

Defense Research

The CIA Connection at UCSD

by Bob Dorn

This article first appeared in the San Diego Evening Tribune Nov. 27, 1975.

There is a CIA connection at UCSD.

And millions of defense dollars have funded research on the campus — more than \$90 million in the last 10 years has come from the Department of Defense alone.

During that time, some of the research has been classified, despite faculty reports and official comments to the contrary, and classified research into underwater acoustics continues today at the Marine Physical Laboratory operated by Scripps Institution of Oceanography.

The Central Intelligence Agency contract is with three economists from UCSD and one from Northwestern University who have a consulting firm in Del Mar called the Institute for Policy Analyses.

The administration maintains the lab is not part of the campus because it is physically located in the Naval Underwater Center on Point Loma.

Vice chancellor Paul Saltman said he considers the lab an off-campus facility and that grad students do no research there.

However, Dr. Victor Anderson, acting director of the lab, said graduate students are engaged in research there. "They are paid under the Office of Naval Research grants but they do basic (as opposed to classified) research," he said.

Implementing a Military Goal
The distinction between the two types of research is generally agreed to mean that basic research is that which has no specific application and increases general knowledge while classified research is undertaken to implement a desired military or security goal.

The CIA contract with the

Bob Dorn is the Education Writer at the San Diego Evening Tribune. His article first appeared in the Tribune Nov. 27, 1975, and appears here with his permission.

Their contract, for nearly \$150,000, is for a survey of tariffs and trade designed to forecast changes in the U.S. balance of trade after hypothetical events like exchanges in monetary exchange rates are factored in.

Not a University Grant
That contract is the only known CIA contract held by UCSD professors and it is not a grant to the university. "We happen to be people who are employed by the university," said Richard Attiyeh, one of the directors of the institute and chairman of UCSD's economics department.

There have been unconfirmed stories that Scripps professors and employees aided the July 1974 CIA project with Howard Hughes to raise a sunken Soviet submarine off Hawaii. A CIA official, Angus Thuermer, would not comment yesterday but Scripps director William Nierenberg left open the possibility Scripps employees were aboard the salvage ship Glomar Explorer as observers.

"The CIA doesn't tell me everything," he said. "They don't tell the President everything. They certainly wouldn't contract with the institution (Scripps).

But what they do with individuals is another matter.

Semantic Fine Point
The Marine Physical Laboratory of Scripps has always been the division of UCSD handling classified projects, but as late as this week Sheldon Schultz, the chairman of the Academic Senate and other UCSD officials were saying there has been no classified research on the campus.

A semantic fine point is involved.

Institute for Policy Analyses was revealed by the Anti-CIA Coalition at UCSD last week in a radical occasional newspaper, Natty Dread.

Attiyeh said that the project his group is working on is not classified by the CIA and is conventional economic research. "Part of our insistence was there would be no CIA interference with publication of our findings," he said.

Marco LiMandri, one of the leaders of the Anti-CIA Coalition said the institute's project is "a mathematical battlefield for economic boycott" of the kind alleged to have brought down the Marxist government of Chile under Salvador Allende.

As for the Marine Physical Laboratory, Anderson said the principal classified research there is done under antisubmarine warfare contracts from the Office of Naval Research.

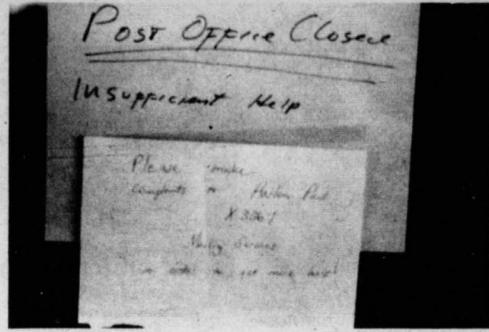
Anderson said the Scripps scientists meet Navy industrial security standards and that some of the data on sound waves and obstacles to sound waves may not be released to the public.

