

ARE YOU AN “ICON OF THE FUTURE?”

Camelot Castle “ICONS OF THE FUTURE” Scholarship Program

Camelot Castle is sponsoring potential “Icons of the Future” for a full International training and talent development program.

Knowledge, effective mentoring and effective training are among the keys to success in whatever creative field that one wishes to succeed in.

Help us find and mentor the new artists, the new scientists, the new architects, and the new captains of industry and commerce and help us get the tools, education and best possible knowledge to them so that they can win in their chosen field of expression.

In 1865 **Jules Verne** wrote a book *From the Earth to the Moon* .

July 20, 1969 one hundred and four years later Mankind walked on the moon.

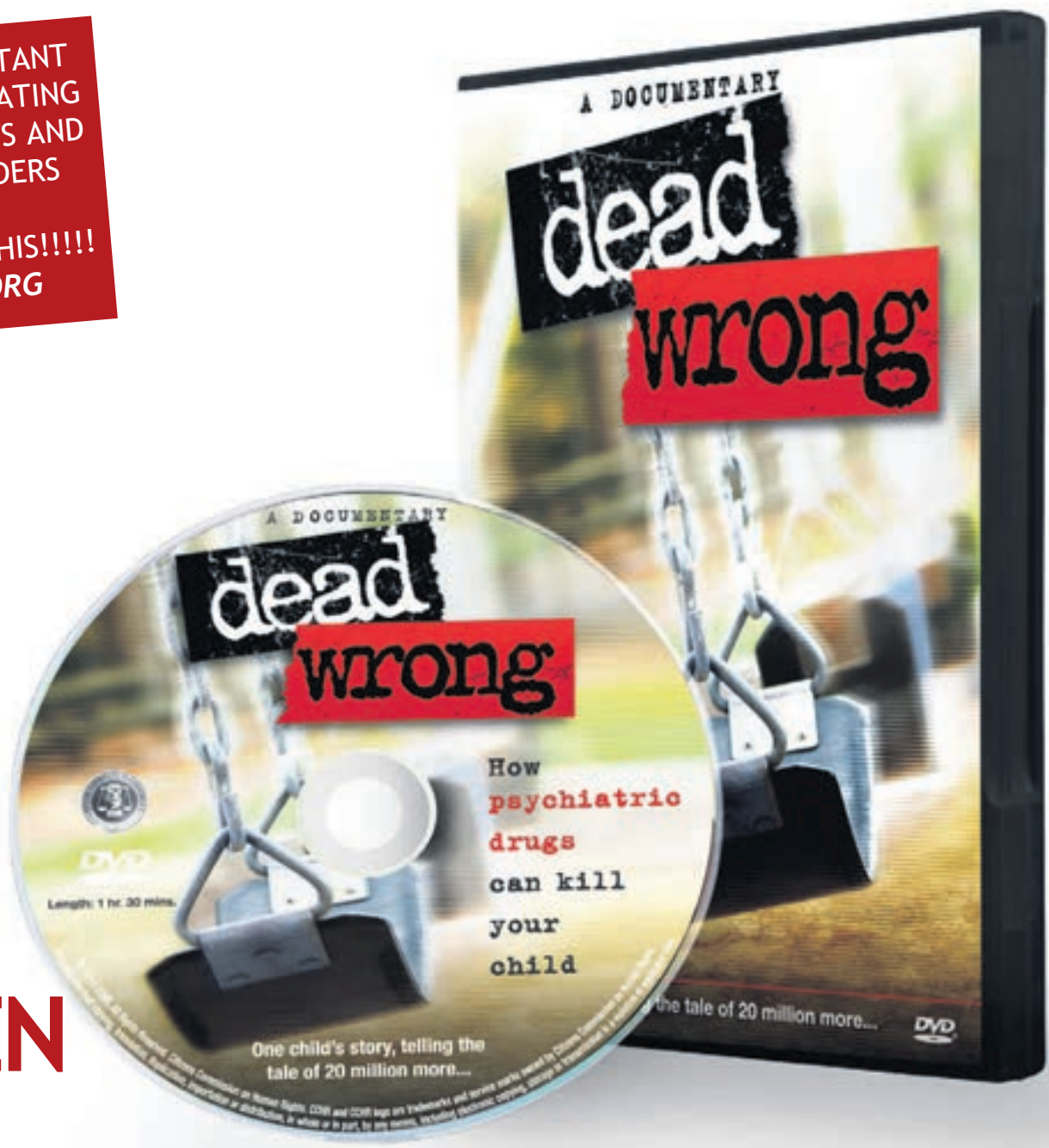
The dreams and artistic creations of man and his scientific ability and knowledge are extremely important.

That is why **Camelot Castle** is sponsoring scholarships to extremely talented individuals who feel that they would benefit from our “Icons of The Future” Program.

**Write to us at Camelot Castle to apply
enquiries@camelotcastle.com**

ALERT!!! WE ARE PRINTING THIS IMPORTANT ARTICLE AS THIS SITUATION HAS DEVASTATING CONSEQUENCES TO TOMORROW'S ARTISTS AND TOMORROW'S POTENTIAL FUTURE LEADERS EVERY PARENT SHOULD KNOW ABOUT THIS!!!! THE SOLUTION IS AT WWW.CCHR.ORG

DOCUMENTARY INFORMS PARENTS ABOUT PSYCHOTROPIC DRUGS THAT COULD KILL CHILDREN



LOSING A CHILD is a tragedy. Losing a child needlessly is a crime. Ten-year-old **Harry Hucknall** exemplifies this. In March, West Cumbria Coroner Ian Smith found that Harry, the cousin of **Simply Red** singer **Mick Hucknall**, had hanged himself while taking an antidepressant fluoxetine (Prozac) and Ritalin. The post mortem-tests revealed Harry had above the normal therapeutic level of the antidepressant given to adults. "This was not suicide for one minute," the coroner determined. "I record that Harry died as a consequence of his own actions without understanding their true consequences."

Harry's death is not an isolated case, which is why in 2003 the Medicines and Healthcare products Regulatory Agency (MHRA) ruled that antidepressants should not be prescribed to those younger than 18 years old. The U.S. Food and Drug Administration (FDA) issued the same warning a year later. A year too late for 17-year old **Matthew Steubing** prescribed Lexapro for usual teenage angst. The avid sportsman committed suicide eight weeks later.

Matthew's death sparked a mother's search for the truth about antidepressants to discover the information that she and Matthew had been denied. Information that had Celeste Steubing known, Matthew would be alive today. And even, perhaps, Harry.

Dead Wrong: How Psychiatric Drugs Can Kill Your Child is a compelling film produced by award-winning documentary makers for the

Citizens Commission on Human Rights (CCHR), an acclaimed international psychiatric watchdog group established by the Church of Scientology in 1969.

Of course, one could reasonably expect Mrs. Steubing should have been able to get the facts from a responsible drug company or psychiatrist, but the reasons she couldn't are very much a part of the story you see in *Dead Wrong* and hardly surprising when you consider statistics.

The number of schoolchildren prescribed antidepressants and mind-altering drugs has more than quadrupled in the last decade in the UK. Under-16s were given drugs for "psychiatric" problems more than 631,000 times in 2006, compared to just 146,000 in the mid-Nineties.

Use of Ritalin, known as the "chemical cosh," have doubled in just four years and is nearly 100 times greater than in the early Nineties. Doctors dispensed 254,000 prescriptions for the drug last year, up from 208,500 in 2001, according to figures from the Prescription Pricing Authority.

And therein lies the greater reason for parents being denied the facts. Psychiatrists and

others prescribing the drug rake in a pretty penny. Ritalin costs between £200 and £1,000 per year per child, depending on the dose and follow up assessments. NHS spending on the drug between 1999 and 2003 alone more than trebled from about £251,000 to £786,000.

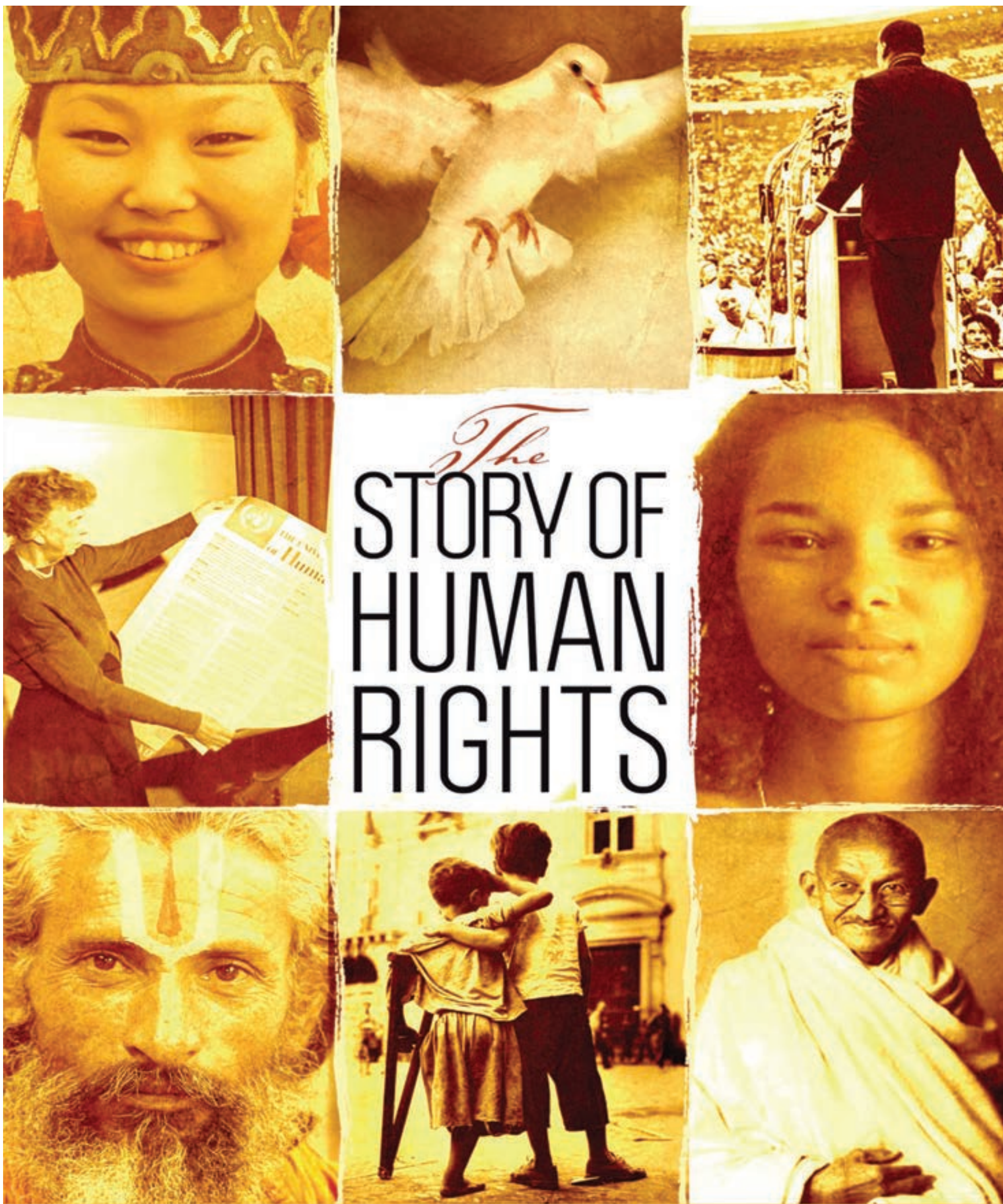
The number of schoolchildren prescribed antidepressants and mind-altering drugs has more than quadrupled in the last decade in the UK.

