



INTERNATIONAL TIMES
VOL.86 No.2, Full Moon, February
Published by
Itinerant Productions Ltd
25 Denmark Street, London WC2
☎ 01-240-6024

CONTENTS

Page

2/3 Broken Lenses

3/4 TRIDENT

4 An OBITUARY for Ron Hubbard
SEYCHELLES Murder

5 TURKEY—Oral's London Visit
S. AFRICA—Drug Scare in the Laager
ARGENTINA—No Justice for Mothers of
Disappeared

USA—Draft Registration Resistance
GERMANY—East and West goal a pest

6 INDIA—Sarda Sardova Dam
POLAND—Disidents still in jail
DEVELOPMENT—N.I.E.O. Revisited

7 HAITI—Women under the Duvalliers
NILE VALLEY—Frigmenting Nation States

8 MARSHALL ISLANDS—Greenpeace
back on the case
POLITICS—Who's peddling paranoia?

9 STONEHENGE—Latest
Vinyl Consumption
Beyond the Pleasure Dome
... Into the Leisure Zone

10 New Psychedelia
Quirk Strangeness and Charm
... Interview with Robyn Hitchcock

11 ?

12 I was a Punk Time Part
Art for Who's sake?
Horoscopes

13 Dora Russell The Remarkable
Budapest Best Seller
Video Card competition

14 Theatrical Madness
of Jan Fabre & Ray Cooney
Cold War Books
The Actor's Revenge

15 Camera Versus Cancer
Grit in the Soaps
Oppo

16 The Hidden 1890's
Herbs for Lent

17 Greens

18/19 Cartoons
Astrological Fireworks
City
Jerk of the Month



L. Bush-Hazard/ICD, Sub-Chief PC 185, 1943

WE LYGO? YOU LYGO?

THEY LYGO.

LYGO n. Self-regulating mechanism by which British establishment gives cover to itself, full identification of self-interest of est. member with interests of est'ment and resulting unsolicited actions (see para-conspiracy); use of official powers and influence to give cover to official mistakes (see meta-cock-up); all strategies developed over centuries by which est'ment avoids the need for crude conspiracy (as opposed to the mafiosa corruption of parvenu local government);
When a gentleman/lady does a lygo other gentleman/ladies will do lygos to cover him/her; wasn't that a clever lygo.

LYGO v. LYGO'ING To use the system of half-truths, selective truths, evasions, and explicit expectations of unspoken promise/denial of patronage to maintain est'ment interests; to use the phrase "while this newspaper does not suggest that he/she has been dishonest..." (see libel laws)

She lygoed her way out of that one. She'll have to lygo much better in the future; It doesn't take two to lygo.

Home News—Bradley Martin Junior
World News—Patrick Thorne
Lantern Lectures—Chris Brook
Arts Culture—Amanda Sebestyen
Design/Production—Graham, Graham,
Helen, Tod, Richard, Joan Curtis,
Andy, Alison.

Distribution—Martin Andrews
Admin—Incendiary

DAVID, KATHRINE KARAKOV, BELONA,
PAUL, TODD, JULIET, ZOE BISHOP.

TYPESETTING: GOOD IMPRESSIONS.
CHARACTER, LEVELER.

THANKS TO: FREDDIE, GHIZ, ANDREW
MOORE, ALL WHO HELPED.

PRINTED BY EAST ENG WPS/SET



now, you take a great chance of being thumped by someone, either by people opposed to the police, or by the police. It doesn't matter who it is really, it doesn't make much difference when you are on the ground getting your head kicked in, who is doing it."

■ On one side, blue behaviour is becoming increasingly violent, and officers do not want the public to see what is happening. Previously, however, photographers could find shelter from the police behind rioters' lines. They now often encounter hostility. Although the rioting public is becoming more violent, this does not account for their specific targeting of photographers for attack.