Scripps has a similar project at its Visibility Laboratory, funded by the Air Force.

"The Visibility Lab is basically optics, high air camera pictures," says Harry Moore, UCSD's contracts and grants officer. Scripps is devising computer programs and techniques to sort out and more fully develop photographic images of the kind shot by satellites.

The Anti-CIA Coalition claims that the lab was deciphering high

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Neither rain nor snow nor gloom of night can stay hearty postal employees from their appointed tasks. But the Revelle mail room had little to show of this ethic; they ran out of employees. Students flocking to buy 3 cent stamps were greeted by this hastily lettered sign announcing the temporary demise of the local post office. (TT photo: Nathan Meyers)

Fourth Reporter

Fourth Rec Center Gears for Winter Fun

by Alan Russell
Staff Writer

Activities for Fourth College students begin tonight at 7 pm in the Recreation Center located at 702 MC. The reopening of the center will feature new interior decorations, as well as free musical entertainment and food.

The first meeting of the Fourth Outing Club is scheduled for 7 pm Monday, in the upstairs lounge of the Matthews Recreation Center. Those students who enjoy hiking and backpacking, or those who would like to get involved in such pursuits, are urged to attend.

Fourth Free University

If traditional classroom studies don't seem exciting enough, you should sign up to attend the Fourth Free University from 7 until 9 pm on Jan. 15 in the Matthews Cafeteria. Courses will range from massage lessons to Bible studies, and from learning how to make a kite to making wine. (Combine the two, and you can really go fly a kite.)

Sporting teams are again being formed at Fourth College for interschool play. The Fourth basketball team is the first one being organized, with games already scheduled this month. Those interested in playing should get in touch with Marty Conoley at 701 MC by Jan. 16.

If any Fourth students want to go directly to the top they are invited to talk with Provost Lea Rudee in his office at 302 MC on Thursday afternoons, Jan. 15, 22 and 29, from 2 to 4 pm. Any complaints, questions or comments will be welcomed.

Students who wish to watch a few good science fiction films should attend the mini-science fiction film festival which will be held on

Coop Plans Member, Info Drive

No Quorum at Meeting

by Ken Stipanov
Staff Writer

The basic nature of the Student Cooperative was the subject considered by that body in its first meeting of the quarter Monday night.

Discussion and voting on scheduled topics was prevented by the failure to reach a quorum. Thirty people are required for a quorum and but only 28 were in attendance.

Members examined the relation of the Coop to the general student body. Some complained that the Coop seemed isolated from the rest of the students.

It was also pointed out that although representing the student body is not an official duty of the Coop, the Coop is now believed by many to represent and speak for all UC San Diego students.

Many Coop members saw a general ignorance by the general public about the Coop and non-involvement as major causes of the misconceptions and problems of the Coop. An information and recruitment drive was planned for the near future.

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The Magic Flute

Bergman Directs a Classical Success

by Daniel Shawler
Arts Editor

The most unusual, and perhaps the most difficult, effort of Igmarr Bergman is his latest, "The Magic Flute." The result of a lifelong ambition of Bergman's, the film is based on the opera by librettist Emmanuel Schikaneder and composer W. A. Mozart, which debuted in 1791.

The opera is nothing more than an overgrown and often confusing fairy tale. Tamino, and his buffoonish companion Papageno, are sent by the Queen of the Night to rescue her daughter, Pamina, from the hands of Sarastro.

Through a series of plot complications, it is discovered that Sarastro is Pamina's father. In addition, we see that the Queen of the Night only wants Pamina so she can rule the world. (The relationship between these two

facts is left unclear.) Of course, in the end, as in most operas, the tenor gets his woman (usually a soprano) and all live happily ever after.

If the subject matter is a typical Bergman, the production itself showed every evidence of Bergman's genius. The film setting is a traditional opera theatre, but many times it shifts almost imperceptibly into a set that is too complicated for the legitimate stage.

