

## The Cia And The Culture Of Failure Us Intelligence From The End Of The Cold War To The Invasion Of Iraq Stanford Security Studies

A revelatory history of how postcolonial African Independence movements were systematically undermined by one nation above all: the US. In 1958 in Accra, Ghana, the Hands Off Africa conference brought together the leading figures of African independence in a public show of political strength and purpose. Led by the charismatic Kwame Nkrumah, who had just won Ghana's independence, his determined call for Pan-Africanism was heeded by young, idealistic leaders across the continent and by African Americans seeking civil rights at home. Yet, a moment that signified a new era of African freedom simultaneously marked a new era of foreign intervention and control. In *White Malice*, Susan Williams unearths the covert operations pursued by the CIA from Ghana to the Congo to the UN in an effort to frustrate and deny Africa's new generation of nationalist leaders. This dramatically upends the conventional belief that the African nations failed to establish effective, democratic states on their own accord. As the old European powers moved out, the US moved in. Drawing on original research, recently declassified documents, and told through an engaging narrative, Williams introduces readers to idealistic African leaders and to the secret agents, ambassadors, and even presidents who deliberately worked against them, forever altering the future of a continent.

Wilford provides the first comprehensive account of the clandestine relationship between the CIA and its front organizations. Using an unprecedented wealth of sources, he traces the rise and fall of America's Cold War front network from its origins in the 1940s to its Third World expansion during the 1950s and ultimate collapse in the 1960s.

During the Cold War, writers and artists were faced with a huge challenge. In the Soviet world, their freedom was often denied, while in the West freedom came at a cost. This book describes the CIA influence on cultural life during the Cold War.

"Jenkins's book raises serious ethical and legal questions about the relationship between the CIA and Hollywood and the extent to which we consume propaganda from one through the other. . . . Should the CIA be authorized to target American public opinion? If our artists don't confront [the question] more directly, and soon, the Agency will only continue to infiltrate our vulnerable film and television screens—and our minds." —Tom Hayden, *Los Angeles Review of Books* "The book makes a strong case that the CIA should not be in Hollywood at all, but that if it is, it cannot pick and choose which movies it wishes to support. Well written and researched, this study examines a subject that has not received enough scholarly or critical attention. Highly recommended." —Choice "A fascinating, highly readable, and original new work. . . . Incorporating effective, illustrative case studies, *The CIA in Hollywood* is definitely recommended to students of film, media relations, the CIA, and U.S. interagency relations." —H-Net Reviews

When news broke that the CIA had colluded with literary magazines to produce cultural propaganda throughout the Cold War, a debate began that has never been resolved. The story continues to unfold, with the reputations of some of America's best-loved literary figures—including Peter Matthiessen, George Plimpton, and Richard Wright—tarnished as their work for the intelligence agency has come to light. *Finks* is a tale of two CIAs, and how they blurred the line between propaganda and literature. One CIA created literary magazines that promoted American and European writers and cultural freedom, while the other toppled governments, using assassination and censorship as political tools. Defenders of the "cultural" CIA argue that it should have been lauded for boosting interest in the arts and freedom of thought, but the two CIAs had the same undercover goals, and shared many of the same methods: deception, subterfuge and intimidation. *Finks* demonstrates how the good-versus-bad CIA is a false divide, and that the cultural Cold Warriors again and again used anti-Communism as a lever to spy relentlessly on leftists, and indeed writers of all political inclinations, and thereby pushed U.S. democracy a little closer to the Soviet model of the surveillance state. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; line-height: 15.0px; font: 13.0px Helvetica; color: #323333; -webkit-text-stroke: #323333} p.p2 {margin: 0.0px 0.0px 0.0px 0.0px; line-height: 15.0px; font: 13.0px Helvetica; color: #323333; -webkit-text-stroke: #323333; min-height: 16.0px} span.s1 {font-kerning: none}