Parents are also not informed that the "psychiatric" disorders for which these drugs are prescribed cannot be medically confirmed with any physical test as medical conditions can. NHS admits, "There is no cure for attention deficit hyperactivity disorder...."

Brian Daniels, UK spokesperson for CCHR, said, "Parents deserve to know the truth. The facts in *Dead Wrong* can help protect children and their families. There are alternatives to mind-altering and potentially lethal drugs and parents need to demand to be informed of these."

Mrs. Steubing adds, "We hope that by sharing Matthew's story, other families will be spared the devastating heartbreak we live with every day."

You can watch *Dead Wrong* at www.cchr.org.uk/videos or order copies from CCHR UK, as well as their own documentary, *All Fall Down: Psychiatry's Plague of Drugging Children*. www.cchr.org/en_GB/store/



HumanRights.com



PREVIOUSLY WE PRESENTED VICTORIA SUMMER TO YOU....

From our last edition:

ICON OF THE FUTURE VICTORIA SUMMER

AS AN ALUMNI of the 'Icons of the Future' sponsorship programme I want to share my success with you all since connecting up with John, Irina and Ted at Camelot Castle.

As a singer/songwriter, I had been working hard over the past few years to really make my vision of my music and my team into a reality. In June last year the 'Icons of the Future' sponsorship programme and Camelot Castle helped fund the exact creative and artistic study that I had wanted and needed to do for a very long time.

This was without question a turning point in my life.

Since then my career has really taken off,

not to mention many other successes within my family and personal life. My vision is clearer and more focused than ever before and I have begun to now create the team around me I have always dreamed of and I am currently working with some amazing writers, producers and teachers. I have a newfound excitement and drive to succeed and the support I have had from my great friends at Camelot John, Irina and Ted and all the staff that work so hard to put the project there has really made a huge difference.

I would also like to thank all the friends of Camelot Castle and the 'Icons of the Future' program all across the world for how you have helped and for helping me make my dreams come true.



"I would also like to thank all the friends of Camelot Castle and the 'Icons of the Future' program all across the world for how you have helped and for helping me make my dreams come true."

LOOK WHAT HAS HAPPENED TO VICTORIA NOW.....

THE TALENTED MISS SUMMER



ENGLISH ROSE ARRIVES IN HOLLYWOOD. HOW THE 'ICONS OF THE FUTURE' ALUMNI IS CLIMBING THE LADDER TO THE STARS...

Catching up with busy triple talent Singer Actress Dancer Victoria Summer, we chat to her about her latest endeavours in tinsel town. After wrapping the lead role of Lina Harker in the remake of *Dracula* last year, Victoria has been busy with everything from filming the latest Subaru commercial to auditioning for the lead in the latest TV pilot. In addition to that, she has been writing songs for her forthcoming album and as Ambassador for the Foundation for a Drug Free World, recently wrote and recorded an anti-drug anthem as well as giving seminars for kids addressing the dangers of drugs.

Life growing up in Berkshire, England was very different. Victoria now attends Red Carpet Events most weeks and just lately has had audition after audition and endless photo shoots with some very talented Los Angeles based photographers including Jill Greenberg as most memorable.

Soon to go into the studio to start recording her debut album, Victoria describes her singing style as Vintage Pop. Her live performance venues have included the Lanesborough Hotel in London, Crustacean Restaurant in Beverly Hills, the Casa Del Mar Hotel in Santa Monica and the oh so glamorous Beverly Wilshire Hotel to name but a few.

We had a chat with Victoria to find out more.

How has your life changed since connecting up with the Camelot Icons of the future program?

My life has completely changed. Often it is difficult for an artist to have the support to concentrate on their craft; they are often distracted by having to do other jobs that may not necessarily contribute to their goals and purposes. Because of the help I have received from Camelot and the Icons of the Future programme, I have not only been able to take the time to better myself as an artist but I've also had the confidence and guidance to dream bigger than ever before.



What do you see as the most valuable aspect of Camelot's help?

To have a team like Camelot that supports you and believes in you is a wonderful feeling. It's the amount of time and care that was given to me when I needed it most and a high level of understanding that takes precedence over it all.

What were the consequences to you of that help?

I have become stronger, more stable and I've learnt to strategically align all my actions towards my goals in such a way that I keep achieving them! I keep having to move the goal posts into an ever widening sphere... my dream was to take on Hollywood and I'm doing it... movies, singing, commercials, print, charity work, red carpet events. And I LOVE what I do!

What would you say to other artists looking for help with their success as artists?

Persistence is key! Have a great team of people around you and ask for help when you need it! Rome wasn't built in a day and you don't have to go at it alone!

How do you see your career progressing from here?

I have huge goals and I see myself achieving all of them and making bigger ones! The next step for me is to create and record my debut album which I am really excited about.

So what has been happening to you recently?

I booked the lead in the remake of Dracula and filmed that here in LA. It will be released this year. I have worked with some amazing photographers, one of my personal favourites was Jill Greenberg and I've been in print and TV ads for clients such as Subaru as well as recording several voice overs. I've sung at some of the most prestigious hotels and events in LA, including just recently, the Beverly Wilshire in Beverly Hills. My work as Ambassador for The Foundation for a Drug Free World took me to Oklahoma at the end of last year where I performed a show, singing for the locals to help kids learn more about the risks of drugs and I've given seminars to children of all ages and written and recorded songs about leading a drug free life for the Foundation.

What is the most fun thing that has happened to you as an artist?

There is nothing more fun than being on stage singing and I'm excited now to be performing more and more original material and playing to larger and larger audiences. I must add that filming the commercial for Subaru was so much fun too! We were speeding around Downtown LA at

4am with a Police Escort!

What's the best thing about your move to Hollywood?

Apart from waking up each morning to blue sky and palm trees the best thing is that I'm here doing it! I'm not thinking what if...

“To have a team like Camelot that supports you and believes in you is a wonderful feeling.”

Who is the most interesting artist that you have had the opportunity to interact with or meet?

I had Steve Perry (lead singer from the band Journey) to my house for a dinner party with some friends of mine and I loved hearing all his stories! I always admired his voice and anyone that sings 'Don't Stop Believing' has to be pretty special. A man after my own heart!

What is it that you like about being a Camelot Castle Alumnni?

I feel very proud to have the support of such an amazing group of people and I'm very grateful - Thank you!!!

Well good luck from all your friends and supporters at Camelot Castle. May your star continue to rise. You deserve it.....





Edward Davies
Travel Editor

WHAT IS IT THAT REALLY CAUSES US to experience true relaxation? A change of environment? New Ideas? An ancient truth? Excellent food? Fine art? The most dramatic coastline in Britain? Getting back to the beauty of nature? A revitalised sense of purpose? A stunning Historical environment? Tapping into one's deepest creative resources? Or just feeling at home among friends?

At **Camelot Castle** one experiences all that and more. Standing on the Cornish headland by **Tintagel**, the Historical birth place of **King Arthur** has come to life. **Camelot Castle** was transformed a few years by Media Entrepreneurs **John** and **Irina Mappin** and **Ted Stourton** into what has been one of the most stunning places in the UK to visit.

As you walk by the sea and drink up the sea air you realise that a visit here once in a while is the exact antidote for the busy city life that many of us lead.

Dinner is served by an outstanding brigade of chefs that have been flown in and recruited from the **Jumeirah Group** in **Dubai**. Indeed so delicious are the menus at **Camelot** that the most stressful decision of the weekend is deciding what not to have. The food is English with an international theme and the deserts are completely irresistible. The Crème Brule that I had on my first evening

was one of the best ever.

Breakfast is both traditional and generous, served again by graceful **Peter** the Maitre'd, in a style more expected in **Gstaad** than on the **Cornish Riviera** (not surprising as the owners grew up in the Palace hotel there).

The whole focus and ethos of this stunning hotel is designed to invite you to explore new ways to relax and to regenerate your creativity, that true essence of being that is the reason that we are alive.

My room had the most sumptuous four poster bed and en suite bathroom that was the size of most bedrooms complete with Jacuzzi.

And what a view! A 270 degree view of the Atlantic ocean.

Tintagel has always held a wonderful significance for me, in many ways it is the quintessence of **England**.

Now with the rebirth of **Camelot Castle** we will always have that special home from home, a private getaway which allows me to treasure the real me that I know and love.

WIN A PRIZE

IF YOU CAN CORRECTLY GUESS WHAT THE WRITER OF THIS POEM WAS THINKING ABOUT AT THE TIME THAT HE WROTE IT.

Magic

*Now here's a thing,
A Magic String,
With four enchanted Wishes,
Know their Names.
Play this game,
And don't be too suspicious.*

*The first Wish is 'Affinity',
For what You are, for what will be.
Put your mind, forward into Time.
'Wish One' reverses all decline.*

*Wish two is called 'Reality'.
It's that on which we all agree.
It's for the actions you must do.
It causes others to change too.
Believe me not? Enjoy surprise...
When You see Magic through Your eyes.*

*It seems a lot, but that's not all.
Master 'One' you will have a ball.
Master 'Two' you master Speed.
What more could a playful being need?*

Fun for one is a zero sum.

*What fun is fun not shared?
Love or Laughter undeclared leaves a being snared.
Because of this 'Wish Three' is Gold.
Value it a Thousand Fold.
It brings forth light where darkness fell,
And hope to where the hopeless dwell.*

*'Wish Three' moves hearts. It can move a Nation
It's name? What else? 'Communication'.
So there you have your 'Magic Three'
Enchant the world, Enchanted Be.
Use them when you think of you.
Or whenever else you want to.*

*Did I say three, but there were four,
Why? Is the final wish no more?
What magic now? What have we here?
When even Wishes disappear.*

*'Wish Four' has the name that has never been said.
At its promise alone all devils fled.
It has never been spoken.
It has never been read.
It has never been thought
And it's not in my head.*

*It was thought to have been known by the 'Spirit of Play',
But He was joking that day.*

*What is it called this wish, 'Wish Four'.
Hewn from the magical spells of yore.*

*It's what helps you create.
And takes planets and cultures to a higher state.*

What is this Wish? Well, it starts the game.

Wish Four is:

"The Wish that You will Name."

Answers to enquiries@camelotcastle.com

WHY DO WE PRINT POSITIVE NEWS? IT'S VERY SIMPLE. BECAUSE OF YOU.



