

Poking Fun at CIA

Americans in London Offer Tour of 'Stately Homes'

By Clay Harris

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LONDON, May 20 — When Britain's newest tour of "stately homes" began earlier this week, the householder at the only stop on the first day's tour wasn't at home to his guests.

So the 60 or so participants stood a curbside vigil across the street from the Belgravia home of Cord Meyer Jr., chief of the U.S. embassy's political liaison section and widely reputed to be the Central Intelligence Agency's station chief in Britain.

If Meyer had answered the door, he would have been presented with a mock historical plaque like those that adorn the houses of the famous. His was a blue frisbee with the lettering: "CIA — 1970?"

The invitation to "see how the underhand live" marked the introduction of street theater as a tactic in the growing campaign against the presence of CIA agents in Britain.

A group of Labor members of Parliament is expected to call soon for the expulsion of as many as 50 U.S. embassy employees. Names, and in some cases seven home addresses, of embassy officials reputed to be CIA agents have been printed in publications ranging from London Times to the leftist weekly, Time Out.

The tours have been or-

ganized by the Concerned Americans Abroad, a group of American residents in London which was originally formed in 1968 to protest the Vietnam war.

The group commissioned the Father Xmas Union under the direction of American Ed Berman to present the "Guided Tour of CIA Operatives' Stately Homes."

Each day this week, Berman and a supporting cast from a London theater group lead the curious to the home of an alleged CIA operative. The tour is light-hearted in tone, intended humorously to focus publicity on the embassy personnel claimed to work for the CIA.

The tour begins in Sloane Square, where on the first day two black-clad members of the company conspicuously hid behind their cloaks as they perched on a monument to Chelsea's war dead.

Berman himself was dressed in a Santa Claus suit.

Berman's jokes, in most cases, were more music hall than revolutionary, and much of his monologue kept up the pretense of a guided tour. This was calculated, Berman revealed as the police began to make their inquiries, since bullhorns may be used without license if the occasion is "commercial."