■ Police use of photographers has not helped. The police now use undercover and uniformed photographers extensively. At Glastonbury Festival last year Avon and Somerset drug squad, according to a reliable source within the force, sent out photographers to snap cannabis dealers on site. These photographs were then used to target people for searches off site and for drugs intelligence files. Inner-city police surveillance teams also use cameras, on All Saints Road, Notting Hill, London, for instance. Plain clothes police photographers have been particularly active at demonstrations outside the South African embassy.

BROKEN LENSES

WATCH THE BIRDIE

It's open season for press photographers. Whilst the blue people, with their customary penchant for paranoia, view us as militant lefties bent on snapping state forces in a bad light, on street or in field we are increasingly treated as agents of the state, to be chased away or robbed. Thus *Observer* photographer Ben Gibson was arrested, subsequently acquitted, for obstruction during last summer's police riot near

Stonehenge. He was simply photographing the berserk behaviour of police officers, and was grabbed shortly after *The Observer's* Nick Davies heard an Inspector shout "thin out lads, calm down, don't give the press a field day."

■ *Sunday Times* freelancer Jeremy Nicholl was hit by an RUC plastic bullet from ten yard range in Belfast last year, no stray shot. David Hodge was killed by a blow to the back of his head in Brixton last autumn. Jeremy Nicholl ruefully summed up the situation for press photographers: "If you go to any public order situation

Freelancer Andrew Moore noticed one photographer there taking rather strange crowd shots with little potential news value. He later saw this same photographer dressed in police riot regalia in Brixton with 'photographer' written on his helmet. A police video team was also present at Stonehenge last 1st June, to record their riot by the A 303. Footage has not been seen on general release although within days of the event most officers on duty around Stonehenge seemed to have viewed edited highlights.

■ There is another dimension to police photography for which the established media is responsible—police access to unpublished film shot by accredited news photographers. This practice, now commonplace, threatens photographers' lives and press neutrality, justifying a common feeling that Fleet Street and Scotland Yard have merged into one mega Ministry of Disinformation. At a recent NUJ meeting to discuss photographer safety, a local radio reporter who had interviewed youths involved in the riots last autumn about their attitudes to the press stated: "All of them seemed to think that working for *The Daily Express* was tantamount to working for the police anyway."

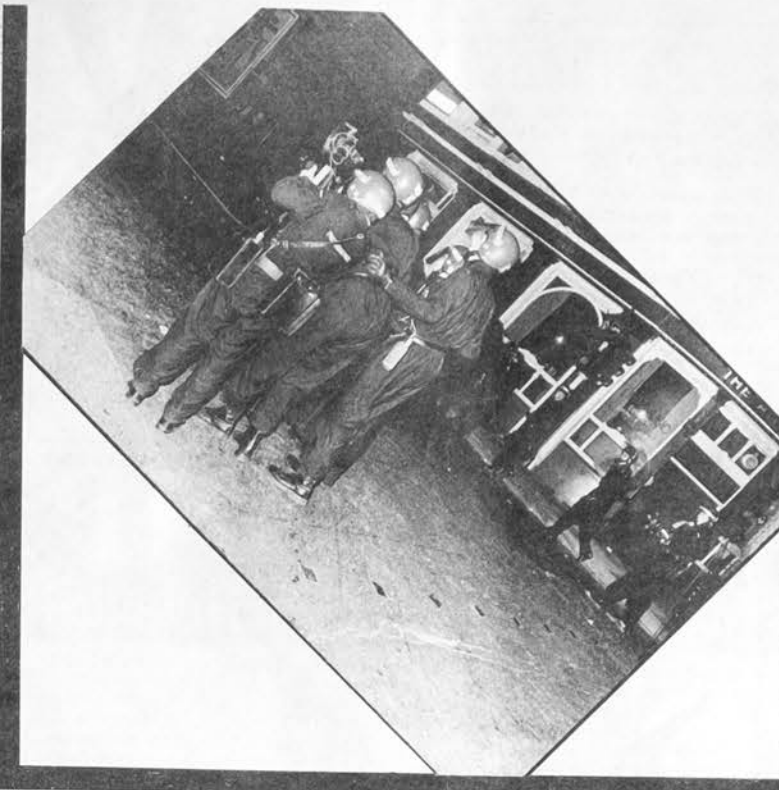
■ After last autumn's Brixton riots, Scotland Yard sent a circular letter to national newspaper picture editors, asking "whether you would please consider sending us copies of photographs taken during the disturbances in the hope that they will help identify persons responsible". Many newspapers complied. John Downing, *Daily Express* chief photographer, recalled a photo desk editor shouting across to him: "John, will you get your negs out on Brixton. The police want a few shots."