WHAT IS VALIDATED in the society increases and you get more of it. What is invalidated you get less of. A society gets what it puts its attention on.

Take a walk around your local community and ask yourself this simple question. Is it an ideal scene?

At **Independent Local Newspapers Group** we are dedicated to the creation and maintaining of ideal scenes. Where there is an ideal scene occurring we help maintain it. Where a scene is not ideal we help to put an ideal one there. We know that ideal scenes are possible and we strive to create them both in our businesses and in the environments in which we operate.

Now, before you get any idea that positive news is wishy-washy news, low impact, or news that does not count, think again.

When we expose (as we have done) the simple fact that thousands of children across the UK are being incorrectly prescribed drugs such as Ritalin and other psychiatric drugs based on a false diagnosis of completely bogus made up disorders (add/adhd) for which there is no scientific proof what-

soever, by psychiatrists who either have criminal intentions or who are personally glib and have been wilfully miseducated by drug companies, that's positive. You see, mothers, fathers and honest concerned people can read about things like this and start doing something about it and as a result we then end up with less kids on Ritalin who do better in school and, eventually, less drug addicts in your community.

Yes, there is a connection and it does affect you.

And such truth ripples out through communities through word of mouth, across the internet and into people's homes in London and around the world.

So we really appreciate your support of our Newspaper Group. Every reader, every advertiser, and every ally in the world that we have helps. All your good intentions and actions towards us are extremely valuable. We believe that what we are doing is valuable. We mainly enjoy and like to point out

"We believe that what we are doing is valuable."

the positive good people that are doing great things in the community locally so if you do know about anyone who is doing well and who should be validated for their good actions please take the time to write to me personally. We always try to do something and I always

reply to such letters personally.

One more thing, we are interested to meet and work with more journalists that agree with the above purpose who would like to work full or part time on really positive high impact stories, journalists that can and want to help us create and maintain ideal scenes. Please write to me at johnmappin@camelotcastle.com

You may also find it useful to take the time to view our web sites www.londonlocals.co.uk and www.camelotcastle.com. You may find that there are additional concepts and products there that are valuable to you.

By John Mappin
Chairman Independent Local Newspapers

Watch this PRICELESS NEW DOCUMENTARY to find out the truth about ADD/ADHD and the Harmful Drugging of Children in your schools and community.





THE WORLD'S BILLIONAIRES FIND FRIENDSHIP, INSPIRATION, BEAUTY AND TOTAL FREEDOM CAMELOT CASTLE

by David Edwards
Fine Arts Editor

FOR THE INTELLECTUAL BILLIONAIRE WHO HAS SEEN AND EXPERIENCED EVERYTHING ELSE... NOW THERE IS CAMELOT CASTLE

For those who think they have seen and heard it all....think again. Some say it is the stunning work of artist **Ted Stourton** that is causing the flow of private jets into **Newquay** airport. And it's true that the prices that **Stourton** is now getting for his paintings in the secondary market are the investment talk of the modern fine art world. Collectors from **Chelsea, London, Beverly Hills, California**, the Dutch collectors of grand masters and even the most discerning **Swiss** collectors are beating a path to his private studio. (And **Stourton's** studio without a doubt commands one of the most stunning positions of any artist's studio in the world.) Some say that it is the unique location and natural beauty of **Camelot Castle** and the history and the story that it foreshadows that is captivating the imagination of the most refined minds that the world has to offer. Some say it is the exquisite cuisine, cooked by five star chefs flown in from **Dubai**, experienced in a cliff top restaurant overlooking the Atlantic with one of the most dramatic and finest views in all creation that has these connoisseurs of life finding their way here.

But some are going still further and saying that at **Camelot** lies a jewel, so unique, and that at its heart lies a spiritual evolution and wisdom and a precise higher intelligence accessible to all, that many who have come

here have sensed and that some who journey here are indeed actively seeking.

The founder of the project **Mr John Mappin** explains it this way "There are many types of people that come to Camelot Castle. The type we love are completely genuine, they come in friendship and are genuine seekers of beauty. Such people find Camelot fascinating, they love the beauty of the place in all its forms and this type often have the most incredible wins on arrival. As the project has evolved we have become very fortunate and seem to be constantly surrounded by our friends. It does make for a very warm and conducive atmosphere. I am sure that this is part of what makes Camelot so unique"

"As the project has evolved we have become very fortunate and seem to be constantly surrounded by our friends. It does make for a very warm and conducive atmosphere. I am sure that this is part of what makes Camelot so unique"

"At this time we do have some unique abilities and truths at Camelot Castle and we are able and are delighted

to be able to dispel many of the mysteries that have been plaguing mankind for centuries. Mystery causes a great deal of stress and unhappiness and so when these get cleared up for someone they can indeed experience a tremendous amount of relief. It is quite priceless."

It is little wonder then that in these days of celebrity overload and internet addiction, that simple truths, the extraordinary natural beauty of **Tintagel**, Cornwall and the expressions of artistic beauty that flow from **Mr Stourton's** canvasses could be causing so much momentum and word of mouth for **Camelot Castle**; and indeed are causing not a few billionaires to alter the course of their Gulfstream jets from **Nice Airport** and the beaches of **Monaco** and **StTropez** and the ski slopes of **St.Moritz**, **Gstaad** and **Courchevel** to experience an entirely different experience at **Tintagel**.

Without a doubt **Camelot Castle** is a completely unique experience and until you have experienced it for yourself you will not entirely understand it.

Fortunately all are welcome at Camelot and our prices are of great comfort to the wallet of even the most discerning billionaire.

www.camelotcastle.com

Danania

If you want her, she will run from you.

If you chase her you're dammed.

You can run around the world for her,

You'll kiss an empty hand.

But the moment that you turn your back,

She'll dance across the sand,

She will shower you with kisses,

She will give you all her land.

She would lay her life before you,

She would give all her pearls,

And that no small memento,

For she's the guidon of all girls.

"Danania" is her name.*

To be like gossamer her game.

And the harder that you play for her

You'll play into your shame.

For the wisest of the wise have been captured and restrained,

By the merest whispered mention of Danania, by name.

The Dance of Danania is seductive and sweet.

With one twist she has the rulers of Empires at her feet,

And as they shout her name and worship her,

Call Danania across the land,

Those truly wise look down and mark their footsteps in

the sand.

John Mappin 2006

("Danania" is the Arabic word for "Money" and was also the name of the love of Haroun Al Rashid, c.820 Ruler and Caliph of Baghdad, architect of the Golden Age and minter of the first ever gold coin.)*

BOY WITH A DREAM

There once was a boy with an impossible dream.
How can I find my eternity queen?
How can I keep the ones I love close,
When the world spins so fast and I'm doing the most?
How can I win in the games that I play,
When the factors of life push me this way and that way?
How can I love while the world turns to hate?
How might I swim if the flood turns to spate?
How can I help those who starve far away?
And, how can I stand my sister today?
What should I do, where will I go?
I'm confused today and what of tomorrow?
And what of the millions who live with a loss?
Or those who risk all on one pitch and toss?
These questions he asked, not one at a time....
But this way and that way and the sun would NOT shine.

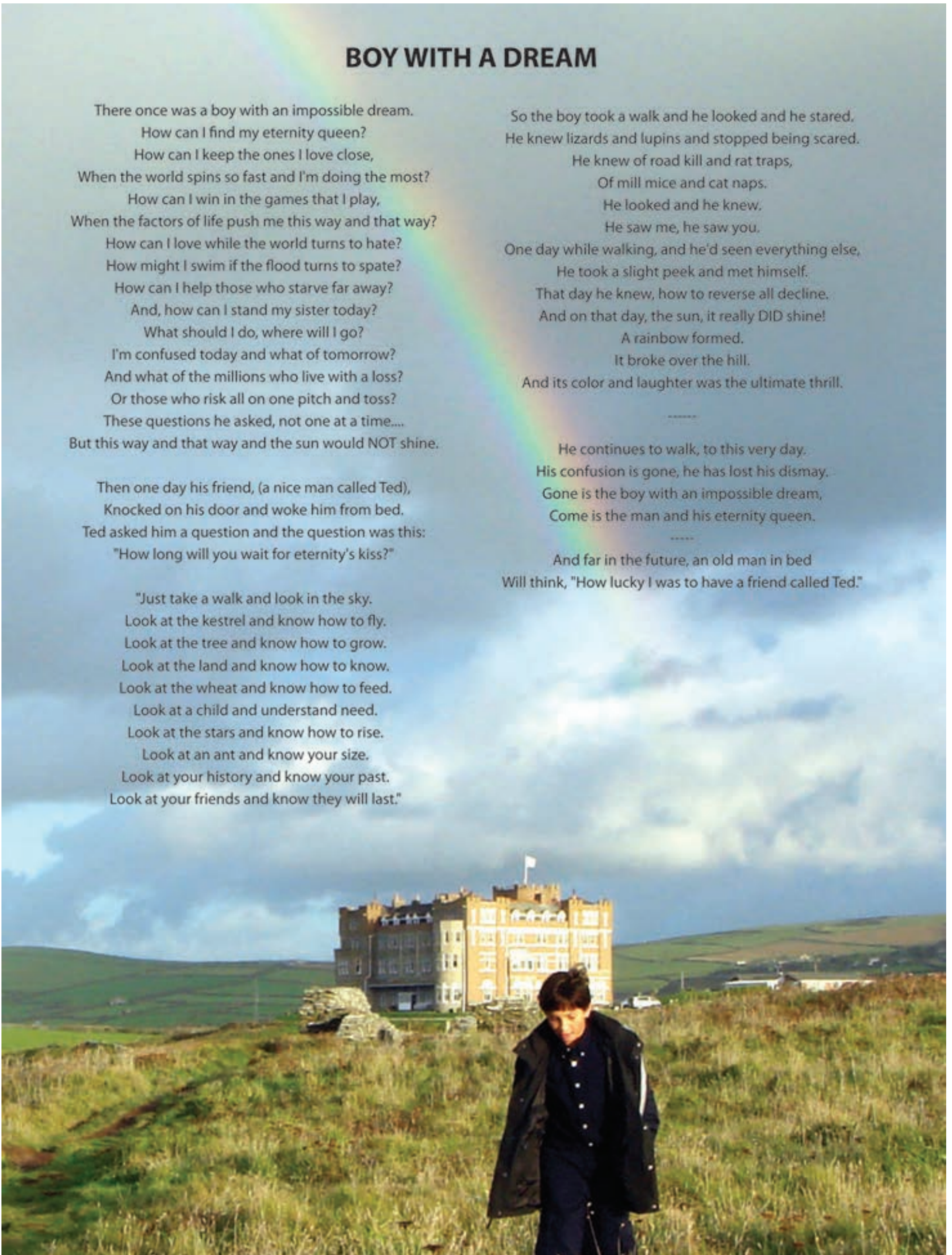
Then one day his friend, (a nice man called Ted),
Knocked on his door and woke him from bed.
Ted asked him a question and the question was this:
"How long will you wait for eternity's kiss?"

