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<b>DISPATCH</b>		CLASSIFICATION <del>SECRET</del> <b>SECRET</b>	PROCESSING ACTION MARKED FOR INDEXING NO INDEXING REQUIRED ONLY QUALIFIED DESK CAN JUDGE INDEXING MICROFILM
TO	Chief of Station, Tegucigalpa		
INFO.	Chief of Station, Mexico		
FROM	Deputy Chief, WH/SA <i>11/21/64</i>		
SUBJECT	Operational/TYPIC, <del>SECRET</del> AMMUG-1 Mexican Ham Radio Operator in Touch with Cuba		
ACTION REQUIRED - REFERENCES	HHTA-3782, 17 June 1964		
	For Your Information		

**APPROVED FOR RELEASE 1994  
CIA HISTORICAL REVIEW PROGRAM**

1. The following information was obtained from AMMUG-1 when questioned concerning his knowledge of songs used in radio communications in connection with reference:

*7265. KENALDY*  
a. When ~~SECRET~~ died "AUGUSTO" personally came to the National Liberation Building and held a meeting with the officers of that section. He instructed those individuals who maintained communications with organizations of their respective countries, as well as with some agent, to prepare a system of communication using some song, lecture, commercial, etc., which could be transmitted by Radio Havana, Cuba, and could be used to send easily understood ciphered messages.

b. AMMUG-1 believes that Norberto HERNANDEZ Curbelo chose the musical recording of "Las Seis Lindas Cubanas" (Six Beautiful Cubans), or something similar. He believes this song was written in the 1920's by Antonio Maria ROMEU, who leads his own orchestra; however, the song was made popular by the "ARAGON" orchestra during the "Cha Cha Cha era." (Comment: ROMEU is approximately 80 years old and undoubtedly is identical with the individual referred to as Antonio Maria ROMERO in reference.)

2. "AUGUSTO" or "Agusto" was previously identified by AMMUG-1 as Deputy Chief of the DGI, and is probably identical with Carlos Sixto CHAIN Soler, Deputy to Manuel PINEIRO, Chief of the DGI.

3. It is not known whether there is any connection between the song titles mentioned in reference as "tres lindas Cubanas" and the AMMUG-1

CONTINUED

CROSS REFERENCE TO	DISPATCH SYMBOL AND NUMBER HHTW-1721	DATE 1964
<i>Director</i>	CLASSIFICATION <del>SECRET</del> <b>SECRET</b>	HQS FILE NUMBER 200-5-38
Y- File 1- WH/SA/ESEC 1- WH/SA/CI Chrono 1- FI/D/CSB 1- L4/2 <i>staff employee</i>	ORIGINATING OFFICE WH/SA/CI <i>[redacted]</i> 4555	
	COORDINATING OFFICE SYMBOL      DATE      OFFICER'S NAME	
	C/WH/SA/CI	<i>[redacted]</i>
	C/WH/SA/EOB C/WH/1 WH/2 FI/D/CSB	<i>[redacted]</i> <i>[redacted]</i> <i>[redacted]</i> <i>[redacted]</i>

ASSE-5

Information reported in paragraph 1, b above. However, the similarity of the titles is obvious, and the tentative identification of the composer lends additional credence to the Station's suspicions regarding the unusual nature of the intercepted conversation. Headquarters would appreciate receiving any further information which ~~\_\_\_\_\_~~ may be able to develop on other conversations between "Alfonso" and his Cuban counterpart, as well as any comments or information which Mexico City may be able to provide on the personalities mentioned in reference.

Distribution:  
3 - COS, Tegu  
2 - COS, Mexi

*staff employee*

Note: There is a strong possibility that the songs referred to in paragraphs 1 b and 3 are the same since the Spanish words Tres (three) and seis (six) are often confused when heard by non-Spanish speakers.

*[Signature]*