■ David Hoffman, an experienced freelancer, took three prints from Brixton around Fleet Street picture desks. The *Daily Mail* used two, cropped and kept one for their library.

Hoffman was recently telephoned by a PC Boyce who informed him that the *Mail* had supplied his number and prints. Hoffman had not given permission. The police asked him to make a statement for their case against a person photographed. Hoffman had already agreed to appear for the defence, and is incensed at the *Mail's* action. "They have no right at all to pass my unpublished material to the police", he commented, "It's the prosecution seeing defence evidence before they present their case."

■ The woman photographed, Julie Robinson, has now been acquitted of threatening behaviour thanks largely to Hoffman's evidence. *Daily Mail* picture editor, Harvey Mann, denies giving these pictures to the police but admits the *Mail* does give the police access to unpublished material. "Sometimes it's a lot easier, less hassle, to show them stuff." When asked about the ethics of this practice, he added "I'm an employee of this newspaper. I'm in charge of a department. I do what my paper says."

■ Meaningful political discussions flow smoothly on *The Sun* picture desk. When *British Journal of Photography* journalist Nigel Skelsey asked them whether they felt their actions in passing unpublished film to the police "were putting photo-



graphers at risk", their answer was like the *Sun's* contents: "Bollocks".

■ So far, of all Fleet Street titles, only *Observer* editor Donald Treford has publicly declared himself against handing over unpublished film to the police, apart from exceptional circumstances, "where life is shown to be at risk, for example". The NUJ's National Executive recently passed a motion stating that any member who supplied unpublished film to the police without a court order was "acting against the interests of the Union".

■ Even court orders may soon be unnecessary. *The Police And Criminal Evidence Act* came into force this month. It enables the police to obtain search warrants, under a loose variety of circumstances, to enter newspaper offices which refuse to hand over evidence. Search warrants are frequently granted 'on the nod'.

■ The photographers who're most threatened by this increasingly free flow, voluntary and enforced, between police and media, are usually freelancers. It is they who most often take the pictures during public order disturbances. Many Fleet Street staffers no longer wish to undertake such potentially dangerous work. Newspapers do not usually employ sufficient staffers to cover such large events, preferring rather a list of freelance contacts who can be called upon as 'stories' develop. And freelancers generally cultivate special 'street' contacts so as to be present when, for instance, a street protest march is planned or an eviction is imminent.

■ Ironically, freelancers are generally numbered amongst the more radical workers in Fleet Street. It is they, for instance, more than any other NUJ sector, who have refused to apply for Metropolitan Police press cards, which give better police access, afford more protection from a police kicking, than NUJ cards.

■ If freelancers stand any chance of staying in business, however, they must offer their work to a wide variety of national publications, many of whom will pass on film to the police.