"Just take a walk and look in the sky.
Look at the kestrel and know how to fly.
Look at the tree and know how to grow.
Look at the land and know how to know.
Look at the wheat and know how to feed.
Look at a child and understand need.
Look at the stars and know how to rise.
Look at an ant and know your size.
Look at your history and know your past.
Look at your friends and know they will last."

So the boy took a walk and he looked and he stared,
He knew lizards and lupins and stopped being scared.
He knew of road kill and rat traps,
Of mill mice and cat naps.
He looked and he knew.
He saw me, he saw you.
One day while walking, and he'd seen everything else,
He took a slight peek and met himself.
That day he knew, how to reverse all decline.
And on that day, the sun, it really DID shine!
A rainbow formed.
It broke over the hill.
And its color and laughter was the ultimate thrill.

He continues to walk, to this very day.
His confusion is gone, he has lost his dismay.
Gone is the boy with an impossible dream,
Come is the man and his eternity queen.

And far in the future, an old man in bed
Will think, "How lucky I was to have a friend called Ted."



WHY THE WHOLE WORLD SHOULD INDEED BLESS AMERICA AND Thank the American People



AMERICAN POLITICIANS and our media are not necessarily the best representation for true Americans and in recent months have contributed to creating a global picture of America that is both inaccurate and destructive to the future.

In these times of rising anti-Americanism in Europe and in other parts of the world it is very important that we do not forget exactly why it is that the good works of many have blessed America.

I was personally fortunate enough to live in the United States for six years and during that time I had the good fortune and honour to meet many people from all over the United States. Some of those friendships have become some of the most cherished and valued in our life.

I could not have hoped, on the whole to have met a kinder and more generous group of souls during the time we spent there, and it is fair to say that living in America, meeting and getting to know Americans and learning their values and ideas gave me back my hope in humanity. And, directly as a result of that hope we now have been able, at CAMELOT CASTLE, to forward that hope to thousands of other people.

We should remember that America was founded by those determined to escape and oppose religious persecution in Europe and the Founding Fathers set in stone a declaration of Independence, a Constitution and a Bill of Rights that between them represent some of the most valuable documents ever written on behalf of mankind to help mankind and to secure mankind's freedom.

It delights us that the hope and wonderfully positive feeling that people find here today at Camelot Castle was in part catalysed by the American values, hope and basic goodness that I ran into with Americans of all types when I lived there.

The romantic in me would like to think that this was the same hope that was carried to America on the Mayflower from these British shores in the first place. And, igniting life and lives in the Americas, was the same hope that carried on in the hearts and minds of the men and women who forged a great nation now known as the United States of America.

Whatever the truth is or from wherever that hope "sprung" it was unmistakable when I encountered it in the United States in 1991.

In America the idea that "ANYTHING IS POSSIBLE" is known and understood and sits at the core of the entire country's existence.

And, it is because of that innate understanding of freedom, that anything is indeed possible.

For those people who have existed in societies or areas where this idea has been suppressed or knocked out, it is sometimes hard to really understand the USA and the people's optimism but when one experiences this understanding for oneself it is quite priceless and unmistakable.

A man's dreams are sacred and when a man is allowed or given a free space in which to dream very often those dreams will come into reality. In America one is invited to dream, indeed one is invited to dream big!

It is traditional in acknowledging America to roll out the stars and the well-known figures of the day but today I want to invite you to think about and bless the real treasure of America.

ITS ORDINARY PEOPLE.

For the real value of the United States lies in its ordinary families the men women and chil-

dren that form the vast majority of its people.

They are often not the flag wavers, or the egg throwers, but they live their lives in the sincere service of others and while they are often silent, they are indeed, the true standard of the American nation.

In short they are quite wonderful people.

If you know such a person please do forward this on to them. And please send their details to us and let us know exactly why they are wonderful and why you appreciate them. In return we will be sending each and every one of them a prize direct from Camelot Castle, England.

We think it's important to validate and acknowledge those people.

And, we think it's our duty to do so.

True Americans who have kept and keep the Right to Dream alive.

Please visit us soon and do say hello at www.camelotcastle.com

MAY GOD BLESS AMERICA!

SOME PEOPLE SAY...
THERE ARE NO COINCIDENCES

HAVE YOU SEEN

THE LIGHT BOX

AT



CAMELOT
CASTLE



RUSSIAN BILLIONAIRE'S YACHT "LE GRAND BLEU" MOORED DISCREETLY OFF CAMELOT CASTLE'S BEACH?

A SUPERYACHT, previously owned by Abramovich which now belongs to Russian Billionaire Eugene Shvidler was moored discreetly in the bay below Camelot Castle this month.

As light broke over Camelot one morning on the sunlit cliff top.... below Camelot Castle in the bay "LE GRAND BLEU" rocked gently in the Atlantic breeze.

But WHY was she there?.....rumour immediately circulated in the local vil-

lage that.....a certain creative concept and painting that TED STOURTON has been working on for over two and a half years is very nearly finished..... indeed, the excitement among those who collect the finest art in the world, most of whom are Ted's friends, is nearly reaching boiling point.

And as our friends know Mr. Shvidler would not be the first person to be drawn by the possibility of seeing the LIGHT BOX and to the extraordinary truth and power that emanates from

Ted's studio.

Encrusted with precious stones and communicating a spectacular spiritual conceptTed has been able to create.....well.....many are hoping to catch a glimpse.

Mr. Stourton could not be drawn to comment on the matter.

"It's probably enjoying the Sunshine" he said as he returned to his studio and the magical realm of the "LIGHT BOX"

"It's probably enjoying the Sunshine"
Ted Stourton

There is no doubt that Camelot Castle has become the intellectual and harmonious gathering point of those men of reason and science who wish to advance their fortunes and the fortunes of the human race to higher and higher levels.



Friend and Inspiration of Camelot Hollywood Superstar the Voice of Bart Simpson Nancy Cartwright

JEAN GIONO

THE MAN WHO PLANTED TREES

Translation from french by Peter Doyle

IN ORDER FOR THE CHARACTER OF A HUMAN BEING TO REVEAL TRULY EXCEPTIONAL QUALITIES, WE MUST HAVE THE GOOD FORTUNE TO OBSERVE ITS ACTION OVER A LONG PERIOD OF YEARS. IF THIS ACTION IS DEVOID OF ALL SELFISHNESS, IF THE IDEA THAT DIRECTS IT IS ONE OF UNQUALIFIED GENEROSITY, IF IT IS ABSOLUTELY CERTAIN THAT IT HAS NOT SOUGHT RECOMPENSE ANYWHERE, AND IF MOREOVER IT HAS LEFT VISIBLE MARKS ON THE WORLD, THEN WE ARE UNQUESTIONABLY DEALING WITH AN UNFORGETTABLE CHARACTER.

About forty years ago I went on a long hike, through hills absolutely unknown to tourists, in that very old region where the Alps penetrate into Provence.

This region is bounded to the south-east and south by the middle course of the Durance, between Sisteron and Mirabeau; to the north by the upper course of the Drôme, from its source down to Die; to the west by the plains of Comtat Venaissin and the outskirts of Mont Ventoux. It includes all the northern part of the Département of Basses-Alpes, the south of Drôme and a little enclave of Vaucluse.

At the time I undertook my long walk through this deserted region, it consisted of

barren and monotonous lands, at about 1200 to 1300 meters above sea level. Nothing grew there except wild lavender.

I was crossing this country at its widest part, and after walking for three days, I found myself in the most complete desolation. I was camped next to the skeleton of an abandoned village. I had used the last of my water the day before and I needed to find more. Even though they were in ruins, these houses all huddled together and looking like an old wasps' nest made me think that there must at one time have been a spring or a well there. There was indeed a spring, but it was dry. The five or six roofless houses, ravaged by sun and wind, and the small chapel with its tumble-down belfry, were arrayed like the houses and chapels of living villages, but all life had disappeared.

It was a beautiful June day with plenty of sun, but on these shelterless lands, high up in the sky, the wind whistled with an unendurable brutality. Its growling in the carcasses of the houses was like that of a wild beast disturbed during its meal.

I had to move my camp. After five hours of walking, I still hadn't found water, and nothing gave me hope of finding any. Everywhere there was the same dryness, the same stiff, woody plants. I thought I saw in

the distance a small black silhouette. On a chance I headed towards it. It was a shepherd. Thirty lambs or so were resting near him on the scorching ground.

He gave me a drink from his gourd and a little later he led me to his shepherd's cottage, tucked down in an undulation of the plateau. He drew his water - excellent - from a natural hole, very deep, above which he had installed a rudimentary windlass.

This man spoke little. This is common among those who live alone, but he seemed sure of himself, and confident in this assurance, which seemed remarkable in this land shorn of everything. He lived not in a cabin but in a real house of stone, from the looks of which it was clear that his own labor had restored the ruins he had found on his arrival. His roof was solid and water-tight. The wind struck against the roof tiles with the sound of the sea crashing on the beach.

His household was in order, his dishes washed, his floor swept, his rifle greased; his soup boiled over the fire; I noticed then that he was also freshly shaven, that all his buttons were solidly sewn, and that his clothes were mended with such care as to make the patches invisible.

He shared his soup with me, and when afterwards I offered him my tobacco pouch,

he told me that he didn't smoke. His dog, as silent as he, was friendly without being fawning.

It had been agreed immediately that I would pass the night there, the closest village being still more than a day and a half farther on. Furthermore, I understood perfectly well the character of the rare villages of that region. There are four or five of them dispersed far from one another on the flanks of the hills, in groves of white oaks at the very ends of roads passable by carriage. They are inhabited by woodcutters who make charcoal. They are places where the living is poor. The families, pressed together in close quarters by a climate that is exceedingly harsh, in summer as well as in winter, struggle ever more selfishly against each other. Irrational contention grows beyond all bounds, fueled by a continuous struggle to escape from that place. The men carry their charcoal to the cities in their trucks, and then return. The most solid qualities crack under this perpetual Scottish shower. The women stir up bitterness. There is competition over everything, from the sale of charcoal to the benches at church. The virtues fight amongst themselves, the vices fight amongst themselves, and there is a ceaseless general combat between the vices and the virtues. On top of all that, the equally ceaseless wind irritates the nerves. There are epi-

demics of suicides and numerous cases of insanity, almost always murderous.

The shepherd, who did not smoke, took out a bag and poured a pile of acorns out onto the table. He began to examine them one after another with a great deal of attention, separating the good ones from the bad. I smoked my pipe. I offered to help him, but he told me it was his own business. Indeed, seeing the care that he devoted to this job, I did not insist. This was our whole conversation. When he had in the good pile a fair number of acorns, he counted them out into packets of ten. In doing this he eliminated some more of the acorns, discarding the smaller ones and those that showed even the slightest crack, for he examined them very closely. When he had before him one hundred perfect acorns he stopped, and we went to bed.

