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Susan Viscuso
Information and Privacy Office
Central Intelligence Agency
Washington, D.C. 20505
FAX: 703-613-3007

Reference: F-2011-02179

September 28, 2011

Dear Ms. Viscuso:

Thank you for your letter dated 13 September 2011, in response to my request dated September 6, 2011, pursuant to the Freedom of Information Act, for **all documents related in whole or in part to direct or indirect contacts between the Central Intelligence Agency and the West German rock and roll band The Scorpions, between 1985 and 1992.**

In your response, you maintain that my request, insofar as you can discern, "has nothing to do with the primary mission" of CIA, which is "concerned with foreign intelligence." I apologize if my request was confusing. Let me explain what I am looking for in greater detail:

In the context of its foreign intelligence mission, the CIA has at various times in its history had contacts in the world of popular culture, both in an intelligence-gathering capacity, and in an effort to promote certain messages or ideas that would advance U.S. interests abroad. The agency's history of this kind of activity is well documented. I would direct you, for instance, to Who Paid the Piper: The CIA and the Cultural Cold War, by Frances Stonor Saunders (Granta Books, 2000), or The Mighty Worlitzer: How the CIA Played America, by Hugh Wilford (Harvard University Press, 2009), the latter of which is reviewed, favorably, on your agency's website. For evidence of the agency collaborating with pop culture producers in Hollywood, I might also direct you to the *Studies In Intelligence* article, "A Classic Case of Deception," by Antonio Mendez, which you will also find published on CIA's website.

I hope that in light of the references above, you will agree that a request about contacts between the CIA and a West German rock band that was performing behind the Iron Curtain during the Cold War is not, on its face, so obviously unrelated to the mission of the agency.

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As to the specifics of my inquiry about The Scorpions, I have been informed by a reliable source that a member or members of the band, or of their management team, were in contact with the Agency during the 1980s, and that CIA played a role in the success of a Scorpions song called "Winds of Change," which was widely credited with having galvanized the youth movement in Central and Eastern Europe during the period that culminated with the fall of the Berlin Wall. If this is true, it would represent a fascinating success story for the agency that has not yet been told. In light of the decades that have passed since the events in question, I would like to relate the story in *The New Yorker*.

If you could please run a search based on my original September 6 request, I would be grateful. I hope I have demonstrated the relevance of the request in this letter, and I would be obliged if you could let me know whether there are any responsive records, and if so, whether they can be released.

Many thanks, and if you have any questions, please feel free to give me a call at the number below.



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Patrick Radden Keefe
Contributor, *The New Yorker Magazine*



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