Drawing on newly declassified government files, this is the dramatic story of how a forbidden book in the Soviet Union became a secret CIA weapon in the ideological battle between East and West. In May 1956, an Italian publishing scout took a train to a village just outside Moscow to visit Russia's greatest living poet, Boris Pasternak. He left carrying the original manuscript of Pasternak's first and only novel, entrusted to him with these words: "This is *Doctor Zhivago*. May it make its way around the world." Pasternak believed his novel was unlikely ever to be published in the Soviet Union, where the authorities regarded it as an irredeemable assault on the 1917 Revolution. But he thought it stood a chance in the West and, indeed, beginning in Italy, *Doctor Zhivago* was widely published in translation throughout the world. From there the life of this extraordinary book entered the realm of the spy novel. The CIA, which recognized that the Cold War was above all an ideological battle, published a Russian-language edition of *Doctor Zhivago* and smuggled it into the Soviet Union. Copies were devoured in Moscow and Leningrad, sold on the black market, and passed surreptitiously from friend to friend. Pasternak's funeral in 1960 was attended by thousands of admirers who defied their government to bid him farewell. The example he set launched the great tradition of the writer-dissident in the Soviet Union. In *The Zhivago Affair*, Peter Finn and Petra Couvée bring us intimately close to this charming, passionate, and complex artist. First to obtain CIA files providing concrete proof of the agency's involvement, the authors give us a literary thriller that takes us back to a fascinating period of the Cold War—to a time when literature had the power to stir the world. (With 8 pages of black-and-white illustrations.)

An examination of the use of modernism in the twentieth-century battle for US hegemony, through the activities of the CIA-funded Congress for Cultural Freedom. *Parapolitics* confronts the contemporary fate of intellectual autonomy and

artistic freedom by revisiting the use of modernism in the twentieth-century battle for US hegemony. It builds on a major exhibition at Haus der Kulturen der Welt (2017–18) that took as its starting point the Congress for Cultural Freedom (CCF)—an organization covertly funded by the Central Intelligence Agency in order to steer the Left away from its remaining commitment to communism. Paying particular attention to CCF activities in the non-European world during a period of decolonization and the Civil Rights Movement, Parapolitics assembles archival documentation from five continents alongside a selection of historical artworks to explore the context in which artists negotiated the framing and meaning of their work. A rich reference book for future researchers and everybody interested in the legacy of modernism, the publication also presents more than thirty newly commissioned contributions by contemporary artists and scholars. During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In *The Cultural Cold War*, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called "the most comprehensive account yet of the [CIA's] activities between 1947 and 1967" by the *New York Times*, the book presents shocking evidence of the CIA's undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA's astonishing campaign to deploy the likes of Hannah Arendt, Isaiah Berlin, Leonard Bernstein, Robert Lowell, George Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now with a new preface by the author—is "a real contribution to popular understanding of the postwar period" (*The Wall Street Journal*), and its story of covert cultural efforts to win hearts and minds continues to be relevant today.

A brilliant, invigorating account of the great writers on both sides of the Iron Curtain who played the dangerous games of espionage, dissidence and subversion that changed the course of the Cold War. During the Cold War, literature was both sword and noose. Novels, essays and poems could win the hearts and minds of those caught between the competing creeds of capitalism and communism. They could also lead to exile, imprisonment or execution if they offended those in power. The clandestine intelligence services of the United States, Britain and the Soviet Union had secret agents and vast propaganda networks devoted to literary warfare. But the battles were personal, too: friends turning on each other, lovers cleaved by political fissures, artists undermined by inadvertent complicities. In *Cold Warriors*, Harvard University's Duncan White vividly chronicles how this ferocious intellectual struggle was waged on both sides of the Iron Curtain. The book has at its heart five major writers—George Orwell, Stephen Spender, Mary McCarthy, Graham Greene and Andrei Sinyavsky—but the full cast includes a dazzling array of giants, among them Aleksandr Solzhenitsyn, John le Carré, Richard Wright, Ernest Hemingway, Boris Pasternak, Gioconda Belli, Arthur Koestler, Vaclav Havel, Joan Didion, Isaac Babel, Howard Fast, Lillian Hellman, Mikhail Sholokhov—and scores more. Spanning decades and continents and spectacularly meshing gripping narrative with perceptive literary detective work, *Cold Warriors* is a welcome reminder that, at a moment when ignorance is celebrated and reading seen as increasingly irrelevant, writers and books can change the world. *Cold Warriors* includes 20-30 black-and-white photographs.

By intelligence officials, for intelligent people.