The company of this man brought me a feeling of peace. I asked him the next morning if I might stay and rest the whole day with him. He found that perfectly natural. Or more exactly, he gave me the impression that nothing could disturb him. This rest was not absolutely necessary to me, but I was intrigued and I wanted to find out more about this man. He let out his flock and took them to the pasture. Before leaving, he soaked in a bucket of water the little sack containing the acorns that he had so carefully chosen and counted.

I noted that he carried as a sort of walking stick an iron rod as thick as his thumb and about one and a half meters long. I set off like someone out for a stroll, following a route parallel to his. His sheep pasture lay at the bottom of a small valley. He left his flock in the charge of his dog and climbed up towards the spot where I was standing. I was afraid that he was coming to reproach me for my indiscretion, but not at all : It was his own route and he invited me to come along with him if I had nothing better to do. He continued on another two hundred meters up the hill.

Having arrived at the place he had been heading for, he began to pound his iron rod into the ground. This made a hole in which he placed an acorn, whereupon he covered over the hole again. He was planting oak trees. I asked him if the land belonged to him. He answered no. Did he know whose land it was? He did not know. He supposed that it was communal land, or perhaps it belonged to someone who did not care about it. He himself did not care to know who the owners were. In this way he planted his one hundred acorns with great care.

After the noon meal, he began once more to pick over his acorns. I must have put enough insistence into my questions, because he answered them. For three years now he had been planting trees in this solitary way. He had planted one hundred thousand. Of these one hundred thousand, twenty thousand had come up. He counted on losing another half of them to rodents and to everything else that is unpredictable in the designs of Providence. That left ten thousand oaks that would grow in this place where

before there was nothing.

It was at this moment that I began to wonder about his age. He was clearly more than fifty. Fifty-five, he told me. His name was Elzéard Bouffier. He had owned a farm in the plains, where he lived most of his life. He had lost his only son, and then his wife. He had retired into this solitude, where he took pleasure in living slowly, with his flock of sheep and his dog. He had concluded that this country was dying for lack of trees. He added that, having nothing more important to do, he had resolved to remedy the situation.

Leading as I did at the time a solitary life, despite my youth, I knew how to treat the souls of solitary people with delicacy. Still, I made a mistake. It was precisely my youth that forced me to imagine the future in my own terms, including a certain search for

made a very deep impression on me; I took it to be a hobby, like a stamp collection, and forgot about it.

With the war behind me, I found myself with a small demobilization bonus and a great desire to breathe a little pure air. Without any preconceived notion beyond that, I struck out again along the trail through that deserted country.

The land had not changed. Nonetheless, beyond that dead village I perceived in the distance a sort of gray fog that covered the hills like a carpet. Ever since the day before I had been thinking about the shepherd who planted trees. « Ten thousand oaks, I had said to myself, must really take up a lot of space.»

I had seen too many people die during those five years not to be able to

without technical aids - , it struck me that men could be as effective as God in domains other than destruction.

He had followed his idea, and the beeches that reached up to my shoulders and extending as far as the eye could see bore witness to it. The oaks were now good and thick, and had passed the age where they were at the mercy of rodents; as for the designs of Providence, to destroy the work that had been created would henceforth require a cyclone. He showed me admirable stands of birches that dated from five years ago, that is to say from 1915, when I had been fighting at Verdun. He had planted them in the valley bottoms where he had suspected, correctly, that there was water close to the surface. They were as tender as young girls, and very determined.

This creation had the air, moreover, of working by a chain reaction. He had not troubled about it; he went on obstinately with his simple task. But, in going back down to the village, I saw water running in streams that, within living memory, had always been dry. It was the most striking revival that he had shown me. These streams had borne water before, in ancient days. Certain of the sad villages that I spoke of at the beginning of my account had been built on the sites of ancient Gallo-Roman villages, of which there still remained traces; archeologists digging there had found fishhooks in places where in more recent times cisterns were required in order to have a little water.

The wind had also been at work, dispersing certain seeds. As the water reappeared, so too did willows, osiers, meadows, gardens, flowers, and a certain reason to live.

But the transformation had taken place so slowly that it had been taken for granted, without provoking surprise. The hunters who climbed the hills in search of hares or wild boars had noticed the spreading of the little trees, but they set it down to the natural spitefulness of the earth. That is why no one had touched the work of this man. If they had suspected him, they would have tried to thwart him. But he never came under suspicion : Who among the villagers or the administrators would ever have suspected that anyone could show such obstinacy in carrying out this magnificent act of generosity?

Beginning in 1920 I never let more than a year go by without paying a visit to Elzéard Bouffier. I never saw him waver or doubt, though God alone can tell when God's own hand is in a thing! I have said nothing of his disappointments, but you can easily imagine that, for such an accomplishment, it was necessary to conquer adversity; that, to assure the victory of such a passion, it was necessary to fight against despair. One year he had planted ten thousand maples. They all died. The next year, he gave up on maples and went back to beeches, which did even better than the oaks.

To get a true idea of this exceptional char-



happiness. I told him that in thirty years these ten thousand trees would be magnificent. He replied very simply that, if God gave him life, in thirty years he would have planted so many other trees that these ten thousand would be like a drop of water in the ocean.

He had also begun to study the propagation of beeches. and he had near his house a nursery filled with seedlings grown from beechnuts. His little wards, which he had protected from his sheep by a screen fence, were growing beautifully. He was also considering birches for the valley bottoms where, he told me, moisture lay slumbering just a few meters beneath the surface of the soil.

We parted the next day.

The next year the war of 14 came, in which I was engaged for five years. An infantryman could hardly think about trees. To tell the truth, the whole business hadn't

imagine easily the death of Elzéard Bouffier, especially since when a man is twenty he thinks of a man of fifty as an old codger for whom nothing remains but to die. He was not dead. In fact, he was very spry. He had changed his job. He only had four sheep now, but to make up for this he had about a hundred beehives. He had gotten rid of the sheep because they threatened his crop of trees. He told me (as indeed I could see for myself) that the war had not disturbed him at all. He had continued imperturbably with his planting.

The oaks of 1910 were now ten years old and were taller than me and than him. The spectacle was impressive. I was literally speechless and, as he didn't speak himself, we passed the whole day in silence, walking through his forest. It was in three sections, eleven kilometers long overall and, at its widest point, three kilometers wide. When I considered that this had all sprung from the hands and from the soul of this one man -

acter, one must not forget that he worked in total solitude; so total that, toward the end of his life, he lost the habit of talking. Or maybe he just didn't see the need for it.

In 1933 he received the visit of an astonished forest ranger. This functionary ordered him to cease building fires outdoors, for fear of endangering this natural forest. It was the first time, this naive man told him, that a forest had been observed to grow up entirely on its own. At the time of this incident, he was thinking of planting beeches at a spot twelve kilometers from his house. To avoid the coming and going - because at the time he was seventy-five years old - he planned to build a cabin of stone out where he was doing his planting. This he did the next year.

In 1935, a veritable administrative delegation went to examine this « natural forest ». There was an important personage from Waters and Forests, a deputy, and some technicians. Many useless words were spoken. It was decided to do something, but luckily nothing was done, except for one truly useful thing : placing the forest under the protection of the State and forbidding anyone from coming there to make charcoal. For it was impossible not to be taken with the beauty of these young trees in full health. And the forest exercised its seductive powers even on the deputy himself.

I had a friend among the chief foresters who were with the delegation. I explained the mystery to him. One day the next week, we went off together to look for Elzéard Bouffier. We found him hard at work, twenty kilometers away from the place where the inspection had taken place.

This chief forester was not my friend for nothing. He understood the value of things. He knew how to remain silent. I offered up some eggs I had brought with me as a gift. We split our snack three ways, and then passed several hours in mute contemplation of the landscape.

The hillside whence we had come was covered with trees six or seven meters high. I remembered the look of the place in 1913 : a desert... The peaceful and steady labor, the vibrant highland air, his frugality, and above all, the serenity of his soul had given the old man a kind of solemn good health. He was an athlete of God. I asked myself how many hectares he had yet to cover with trees.

Before leaving, my friend made a simple suggestion concerning certain species of trees to which the terrain seemed to be particularly well suited. He was not insistent. « For the very good reason, » he told me afterwards, « that this fellow knows a lot more about this sort of thing than I do. » After another hour of walking, this thought having travelled along with him, he added : « He knows a lot more about this sort of thing than anybody - and he has found a jolly



good way of being happy! »

It was thanks to the efforts of this chief forester that the forest was protected, and with it, the happiness of this man. He designated three forest rangers for their protection, and terrorized them to such an extent that they remained indifferent to any jugs of wine that the woodcutters might offer as bribes.

The forest did not run any grave risks except during the war of 1939. Then automobiles were being run on wood alcohol, and there was never enough wood. They began to cut some of the stands of the oaks of 1910, but the trees stood so far from any useful road that the enterprise turned out to be bad from a financial point of view, and was soon abandoned. The shepherd never knew anything about it. He was thirty kilometers away, peacefully continuing his task, as untroubled by the war of 39 as he had been of the war of 14.

I saw Elzéard Bouffier for the last time in June of 1945. He was then eighty-seven years old. I had once more set off along my trail through the wilderness, only to find that now, in spite of the shambles in which the war had left the whole country, there was a motor coach running between the valley of the Durance and the mountain. I set down to this relatively rapid means of transportation the fact that I no longer recognized the landmarks I knew from my earlier visits. It also seemed that the route was taking me through entirely new places. I had to ask the name of a village to be sure that I was indeed passing through that same region, once so ruined and desolate. The coach set me down at Vergons. In 1913, this hamlet of ten or twelve houses had had three inhabitants. They were savages, hating each other, and

earning their living by trapping : Physically and morally, they resembled prehistoric men. The nettles devoured the abandoned houses that surrounded them. Their lives were without hope, it was only a matter of waiting for death to come: a situation that hardly predisposes one to virtue.

All that had changed, even to the air itself. In place of the dry, brutal gusts that had greeted me long ago, a gentle breeze whispered to me, bearing sweet odors. A sound like that of running water came from the heights above : It was the sound of the wind in the trees. And most astonishing of all, I heard the sound of real water running into a pool. I saw that they had built a fountain, that it was full of water, and what touched me most, that next to it they had planted a lime-tree that must be at least four years old, already grown thick, an incontestable symbol of resurrection.

Furthermore, Vergons showed the signs of labors for which hope is a requirement : Hope must therefore have returned. They had cleared out the ruins, knocked down the broken walls, and rebuilt five houses. The hamlet now counted twenty-eight inhabitants, including four young families. The new houses, freshly plastered, were surrounded by gardens that bore, mixed in with each other but still carefully laid out, vegetables and flowers, cabbages and rosebushes, leeks and gueules-de-loup, celery and anemones. It was now a place where anyone would be glad to live.

From there I continued on foot. The war from which we had just barely emerged had not permitted life to vanish completely, and now Lazarus was out of his tomb. On the lower flanks of the mountain, I saw small fields of barley and rye; in the bottoms of the

narrow valleys, meadowlands were just turning green.