Bergman also makes use of the stage lighting to achieve color effects. The forces of evil, such as the Queen of the Night, are often shaded blue, whereas the forces of good, such as Sarastro, are shaded red. Tamino was supposed to be exceedingly handsome -- the woman constantly caressing his face -- and probably because of that he is never shown with any such shading.

The music, as performed by the Swedish State Broadcasting Network Symphony under the baton of Eric Ericson, is fitting to the opera. There is nothing brilliant and flashy in the performance, just steady, dignified music of the style that befits the classical era.

The actors, also, are steady, but unspectacular. All the major leads, except Sarastro, possess functional voices which are put to good use by Bergman; his voice is too weak to convincingly carry the authority the character demands. The musical accolades must be reserved for a trio of lesser parts, the handmaids of the Queen of the Night. Opening the movie by saving Tamino from the dragon, and intermittently springing up throughout the opera, they sing exquisitely together, and almost as well alone.

There are only two major criticisms of "The Magic Flute." One, Bergman's translation of the libretto from German into Swedish, is, unfortunately, a common practice, and is not considered to be offensive by many people. The other, however, is more serious. Parts of the film bordered on the tedious, not because of the opera itself, but because of some unimaginative direction by Bergman. Opera does not have universal appeal, and to the person uninitiated in opera, who might have come because Bergman's name is on the film, some parts could conceivably be very tiresome.

When all things are put in their proper perspective, though, it must be said that Igmarr Bergman generally succeeds in making his lifelong dream a reality.

Auditions Open for Brecht Drama

Open auditions for the UC San Diego Drama Department production, "The Good Woman of Setzuan" by Bertolt Brecht will be held Wednesday and Thursday night at 7:30 in MC 409. The play was designed to be an entertaining parable for the theatre.

According to Professor Michael Addison, director of the production, it is concerned with the difficulties faced by a young woman who is trying to survive in the business world as a tobacco merchant. The elementary conflict is between her need to survive and her wish to share with others. In the end, she has to invent a fictitious cousin and to disguise herself as that cousin in order to become hard and selfish.

The costumes for the play will be designed by Deborah Dryden and the scenery will be created by Robert Morgan from the American Conservatory Theatre.

San Diego Symphony Plays Arabian Love Story



Lorin Hollander (left) will join Maestro Peter Eros and the San Diego Symphony in Saint-Saens' Fifth Piano Concerto. Here he is seen with students in New York.

Pianist Lorin Hollander will be the featured soloist with the San Diego Symphony Thursday and Friday at 8 pm in the San Diego Civic Theatre. At the age of 31, Hollander is celebrating his 20th anniversary on the concert stage. He will perform Saint-Saens' "Piano Concerto No. 5 in F Major, Op. 103."

The program will open with Maestro Peter Eros conducting Dvorak's "Scherzo Capriccioso, D flat Major, Op. 66" and will conclude with Rimsky-Korsakov's symphonic suite "Scheherazade."

Hollander will appear with 20 major orchestras in the US and Canada this season before departing for a tour of Europe and the Far East in the spring. Last summer he appeared with great distinction at the New York Philharmonic Promenade Concerts and in Italy before opening the Chautauqua Festival.

Hollander was the first pianist ever to give street concerts in New York, playing an electronic concert grand in East Harlem and in the Queens. He inaugurated an experimental program in Dayton, Ohio during a one-week period with visits, chats, performances and discussions for elementary, junior and senior high students.

Student tickets will be available at the Civic Theatre Box Office an hour before the concert begins.

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Records

SIREN Limns Decline of Love; Mitchell Pratfalls

by Steve Esmedina
Staff Writer

SIREN. Roxy Music. Atco.



Bryan Ferry of Roxy Music.