The bestselling author of *All the Shah's Men* and *The Brothers* tells the astonishing story of the man who oversaw the CIA's secret drug and mind-control experiments of the 1950s and '60s. The visionary chemist Sidney Gottlieb was the CIA's master magician and gentlehearted torturer—the agency's "poisoner in chief." As head of the MK-ULTRA mind control project, he directed brutal experiments at secret prisons on three continents. He made pills, powders, and potions that could kill or maim without a trace—including some intended for Fidel Castro and other foreign leaders. He paid prostitutes to lure clients to CIA-run bordellos, where they were secretly dosed with mind-altering drugs. His experiments spread LSD across the United States, making him a hidden godfather of the 1960s counterculture. For years he was the chief supplier of spy tools used by CIA officers around the world. Stephen Kinzer, author of groundbreaking books about U.S. clandestine operations, draws on new documentary research and original interviews to bring to life one of the most powerful unknown Americans of the twentieth century. Gottlieb's reckless experiments on "expendable" human subjects destroyed many lives, yet he considered himself deeply spiritual. He lived in a remote cabin without running water, meditated, and rose before dawn to milk his goats. During his twenty-two years at the CIA, Gottlieb worked in the deepest secrecy. Only since his death has it become possible to piece together his astonishing career at the intersection of extreme science and covert action. *Poisoner in Chief* reveals him as a clandestine conjurer on an epic scale.

*Constructing Cassandra* analyzes the intelligence failures at the CIA that resulted in four key strategic surprises experienced by the US: the Cuban Missile Crisis in 1962, the Iranian revolution of 1978, the collapse of the USSR in 1991, and the 9/11 terrorist attacks—surprises still play out today in U.S. policy. Although there has been no shortage of studies exploring how intelligence failures can happen, none of them have been able to provide a unified understanding of the phenomenon. To correct that omission, this book brings culture and identity to the foreground to present a unified model of strategic surprise; one that focuses on the internal make-up the CIA, and takes seriously those Cassandras who offered warnings, but were ignored. This systematic exploration of the sources of the CIA's intelligence failures points to ways to prevent future strategic surprises.

Provides a social history of how the CIA used the psychedelic drug LSD as a tool of espionage during the early 1950s and tested it on U.S. citizens before it spread into popular culture, in particular the counterculture as represented by Timothy Leary, Allen Ginsberg, Ken Kesey, and others who helped spawn political and social upheaval.

It is a rare season when the intelligence story in the news concerns intelligence analysis, not secret operations abroad. The United States is having such a season as it debates whether intelligence failed in the run-up to both September 11 and the second Iraq war, and so Rob Johnston's wonderful book is perfectly timed to provide the back-story to those

headlines. The CIA's Center for the Study of Intelligence is to be commended for having the good sense to find Johnston and the courage to support his work, even though his conclusions are not what many in the world of intelligence analysis would like to hear. He reaches those conclusions through the careful procedures of an anthropologist—conducting literally hundreds of interviews and observing and participating in dozens of work groups in intelligence analysis—and so they cannot easily be dismissed as mere opinion, still less as the bitter mutterings of those who have lost out in the bureaucratic wars. His findings constitute not just a strong indictment of the way American intelligence performs analysis, but also, and happily, a guide for how to do better. Johnston finds no baseline standard analytic method. Instead, the most common practice is to conduct limited brainstorming on the basis of previous analysis, thus producing a bias toward confirming earlier views. The validating of data is questionable—for instance, the Directorate of Operations (DO) "cleaning" of spy reports doesn't permit testing of their validity—reinforcing the tendency to look for data that confirms, not refutes, prevailing hypotheses. The process is risk averse, with considerable managerial conservatism. There is much more emphasis on avoiding error than on imagining surprises. The analytic process is driven by current intelligence, especially the CIA's crown jewel analytic product, the President's Daily Brief (PDB), which might be caricatured as "CNN plus secrets." Johnston doesn't put it quite that way, but the Intelligence Community does more reporting than in-depth analysis. None of the analytic agencies knows much about the analytic techniques of the others. In all, there tends to be much more emphasis on writing and communication skills than on analytic methods. Training is driven more by the druthers of individual analysts than by any strategic view of the agencies and what they need. Most training is on-the-job. Johnston identifies the needs for analysis of at least three different types of consumers—cops, spies, and soldiers. The needs of those consumers produce at least three distinct types of intelligence—investigative or operational, strategic, and tactical. The research suggests the need for serious study of analytic methods across all three, guided by professional methodologists. Analysts should have many more opportunities to do fieldwork abroad. They should also move much more often across the agency "stovepipes" they now inhabit. These movements would give them a richer sense for how other agencies do analysis. Together, the analytic agencies should aim to create "communities of practice," with mentoring, analytic practice groups, and various kinds of on-line resources, including forums on methods and problem solving. These communities would be linked to a central repository of lessons learned, based on after-action post-mortems and more formal reviews of strategic intelligence products. These reviews should derive lessons for individuals and for teams and should look at roots of errors and failures. Oral and written histories would serve as other sources of wherewithal for lessons. These communities could also begin to reshape organizations, by rethinking organizational designs, developing more formal socialization programs, testing group configurations for effectiveness, and doing the same for management and leadership practices. Center for the Study of Intelligence, Central Intelligence Agency.