It has taken only the eight years that now separate us from that time for the whole country around there to blossom with splendor and ease. On the site of the ruins I had seen in 1913 there are now well-kept farms, the sign of a happy and comfortable life. The old springs, fed by rain and snow now that are now retained by the forests, have once again begun to flow. The brooks have been channelled. Beside each farm, amid groves of maples, the pools of fountains are bordered by carpets of fresh mint. Little by little, the villages have been rebuilt. Yuppies have come from the plains, where land is expensive, bringing with them youth, movement, and a spirit of adventure. Walking along the roads you will meet men and women in full health, and boys and girls who know how to laugh, and who have regained the taste for the traditional rustic festivals. Counting both the previous inhabitants of the area, now unrecognizable from living in plenty, and the new arrivals, more than ten thousand persons owe their happiness to Elzéard Bouffier.

When I consider that a single man, relying only on his own simple physical and moral resources, was able to transform a desert into this land of Canaan, I am convinced that despite everything, the human condition is truly admirable. But when I take into account the constancy, the greatness of soul, and the selfless dedication that was needed to bring about this transformation, I am filled with an immense respect for this old, uncultured peasant who knew how to bring about a work worthy of God.

Elzéard Bouffier died peacefully in 1947 at the hospice in Banon.



The best possible friends, mentors and inspiration that one can have. Jan Cross and Robin Handy with Irina Mappin on completion of her executive training as Executive Director of Camelot Castle and all its associated groups and companies



TED AND FRIEND OF CAMELOT "DON".....Simply one of the nicest and kindest people that you could ever hope to meet!

DO YOU KNOW A GOOD OR KIND PERSON?

LET'S FOCUS ON THE REALY GOOD PEOPLE IN LIFE!
DOESN'T ONE GOOD TURN DESERVE ANOTHER?

It has long been the focus of most mainstream media to focus our attention on the negative side of life and the bad guys.

We don't need to give you examples of this...**YOU** read the newspapers and **YOU** watch the news.

At this newspaper and media group however we don't do that. We are interested in and want to focus on the good guys.

So to celebrate our recent expansion and by way of a thank you to our loyal readers and advertisers we are inviting all our readers and friends to join in a **NEW** competition.

Take a look around your life and you will see that the majority of people are great people and are indeed "good guys". Very often such people go on and on being good guys for years helping and doing good works, unacknowledged and un-rewarded. Well this month at **Camelot Castle** and at our Newspaper group we want to reward them.

You may even know someone in your life who is particularly helpful and kind.

If you do, please write to us and tell us a little bit about the person and why they are so great, a bit of background on what you have seen them do and we will send them a special prize just for them. Each and every one of them that you write to us about will receive a prize. Each one will also get a beautiful commendation from **Camelot Castle** and this Newspaper Group to acknowledge their good works.

The top five stories and good guys will get a super runner's up prize and there is a fabulous star prize that

will be sent to the person whose story is most inspiring. We may (with their permission) feature some of them and their stories in this newspaper in the future to inspire and set a great example to others.

All we need in your letter is your description as to why they qualify and their name, address, e-mail address and telephone number.

By the way, we have found that by reading positive news and by focusing on helping good people one's health and sanity improves. It is a great way to stop feeling depressed.

As a suggestion: Try not reading the negative news for a couple of weeks or watching negative stuff on TV and see how you do. Let us know.

Do pass this competition idea on to others. As I am sure that you will agree, it's about time that the good people of this world got better noticed and were commended a little bit more often.

Also you should know that this competition is an international competition so if you know of anyone overseas that should win a prize then please do let us know and please do forward this invitation to join in to all your friends overseas.

Think about it...Doesn't one good turn deserve another?

Write to us directly at johnmappin@camelotcastle.com

Or at **Camelot Castle, Tintagel, Cornwall, PL 34 ODQ**

www.camelotcastle.com
www.londonlocals.co.uk

PLEASE HELP US OUT WITH THIS CREATIVE PROJECT: IRINA'S RESTAURANT

Friend of Camelot and Lead Singer of The Jive Aces and International Jazz Superstar Iain Clarkson with Ted Stourton



Hi it's Ted here:

I am working on a new artistic project and a new series of creations this week that I would really and sincerely appreciate your help with.

FOR THE NEXT TWO WEEKS TRY THIS:

TRY NOT READING OR EXPOSING YOURSELF AND OTHERS TO ANY NEGATIVE MEDIA OR NEWSPAPERS AND DON'T WATCH ANY NEGATIVE NEWS AT ALL.

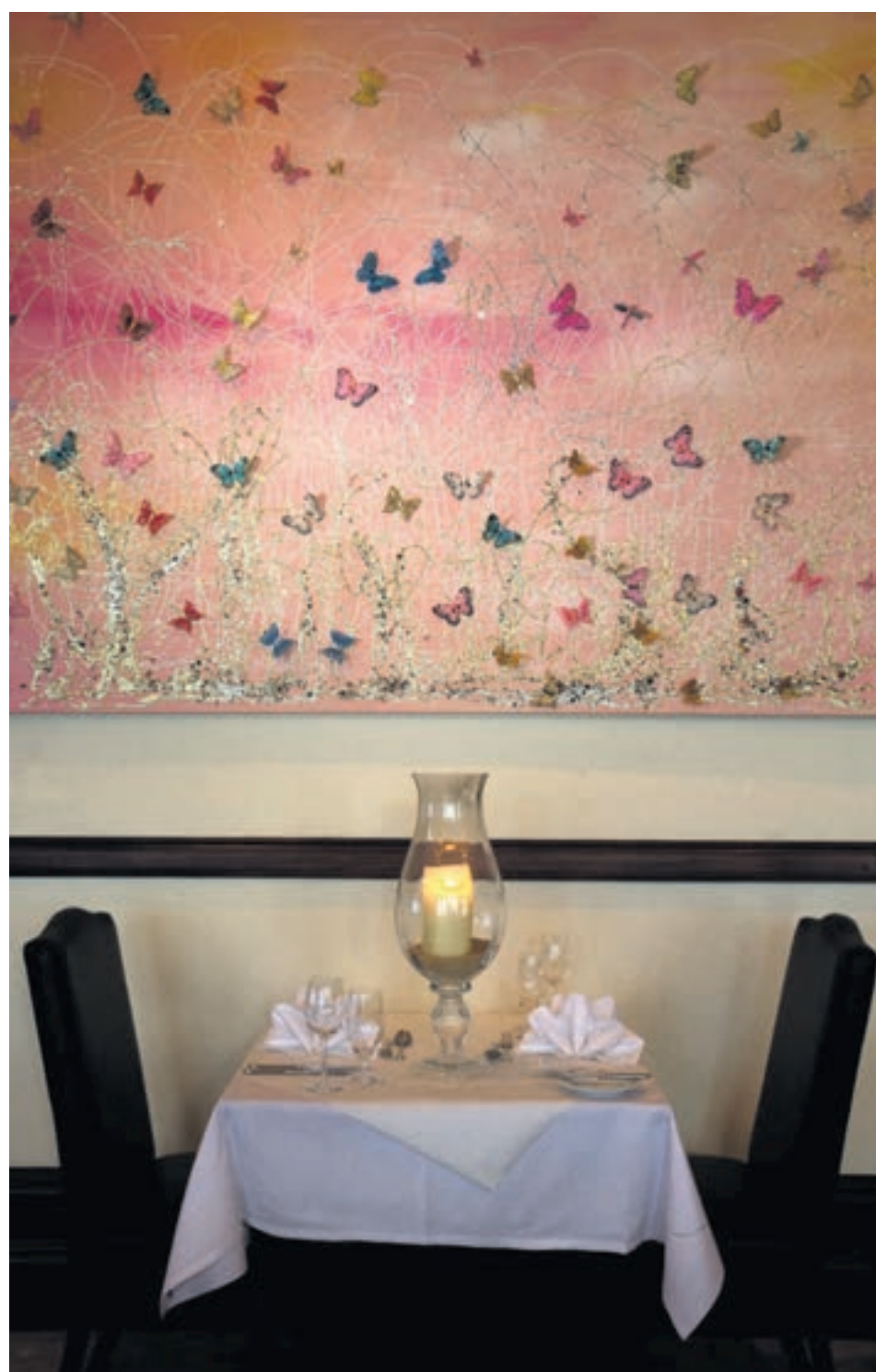
You may be most interested in exactly

how and why this changes your luck in life for the better! It is quite fascinating.

If you have or experience wins or success with this do write to me and let me know what happens and if you like I will let you know about some other great actions that you can take immediately to improve your luck.

Anyway let me know how it goes and we hope to see you soon at Camelot Castle. It's quite gloriously stunning here at this time of the year.

All my love
Ted Stourton



The **Camelot Castle Hotel** at Tintagel has been transformed and the moment you enter this magnificent building you can feel Camelot's influence. The Hotel itself is a stunning building in its own right, but the transformation within lies at the heart of this unique location. John and Irina Mappin together with Ted Stourton, have pulled out all the stops to provide guests with an experience that you will definitely remember.

When we chose to dine at Irina's Restaurant, it was a still and balmy, early June evening. The sky was ablaze with a fiery sun that was slowly setting over the Ocean, a plus, as the dining room itself is a magnificent space with stunning views of King Arthur's Castle and the North Cornwall coast from every window.

On entering the dining room, my companion and I were greeted and

seated by attentive and courteous staff who were always on hand but not obtrusive. The high ceilings, chandeliers, comfortable chairs and a European flavour to the decor, make the space elegant but homely.

The food was very well presented and very good value for money, in fact the prices, which start from £21.95, do not reflect the sumptuousness of the food or the surroundings. I can highly recommend the Swordfish, cooked to perfection and very filling. The head chef hails from international hotels of Dubai. He and his 5 star team of chefs bring a Mediterranean feel and flavour to familiar food that is both fresh and exciting.

My prediction is that Irina's Restaurant at Camelot Castle may soon be the number 1 destination for food lovers.

WHY DO ARTISTS STAY FOR FREE AT CAMELOT CASTLE?



IN THE LAST THREE YEARS **Camelot Castle** in Cornwall has become one of the most sought after holiday destinations in Britain. Located where **Lord Alfred Tennyson** wrote “*Idylls of the King*”, where Elgar composed his second symphony and **Turner** painted, **Camelot Castle** looks out over the majestic Tintagel island and the Atlantic. It commands a view that has been known to inspire heathens to prayer.

The hotel has always been a favourite of artists and the guest book reads like a who’s who of the creative minds of the last century.

Theories as to why this is the case and why artists have felt compelled to visit this location are as diverse and interesting as the mythology that surrounds the Castle itself. What is not in doubt is the extraordinary benefit and inspiration that artists have experienced as a result of arriving there.

Today any artist who feels that their creativity or inspiration would benefit from staying at **Camelot Castle** is eligible to apply for their Artist in Residence Program. Indeed, in the last fourteen months **Camelot Castle** has activated and helped over three hundred and fifty artists from around the world who have benefited from this program.