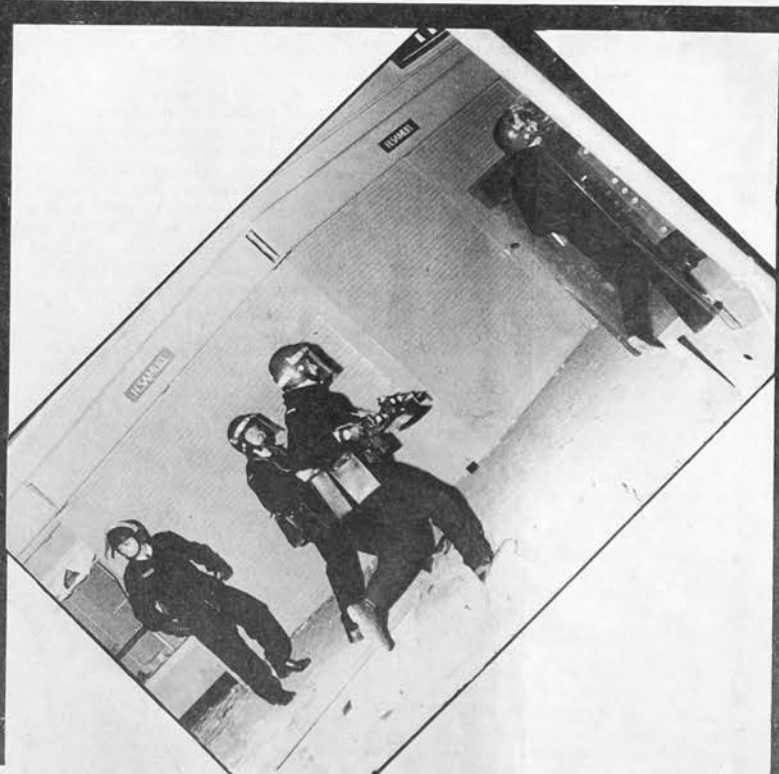
Publication in *City Limits* does not pay the rent. Whether freelancers and the NUJ possess sufficient collective will and bargaining power to influence such organs as the *Daily Mail* or the future less unionised papers of which Fleet Street tycoons dream remains to be seen. I am not optimistic.

■ So, next time you see a photographer taking pictures during a

demonstration or confrontation, ask him/her for their NUJ card or newspaper letter of accreditation. Find out for whom they are working, or, if freelance, what they intend doing with their pictures. (Don't throw stones at us, or hit us on the head.)

Tim Malyon

It will be writing to all major picture editors, asking them if, or under what circumstances, they would pass on unpublished film to the police. *Fleet Street* is in bad shape. We will keep you informed.



TRIDENT THATCHER FACES ANOTHER SCANDAL

The British government is going ahead with plans to develop the Trident missile system. Trident is the nuclear-powered and nuclear-armed submarine that will replace *Polaris* and provide Britain with a supposedly 'Independent Deterrent'. The Trident programme will consist of four submarines carrying a total of sixty-four nuclear missiles.

Each missile will carry up to fourteen different warheads which can all hit different targets. The individual warheads, many more times powerful than the bombs that were dropped on Hiroshima and Nagasaki, will be guided by US satellites (so much for independence). Refitting and servicing will also be done in the USA. The system will cost at least ten billion pounds.

To arm the warheads Britain will require a supply of Uranium Oxide, Plutonium, Tritium and heavily enriched Uranium. These materials will almost certainly be obtained by importing and processing Uranium Oxide from Namibia.

Namibia is the former German colony that has been occupied by South Africa since the end of the First World War. There are well over 100,000 South African troops in Namibia imposing Apartheid on the population through martial law. The Namibian people have been fighting a bloody war for independence for over 40 years.

The United Nations, not surprisingly, has declared this occupation illegal and has passed a decree ruling that Namibian natural resources should not be mined or exported until independence is won. British companies have openly flouted this decree and operate on a massive scale within Namibia. From 1976 to 1984 Rio Tinto Zinc (RTZ), the British mining multinational, exported approximately 10,000 tons of Uranium Oxide to Britain for use in the 'civil' nuclear programme. Signatories to the original Namibian Uranium contract were the British government (Labour), the UK Atomic Energy Authority (UKAEA) and RTZ.

RTZ were so concerned that protestors might disrupt their supply that they regularly shifted the Uranium in removal lorries from Newhaven to Morecambe, where it was kept in the back yard of a haulage company (Edmonsens who owned the lorries) until the UKAEA were ready to pick it up.

In Namibia, black miners employed at RTZ's Rossing Uranium mine live and work under constant exposure to high levels of radiation. Housing and