In scenes eerily parallel to the culture of fear inspired by our current War on Terror, *A Need to Know* explores the clandestine history of a CIA family defined, and ultimately destroyed, by their oath to keep toxic secrets during the Cold War. When Bud Goodall's father mysteriously died, his inheritance consisted of three well-worn books: a Holy Bible, *The Great Gatsby*, and a diary. But they turned his life upside down. From the diary Goodall learned that his father had been a CIA operative during the height of the Cold War, and the Bible and *Gatsby* had been his codebooks. Many unexplained facets of Bud's childhood came into focus with this revelation. The high living in Rome and London. The blood-stained stiletto in his jewelry case. Bud, as a child, was always told he never had "a need to know." Or did he? Now, as an adult and a university professor, Goodall attempts to fill in the missing pieces of his Cold War childhood by uncovering a lifetime of family secrets. Who were his parents? What did his father do on those business trips when he was "working for the government?" What betrayal turned a heroic career of national service into a nightmare of alcoholism, depression, and premature death for both of his parents? Slowly, inexorably, Goodall unearths the chilling secrets of a CIA family in *A Need to Know*. 2006 Best Book Award, National Communication Association Ethnography Division

Foreign policy—including economic policy and national security policy—and the appropriate planning, decisionmaking, and execution of that policy depend upon foreign intelligence, which must be collected on a global scale, checked, compared, sifted, analyzed, and coordinated. The collection, analysis, and delivery of this body of information require

This study reveals the hidden story of the secret book distribution program to Eastern Europe financed by the CIA during the Cold War. At its height between 1957 and 1970, the book program was one of the least known but most effective methods of penetrating the Iron Curtain, reaching thousands of intellectuals and professionals in the Soviet Bloc. Reisch conducted thorough research on the key personalities involved in the book program, especially the two key figures: S. S. Walker, who initiated the idea of a "mailing project," and G. C. Minden, who developed it into one of the most effective political and psychological tools of the Cold War. The book includes excellent chapters on the vagaries of censorship and interception of books by communist authorities based on personal letters and accounts from recipients of Western material. It will stand as a testimony in honor of the handful of imaginative, determined, and hard-working individuals who helped to free half of Europe from mental bondage and planted many of the seeds that germinated when communism collapsed and the Soviet bloc disintegrated.

Examines why recent efforts to promote democracy around the world have been ineffective, calling for a rule of law, security, protection of individual rights, shared economic prosperity, and free civic organizations to promote the democratic cause.

From the world's most sophisticated intelligence gathering organization, here is the CIA's official country-by-country data on nations around the world. From Afghanistan to Zimbabwe, *The CIA World Factbook 2020-2021* offers complete and up-to-date information on the world's nations. This comprehensive guide is packed with data on the politics, populations, military expenditures, and economics of 2020 and looks ahead to 2021. For each country, *The CIA World Factbook 2020-2021* includes: Detailed maps with new geopolitical data Statistics on the population of each country, with details on literacy rates, HIV prevalence, and age structure New data on military expenditures and capabilities Information on each country's climate and natural hazards Details on prominent political parties and contact information for diplomatic consultation Facts on transportation and communication infrastructure Also included are appendixes with useful abbreviations, international environmental agreements, international organizations and groups, weight and measure conversions, and more. Originally intended for use by government officials, this is a must-have resource for students, travelers, journalists, and business people with a desire to know more about their world.

The first systematic history of public relations at the CIA; an exploration of the CIA's culture of secrecy from the mid-1970s through the present.