The program, run at the discretion of the owners of Camelot, **John** and **Irina Mappin** and **Ted Stourton**, is one of the most exciting, fresh and innovative ideas to influence the creative community for

many years.

“The whole purpose of the artist in residence program is to validate and help artists in any way possible. Creating a space for artists that is free from any evaluation or invalidation has been the first step. Artists, which we define as anyone interested in creating a high quality of communication in any media or form are immensely valuable to the culture and should be looked after and helped at every opportunity.”

“Art and creativity has in the past become exclusive and a pursuit of privilege. It is interesting that the root of “exclusive” is to exclude. Actually art can be completely inclusive and available to all people. Art is food for the spirit of all people.” For that reason instead of turning **Camelot Castle** into an exclusive hotel for the rich, **Mappins** and **Stourton** have

ensured that prices stay extremely competitive and it is possible to stay at Camelot for £39 pounds per night which is no more expensive than a local bed and breakfast.

“There is also a technical reason that it is vital to help art and artists in the society to flourish: The wavelength of aesthetics and beauty happens to be

that wavelength that most closely approximates the human spirit in native state. Many people have experienced what happens to them when they encounter beauty, be it in a visual, musical or purely conceptual form. Aesthetics have the ability to raise and help the spirit and in fact act as a dis-integrator wave causing less desirable elements in life to vanish. There is a direct symbiotic relationship between the artists in the society and the society itself. Our very survival is in fact directly linked to the amount of beauty being

produced at any one time across our world.”

“Our artists are those beings that have the extraordinary responsibility of ensuring that beauty continues to be created across the world. Actually it is a tremendous responsibility and is not always easy in a world that appears at times to negate the efforts of the artist or

their products.”

“Our artists are the true architects of the future.”

“To be an artist in the current environment takes an extraordinary amount of courage and integrity. We have found that when artists come to Camelot as “Artists in Residence” they

get a boost of inspiration and connect up to a source of help and encouragement that is not always present in their lives.”

“Some of the most enjoyable successes that we have had is with kids from the inner city schools who come here and experience Camelot and the extraordinary natural beauty here for the first time. You can see a light go on inside of them and you just know that nothing will or can ever extinguish it.” “It is very easy to take the creativity of artists for granted. Our own view is that any effort in the direction of helping artists is repaid one thousand times over so we continue to help and welcome artists to stay as part of the Artists in Residence Program as often as we can.”

“Camelot is the first in a chain of Hotels that we have planned in Mythological locations around the world. Each of those hotels will welcome artists in the same way and will continue the tradition of helping artists that has successfully begun at Camelot.”

Who qualifies as an artist for the program? On this **John**, **Irina** and **Ted** agree: “As soon as someone says they are an artist, why, then they are one. The decision to create is probably one of the most powerful decisions that a being ever makes and by validating that decision and giving it a window of space to be nurtured it is extraordinary what can occur.”

www.camelotcastle.co.uk

INSPIRATION AND FRIENDS OF Camelot Castle



A Garden Path at Groombridge.



The inspirational Wellingtonian pine trees at Groombridge



Friends of Camelot Andrew de Candole and Hollywood Actress and Miss Holland Hilda Van Der Meulen



Friend of Camelot Carlos Acosta with Ted Stourton

INSPIRATION AND FRIENDS OF

Camelot Castle



Charles Prince of Wales arriving in Tintagel....



John Mappin welcomes the Emir of Qatar's fleet to Camelot Castle

INSPIRATION AND FRIENDS OF Camelot Castle



Friend of Camelot Italy's favorite ingénue actress Duchess Risaliti De Pazzi with Irina Mappin



Friend of Camelot the Colombian comedian and international superstar "Andres Lopez" with Irina Mappin and Venera Kudrenok



At a private Hollywood Screening of Factory Girl Hollywood Superstar Sienna Miller



International Art connoisseurs Kim Ortiz and Michael Los with Paris relaxing at Camelot.



Friends and Inspiration of Camelot Critically Acclaimed as the Greatest Male Star in International Ballet during past decade Cuban Superstar Mr. Carlos Acosta and Mrs. Acosta with Ted Stourton



Greek Superstar Pop Diva Anna Vissi with John Mappin



Eco warrior and writer Birgit Cunningham and Hollywood producer Julia Verdin.



Friends and Inspiration of the Camelot project Craig Jensen, CEO of Diskeeper Corporation with Alexander Kudrenok



Ashley Hamilton - US Rock Star (Son of Hollywood actor George Hamilton) meeting up with old friends at Camelot Castle on New Year's Eve.



Making aliances and friends in Germany

INSPIRATION AND FRIENDS OF Camelot Castle



Map goes Rap, Camelot gets some bling and an Urban makeover.



Friend and Inspiration of the Camelot Project Britain's greatest living Historian Andrew Roberts with John Mappin



Hollywood Star George Hamilton with John Mappin



At the "Gateway of Eternity" at Camelot Castle, Tintagel, Icon of the Future David Duggan.



Hollywood actor Jeff Fahey and Irina Mappin



Inspiration of Camelot Hollywood's premiere film composer Mr Mark Isham with John Mappin.



Hollywood friends and inspiration for Camelot Bodhi and Jenna Elfman with John and Irina Mappin



Friend and inspiration of Camelot, Zack Starkey, British music icon, drummer for "The Who" and "Oasis", son of Beatles drummer Ringo Star, shares a joke with Ted Stourton, Sharna and Irina at Camelot Castle.



Pop sensation Enrique Iglesias performs privately for friends.



Wonderfully inspirational Tom Cruise, Katie Holmes and Suri



New Year's Eve guests at Camelot Castle, Nicole Appleton and Liam Gallagher



Irina Mappin



Johnney Eliachoff, the inspiring fashion guru Trinny Woodhall and Irina Mappin celebrate life.



Russian Superstar Philip Kirkorov and the Celebrities' Celebrity Ciro Orsini with John and Irina Mappin and Svetlana



The Conductors' Conductor, Director of the Sydney Opera house and Polzeath surf champion Richard Hickox with his wife Pamela Helen Stephen who will play the lead role in Carmen in Melbourne this season, visiting the LIGHT BOX with family at Camelot Castle.

INSPIRATION AND FRIENDS OF Camelot Castle



Brandy, Ceila Wise, and Irina Mappin



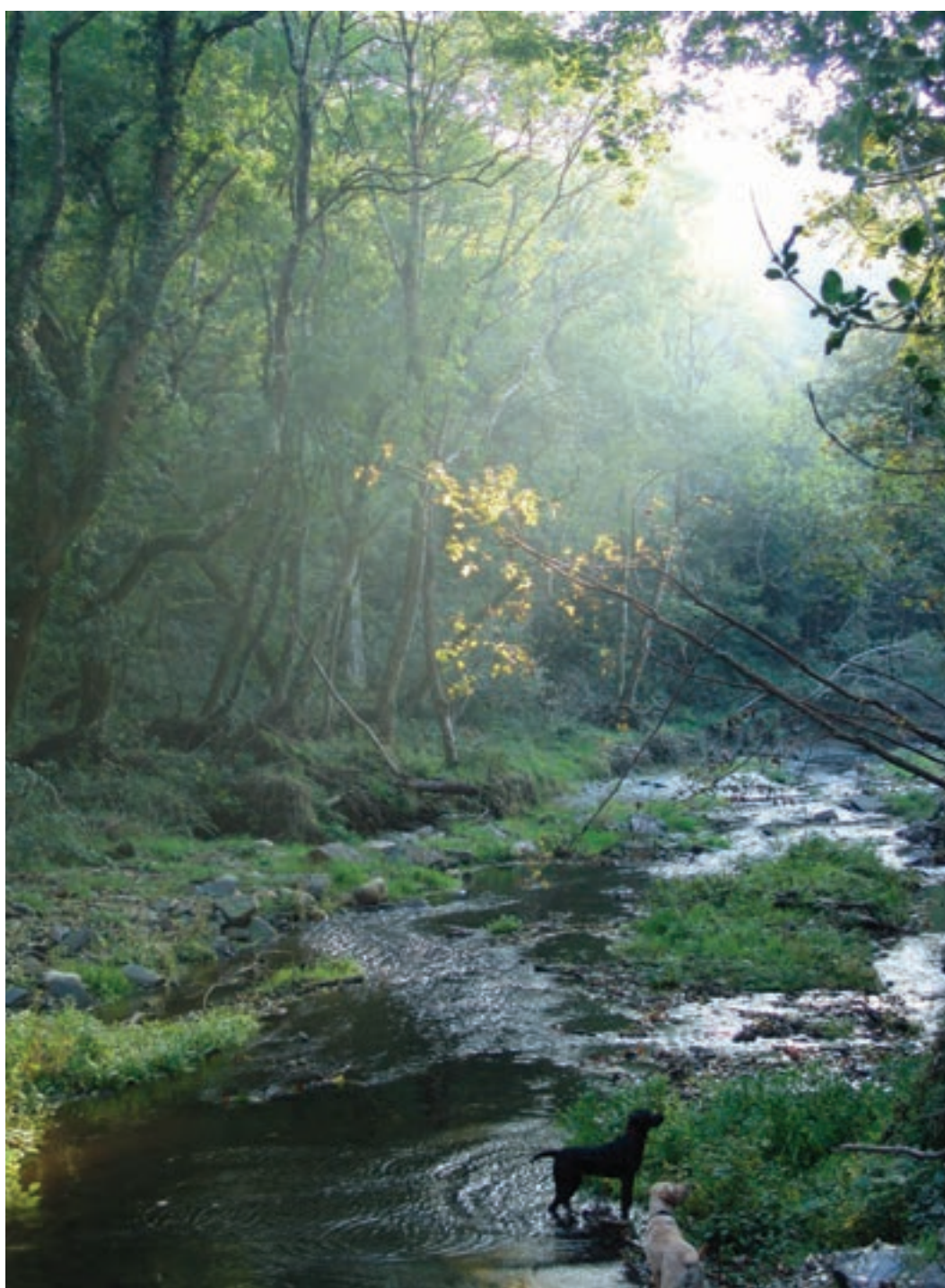
Irina Mappin and Ted Stourton with inspiration Broadway Star and Jazz Singer Stacy Francis.



Irina Mappin with Russian Actor Levan Uchaneishvili



Even Dogs deserve a Holiday



Paris and Graff in Fairy Woodlands at Camelot Castle



Arguably the four most influential ladies in the International Media and Entertainment in future decades. Russia, Austria, Greece and USA.
Irina Mappin, Baroness Katerina von Gechmen-Valdek, Sophia Milos and Lisa Winokur.



Hollywood Superstar Jenna Elfman on Titagel Island at Camelot



The three Mappin Ladies, Marie Mappin, Carol Mappin and Irina Mappin

INSPIRATION AND FRIENDS OF Camelot Castle



John and Irina Mappin with Nephew Maximillian Mappin



Hollywood Superstar Jenna Elfman makes new friends at Camelot Castle



The King of Cornwall's film Business "Doc Martin" and "Saving Grace" producer Mark Crowdy with Ted Stourton and Sheikh Andrew de Candole of Dubai.