Bryan Ferry is the only rock artist who I would not hedge to label a "genius." Among the various strains of rock visionary currently in creating order, whether it be the poet-laureate (Dylan, Simon, Mitchell, Newman), the populist schizophrenic (Lennon), the androgynous chameleon (Bowie, Reed), or the manufactured mythomonger (Springsteen, Townshend), Ferry is the only one who has created a body of work that can be appreciated for its musical cleverness, lyrical focus, and developed conceptual personality without having to be rationalized nostalgically or elegiacally.

Every project that Ferry has been associated with is unmistakably his. He is a self-centered, strategic artist who is very precise about the amount of intellectual and emotional tension he wants his music to stir. He lacks the naivety which has been a hallmark of most important rock songwriters. Total aplomb and sophistication are Ferry's constants.

"Siren," Ferry's fifth album with Roxy Music is his most direct, intense, and personalized album yet. It is a disconcerting experience at first because it has less of Roxy's channeled eccentricities than before. The manic stylistic fluctuations of the first two albums have been subdued, and the lush, atmospheric textures of "Stranded" have been cooled, tapered. Even more than "Country Life," the arrangements are straight-ahead, and for the first time, the ostensible aesthetic goal of a Roxy Music album seems to be immediacy.

Paradoxically, my first response was polarization. But what I mistook to be a commercial orientation in the cleanliness of "Siren's" arrangements actually promoted the proper response: distance. Like any great artist, Ferry thrives on surprise. And the surprise of "Siren" is that Ferry has narrowed down the lyrical focus to the point of mythic-autobiography. No sermons on Texas as the "New Jerusalem," no dances of doom, no denunciations of fallen idols. Ferry is dealing exclusively with himself this time, and "Siren" is his deliberation on the notion of love.

As Greil Marcus points out in this week's "Village Voice," the songs on the new album trace a young hustler's odyssey from cynicism to romance. Ferry's hermetic focus opens him up to us, allows us to see the romantic behind the pessimistic veneer. The album's opener, "Love Is The Drug," is the psychological tone setter. This combination bump-tango finds Ferry playing the amorous swinger, deriding the toll of the bells and staking his place in the single's bar: ("Jump Up Bubble Up/What's In Store/Love Is The Drug/And In Need To Score"). The rest of the songs trace this lover's soured revelations—about love's transitoriness ("The Wisdom of Love/It must go wrong"); the futility of romantic commitment ("Marriages made in heaven/Can they survive in this life"); the attractiveness of pragmatic sex ("She Sells/I need"); and the need for temporary affection ("I'm just another jaded guy/Claiming that love was another high"). On "Siren," the love-worn pessimist's decline is charted so deftly and poignantly that the album can be considered a philosophical soundtrack to "Carnal Knowledge."

Because the progression Ferry takes on "Siren" is so linear and straight-forward, it seems appropriate that the music is honed and attenuated to accent his lyrical persona. Ferry's musicians are excellent at executing his oblique, devilish textures: Phil Manzanera's whining guitar harmonics; Andy Mackay's cross-breed of Boots Randolph and Albert Ayler; and Eddie Jobson's ubiquitous synthesizer treatments all contribute to maintain the mannered quirkiness that is the band's strongest feature. If this is Roxy Music's most accessible record it could be because it is their most precise; psychologically and musically. With any luck it'll be a hit.

THE HISSING OF SUMMER LAWNNS. Joni Mitchell. Asylum

Joni Mitchell has been threatening a total disaster like this for so long that it's almost a relief that she finally produced it. This is her "Artistic Statement" record in much the same way that "Astral Weeks" is Van Morrison's. The biggest difference is that where Morrison conjures up romantic ambiguity, Mitchell only conjures overweight verbosity. The other, more subtle difference is that Morrison's musicians on "Weeks," Richard Davis, Jay Berliner, John Payne, and Connie Kay created dark, brooding, sinuous textures to accompany the singer's poetic ramblings. "Hissing" has Tom Scott and The Crusaders rummaging through their most tiresome funkified noodlings. The results are predictable despairing.

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