A country-by-country guide to the world. From Afghanistan to Zimbabwe, The CIA World Factbook 2017 offers complete and up-to-date information on the world's nations. This comprehensive guide is packed with data on the politics, populations, military expenditures, and economics of 2016. For each country, The CIA World Factbook 2017 includes: • Detailed maps with new geopolitical data • Statistics on the population of each country, with details on literacy rates, HIV prevalence, and age structure • New data on military expenditures and capabilities • Information on each country's climate and natural hazards • Details on prominent political parties and contact information for diplomatic consultation • Facts on transportation and communication infrastructure Also included are appendixes with useful abbreviations, international environmental agreements, international organizations and groups, weight and measure conversions, and more. Originally intended for use by government officials, this is a must-have resource for students, travelers, journalists, and businesspeople with a desire to know more about their world.

Asserts that the CIA turned the National Student Association into an intelligence asset during the Cold War, with students used—often wittingly and sometimes unwittingly—as undercover agents inside America and abroad.

A wildly entertaining and surprisingly educational dive into art history as you've never seen it before, from the host of the beloved ArtCurious podcast We're all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh's suicide, you may not be aware that there's pretty compelling evidence that the artist didn't die by his own hand but was accidentally killed—or even murdered. Or how about the fact that one of Andy Warhol's most enduring legacies involves Caroline Kennedy's moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world's great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

This book analyses a key episode in the cultural Cold War - the formation of the Congress for Cultural Freedom. Whilst the Congress was established to defend cultural values and freedom of expression in the Cold War Struggle, its close association with the CIA later undermined its claims to intellectual independence or non-political autonomy. By examining the formation of the Congress and its early years of existence in relation to broader issues of US-European relations, Giles Scott-Smith reveals a more complex interpretation of the story. The Politics of Apolitical Culture provides an in-depth picture of the various links between the political, economic and cultural realms which led to the Congress.

The CIA and the Culture of Failure follows the CIA through a series of crises from the Soviet collapse to the war in Iraq and explains the political pressures that helped lead to the greatest failures in U.S. intelligence history.

During the period of decolonisation in Africa, the CIA subsidised a number of African authors, editors and publishers as part of its anti-communist covert propaganda strategy. Managed by two front organisations, the Congress of Cultural Freedom and the Farfield Foundation, its Africa programme stretched across the continent, with hubs in Ibadan, Kampala, Nairobi, Cape Town and Johannesburg. This Element unravels the hidden networks and associations underpinning African literary publishing in the 1960s; it investigates the success of the CIA in disrupting and infiltrating African literary magazines and publishing firms, and determines the extent to which new circuits of cultural and literary power emerged. Based on new archival evidence relating to the Transcription Centre, The Classic and The New African, it includes case studies of Wole Soyinka, Nat Nakasa and Bessie Head, which assess how their literary careers were influenced by these transnational literary institutions, and their response to these interventions.

Examines the influence of McCarthyism and the CIA on anthropology in the cold war era.

This book questions the conventional wisdom about one of the most controversial episodes in the Cold War, and tells the story of the CIA's backing of the Congress for Cultural Freedom. For nearly two decades during the early Cold War, the CIA secretly sponsored some of the world's most feted writers, philosophers, and scientists as part of a campaign to prevent Communism from regaining a foothold in Western Europe and from spreading to Asia. By backing the Congress for Cultural Freedom, the CIA subsidized dozens of prominent magazines, global congresses, annual seminars, and artistic festivals. When this operation (QKOPERA) became public in 1967, it ignited one of the most damaging scandals in CIA history. Ever since then, many accounts have argued that the CIA manipulated a generation of intellectuals into lending their names to pro-American, anti-Communist ideas. Others have suggested a more nuanced picture of the relationship between the Congress and the CIA, with intellectuals sometimes resisting the CIA's bidding. Very few accounts, however, have examined the man who held the Congress together: Michael Josselson, the Congress's indispensable manager—and, secretly, a long time CIA agent. This book fills that gap. Using a wealth of archival research and interviews with many of the figures associated with the Congress, this book sheds new light on how the Congress came into existence and functioned, both as a magnet for prominent intellectuals and as a CIA operation. This book will be of much interest to students of the CIA, Cold War History, intelligence studies, US foreign policy and International Relations in general.

In this, the first full-length study of the Directorate of Science and Technology, Jeffrey T. Richelson walks us down the corridors of CIA headquarters in Langley, Virginia, and through the four decades of science, scientists, and managers that produced the CIA we have today. He tells a story of amazing technological innovation in service of intelligence gathering, of bitter bureaucratic infighting, and sometimes, as in the case of its "mind-control" adventure, of stunning moral failure. Based on original interviews and extensive archival research, The Wizards of Langley turns a piercing lamp on many of the agency's activities, many never before made public.