Hollywood "super" screenwriter and scriptdoctor Astrid Neil staying as an Artist in Residence at Camelot Castle.



Hollywood actress - "Meet Joe Black" star Claire Forlani with John Mappin.



Friend of Camelot "Archbishop" de Candole with Mr T.



Making aliances and friends in Germany



Friend and inspiration of Camelot Castle Russian Superstar Philip Kirkorov sings privately for friends



Hanging with Hollywood Rap Stars on New Year's Eve, Irina Mappin with Friend of Camelot and Spiritual Brother of John Mappin LA Urban Rap Star WON-G

INSPIRATION AND FRIENDS OF Camelot Castle



Irina Mappin with niece Lilly.



Friend of Camelot and inspirational fashion icon Benjamin



British Actress Sophie Oppenheimer and Hollywood producer Julia Verdin



Inspiration for Camelot Castle John Lennon



Hollywood Producer, Director of the Last Samurai, Marshall Herskovitz with John Mappin



Getting to know Frieda



John Mappin with Jeffrey Jones



Experience Christmas at Camelot Castle...



THE FUTURE - WILL THIS BE THE CAMELOT OFFSHORE CREATIVITY ENHANCEMENT AND INSPIRATION BASE OF THE FUTURE?

INSPIRATION AND FRIENDS OF Camelot Castle



Friends of Camelot British Actor Graham Rees and Avril Davis with Ted.



John and Irina Mappin on the Red Carpet in London's West End



Friends of Camelot Castle International Celebrity Confidant Entrepreneur Ciro Orsini with Greek Superstar Anna Vissi with John Mappin and Friends



Friend of Camelot Leah Bracknell British TV and Film Actress (Emerdale Farm) with Ted Stourton



Bollywood Star and Friend of Camelot Helena Begum with Ted Stourton



Irina and John Mappin and Ted Stourton on the Red Carpet Leicester Square London.



Friend of Camelot British Actor John Ryes Davies with Ted Stourton

OUR NEWSPAPER GROUP IS REPORTED BY MEDIA WEEK:

FOR & AGAINST

Bad news is good news, as they say, but is the tide turning? Could good news be of more benefit to advertisers appearing in a newspaper?

Can good news improve sales?



FOR JOHN MAPPIN

The past four months has been something of a breakthrough period at Independent Local Newspapers. Late last year this newspaper group isolated, discovered and named the primary lie that has been perpetuated by the modern news and media industry for more than 200 years. The Lie probably originated way back in ancient history with the scribes and it was almost certainly put to use before that.

This Lie has become so pervasive and accepted by modern society, and is so much a part of our lives that even the most intelligent and wise men of our time have come to rely on it as a truth. The Lie has even become one of the most popular "everybody knows" sayings in media circles. Accepted as biblical truth. Undeniably correct.

Editors have built their reputations on it and tabloid hacks and respected journalists from the oak panelled boardrooms of the most conservative and respected broadsheets have come to accept it – even rely on it – as a stable reference point.

The Lie, like an ingrown toenail, has become an increasing pain to its host and, while initially that pain has not even appeared to slow the host from the host's viewpoint, the host has indeed been disabled by The Lie. It is fair to say that the host has failed to notice the limp. The limp has slowed to a shuffle and it has become clear that if The Lie had not been exposed then the host would be confined to a wheelchair for the rest of its days.

The burden was indeed vast and the consequences were enormous. However, it sometimes takes a child to point out the simple things in life.

That The Lie was observed and communicated with unprecedented clarity in the pages of a simple local London newspaper and has

since ricocheted around the world is perhaps interesting to some. It may indeed be one of the great miracles of life and of our times. But, in reality, The Lie could have been named as such in any publication. Indeed we have discovered that there are many who are aware of The Lie as a lie.

The Lie is simply stated as "bad news sells". However, The Lie can be instantly corrected by the simple truth that "good news sells". Will someone then please introduce us to the person who really wants to buy bad news in the morning and read it in their newspaper? Will someone please also show us to the advertiser who thinks that bad news will sell a good product? Who out there really believes that if the world is about to end the first thing consumers will want to do is, say, rush out and buy a new Apple Mac?

For hundreds of years the media has operated from the viewpoint that bad news sells. But it is simply not true. Good news sells and positive news in newspapers makes most advertisers more money than bad news ever has or ever will.

It is no secret that advertisers are looking for the greatest possible return on their investments. Who wouldn't be? They are looking to

sell their product or service and they hope that when they advertise in a publication that the reader will respond favourably to the product or service advertised. But the mood of the reader at the point of contact has everything to do with the decision of the reader to buy the product or service.

Naturally there are a few commercial interests that think they win when the news is depressing. Companies that sell anti-depressants might be one such example of that. Such businesses, or those who run them, think that their survival is assisted by the ratio of threat perceived by man. But when all the available facts are scrutinised, this too proves to be another big lie.

Any perceived short-term advantage by such people racks up such long-term consequences for them personally, that they would almost certainly shudder with terror when confronting them. The greatest secret in this universe is to love in spite of all possible invitations to hate.

At Independent Locals we are fully aware that good news sells and we know for certain that The Lie that bad news sells is on its way out for good. There will always be some solid old die-hard hacks, editors and media barons who cling to the old melodies for a while. But the truth has a most interesting effect on a lie.

To exist a lie must, by its nature, be an alteration of time, place, form or event. Therefore a lie must always occur later on the time line than a truth. Supply the truth and the lie, which will inevitably come later on the time line, blows or vanishes.

But once The Lie has been so exposed, it can never again be quite as solid or harmful to mankind as it has in the past.

John Mappin is chairman of the Independent Local Newspaper Group

"Will someone please introduce us to the person who really wants to buy bad news in the morning?"

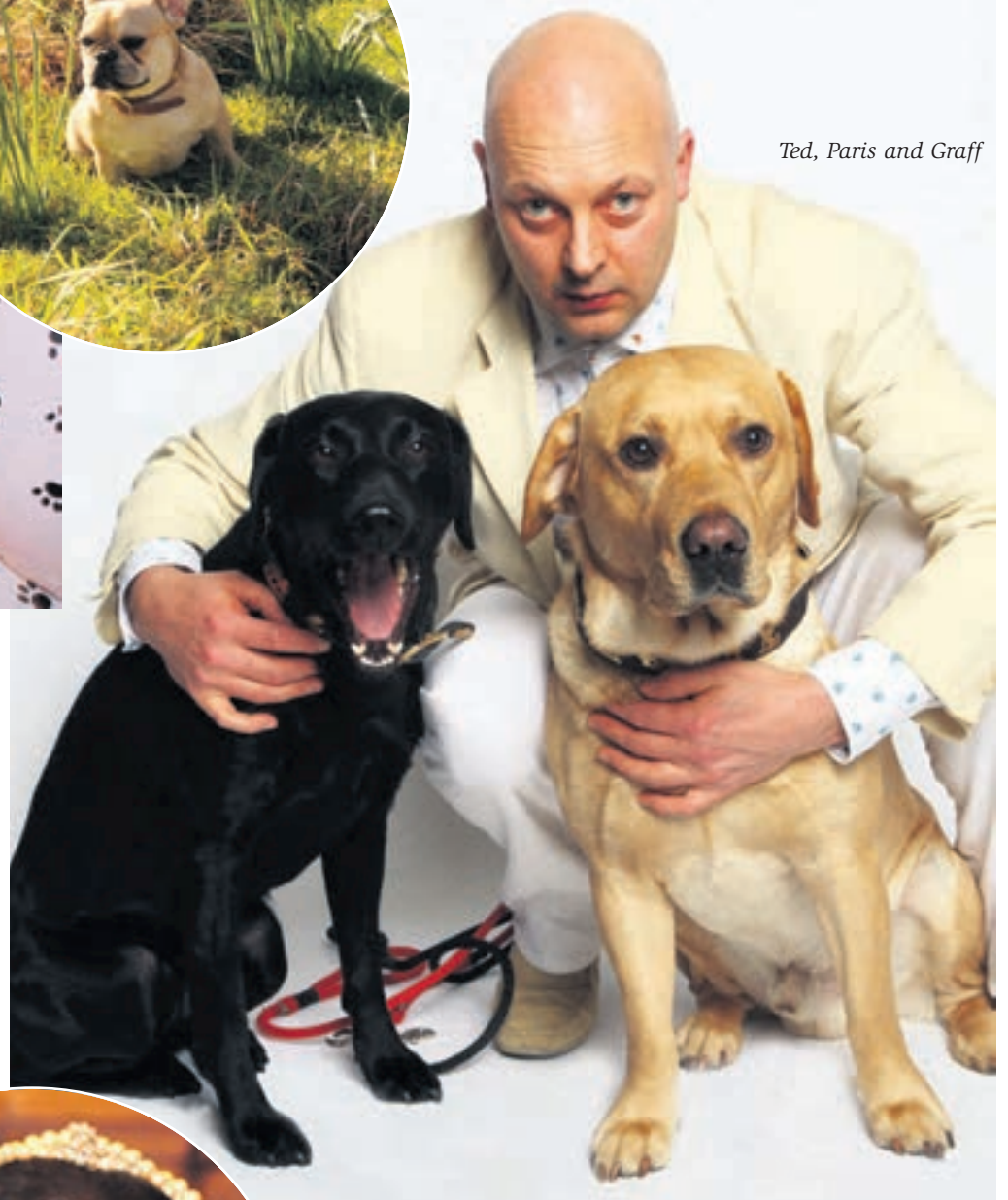
Doggies Corner



Irina with two pups at the Dog Ball



Naughty Lady Coco



Ted, Paris and Graff



Paris and Graff



Irina, Paris, Coco and Graff



Irina and Hamlet

SPOT THE COCO COMPETITION

The cliffs of Camelot Castle and Tintagel provide ample hiding space for a naughty doggie.

Can you spot our Coco...There is a swell prize for anyone who can find her in this photo... answer to enquiries@camelotcastle.com



Bring your Doggies to Camelot and we will show them our woods...



Irina with Coco



HAVE YOU SEEN THE “LIGHT BOX”?

**EXPERIENCE A WHOLE NEW WAY
AND A WHOLE NEW WAVE OF BEAUTY**

*“In all of Cornwall the most beautiful thing that I have seen is the LIGHT BOX”
J.M. Zurich*

*“I cannot believe the sheer beauty and magic of the LIGHT BOX”
D.V. London*

*“If you go to Tintagel in Cornwall, England whatever you do don’t miss the LIGHT BOX.”
E.A. Paris.*

*The LIGHT BOX is something completely new and unexpected in the world of beauty.
What an Eye Opener! A wonderful new discovery and surprise.”
E.D New York.*

*“I never really knew what beauty was. After I have seen The LIGHT BOX, I understand beauty.”
Y.B. Monte Carlo*

**Please ask at reception of Camelot Castle or any of our staff to make an appointment
to see the LIGHT BOX.
www.camelotcastle.com**