In Cold War Anthropology, David H. Price offers a provocative account of the profound influence that the American security state has had on the field of anthropology since the Second World War. Using a wealth of information unearthed in CIA, FBI, and military records, he maps out the intricate connections between academia and the intelligence community and the strategic use of anthropological research to further the goals of the American military complex. The rise of area studies programs, funded both openly and covertly by government agencies, encouraged anthropologists to produce work that had intellectual value within the field while also shaping global counterinsurgency and development programs that furthered America's Cold War objectives. Ultimately, the moral issues raised by these activities prompted the American Anthropological Association to establish its first ethics code. Price concludes by comparing Cold War-era anthropology to the anthropological expertise deployed by the military in the post-9/11 era.

As featured on The Joe Rogan Experience \_\_\_\_\_ A journalist's twenty-year obsession with the

Manson murders leads to shocking new conspiracy theories about the FBI's involvement in this fascinating re-evaluation of one of the most infamous cases in American history. Twenty years ago, reporting for a routine magazine piece about the infamous Manson murders, journalist Tom O'Neill didn't expect to find anything new. But the discovery of horrifying new evidence kick-started an obsession and his life's work. What had he unearthed and what did it mean: why was there surveillance by intelligence agents? Why did the police make these particular mistakes and why did Tom's greatest ally in this fight turn into his biggest foe? Chaos is an explosive read that will shock, grip and change our understanding of a case that has haunted the world for over fifty years. \_\_\_\_\_ 'Riveting ... Sensational revelations ... True crime fans will be enthralled.'

PUBLISHERS WEEKLY '[Full of] scandalous findings ... to me it seems only too plausible. O'Neill's intricately sinister 'secret history' often sounds incredible; that doesn't mean that it's not all true.' OBSERVER 'Tantalizing ... Founded on prodigious research ... O'Neill's 20-year investigation reads like a thriller.' LOS ANGELES TIMES

American Presidents make decisions on war unaware that the human source intelligence provided by the CIA is often false or nonexistent. From Harry Truman during the Korean War to George Bush during the War on Terror, modern Presidents have faced their darkest moments as a result of poor intelligence. The CIA has assured Congress and the President that intelligence programs in hostile areas of the world are thriving, when they simply do not exist. The CIA is a broken, Soviet-style bureaucracy with its own agenda: to consume federal funds, to expand within the United States, to feign activity, and to enrich current and former employees. After 9/11, billions of dollars directed by Congress to increase the number of officers working under deep cover on foreign streets have disappeared without the CIA fielding a single additional, productive officer overseas. The Human Factor makes the case for intelligence reform, showing the career of an accomplished deep cover CIA case officer who struggled not with finding human sources of secret information in rogue nations, but with the CIA's bloated, dysfunctional, even cancerous bureaucracy. After initial training in the US, Ishmael Jones spent his career in multiple, consecutive overseas assignments, as a deep cover officer without benefit of diplomatic immunity. In dingy hotel rooms, Jones met alone with weapons scientists, money launderers, and terrorists. He pushed intelligence missions forward while escaping purges within the Agency, active thwarting of operations by bureaucrats, and the ever-present threat of arrest by hostile foreign intelligence services. Jones became convinced that the CIA's failure to fulfill its purpose endangers Americans. Attempting reform from within proved absurd. Jones resigned from the CIA to make a public case for reform through the writing of this book. Effective American organizations feature clear missions, streamlined management, transparency, and accountability. The CIA has none of these. While it has always hired good people, it wastes and even perverts employees. The CIA is not doing its job and must be fixed. Until it is, our lives and the lives of our allies are in jeopardy.

INSTANT NEW YORK TIMES BESTSELLER "Fast and thrilling . . . Life Undercover reads as if a John le Carré character landed in Eat Pray Love." —The New York Times Amaryllis Fox's riveting memoir tells the story of her ten years in the most elite clandestine ops unit of the CIA, hunting the world's most dangerous terrorists in sixteen countries while marrying and giving birth to a daughter Amaryllis Fox was in her last year as an undergraduate at Oxford studying theology and international law when her writing mentor Daniel Pearl was captured and beheaded. Galvanized by this brutality, Fox applied to a master's program in conflict and terrorism at Georgetown's School of Foreign Service, where she created an algorithm that predicted, with uncanny certainty, the likelihood of a terrorist cell arising in any village around the world. At twenty-one, she was recruited by the CIA. Her first assignment was reading and analyzing hundreds of classified cables a day from foreign governments and synthesizing them into daily briefs for the president. Her next assignment was at the Iraq desk in the Counterterrorism center. At twenty-two, she was fast-tracked into advanced operations training, sent from Langley to "the Farm," where she lived for six months in a simulated world learning how to use a Glock, how to get out of flexicuffs while locked in the trunk of a car, how to withstand torture, and the best ways to commit suicide in case of captivity. At the end of this training she was deployed as a spy under non-official cover--the most difficult and coveted job in the field as an art dealer specializing in tribal and indigenous art and sent to infiltrate terrorist networks in remote areas of the Middle East and Asia. Life Undercover is exhilarating, intimate, fiercely intelligent--an impossible to put down record of an extraordinary life, and of Amaryllis Fox's astonishing courage and passion.

This book investigates representations of the Central Intelligence Agency (CIA) in Hollywood films, and the synergies between Hollywood product, U.S. military/defense interests and U.S. foreign policy. As probably the best known of the many different intelligence agencies of the US, the CIA is an exceptionally well known national and international icon or even "brand," one that exercises a powerful influence on the imagination of people throughout the world as well as on the creative minds of filmmakers. The book examines films sampled from five decades - the 1960s, 1970s, 1980s, 1990s and 2000s - and explores four main issues: the relative prominence of the CIA; the extent to which these films appeared to be overtly political; the degree to which they were favorable or unfavorable to the CIA; and their relative attitude to the "business" of intelligence. A final chapter considers the question: do these Hollywood texts appear to function ideologically to "normalize" the CIA? If so, might this suggest the further hypothesis that many CIA movies assist audiences with reconciling two sometimes fundamental opposites: often gruesome covert CIA activity for questionable goals and at enormous expense, on the one hand, and the values and procedures of democratic society, on the other. This interdisciplinary book will be of much interest to students of the CIA/Intelligence Studies, media and film studies, US politics and IR/Security Studies in general.

The reality for a woman agent working in the secret world of intelligence often leads to extraordinary obstacles and sacrifices. Melissa Boyle Mahle, a sixteen-year covert operative for the CIA in the Middle East, was the Agency's top-ranked female Arabist before she left in 2002. In Denial and Deception, Mahle not only describes the Agency's successes and failures, but details her life as a woman in one of the last professions that remain almost exclusively male-directed and dominated. The author has a unique vantage point from which to view the political and operational culture of the CIA in the post-Cold War climate, and reveals how it failed to anticipate the 9/11 attacks. From Ronald Reagan to George W. Bush, she provides a vivid narrative of how the agency became a rudderless organization, lost in the post-

Cold War world. Afraid to take risks that might offend Congress and European allies after overstepping its legal bounds in the Iran-Contra era, gutted of the clandestine operators who knew how to run secret wars, demoralized by criticism and poor performance, the CIA simply became unable and unwilling "to get down and dirty to do the hard part to fight a real war on terrorism."

"Enthralling. . . . Lying and stealing and invading, it should be said, make for captivating reading, especially in the hands of a storyteller as skilled as Anderson." —The New York Times Book Review A NEW YORK TIMES NOTABLE BOOK OF THE YEAR At the end of World War II, the United States was considered the victor over tyranny and a champion of freedom. But it was clear—to some—that the Soviet Union was already seeking to expand and foment revolution around the world, and the American government's strategy in response relied on the secret efforts of a newly formed CIA. Chronicling the fascinating lives of the agents who sought to uphold American ideals abroad, Scott Anderson follows the exploits of four spies: Michael Burke, who organized parachute commandos from an Italian villa; Frank Wisner, an ingenious spymaster who directed actions around the world; Peter Sichel, a German Jew who outwitted the ruthless KGB in Berlin; and Edward Lansdale, a mastermind of psychological warfare in the Far East. But despite their lofty ambitions, time and again their efforts went awry, thwarted by a combination of ham-fisted politicking and ideological rigidity at the highest levels of the government. Told with narrative brio, deep research, and a skeptical eye, *The Quiet Americans* is the gripping story of how the United States, at the very pinnacle of its power, managed to permanently damage its moral standing in the world.

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