

~~OFFICIAL USE ONLY~~

log general

29

*Connected
Draft*

¹⁰
~~STANDARD LOCATIONS/SOURCE LINES~~

(Date) 7/21/ August 1961

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¹⁸
~~Foreign Broadcast Information Service~~

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X

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SOURCELINES

ii

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SECRET

CENTRAL INTELLIGENCE AGENCY
OFFICIAL ROUTING SLIP

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Remarks:

STAT

The final draft of the Logograph Manual has been coordinated in all aspects with Editorial and Radio Propaganda Branches.

STAT

I understand this opus is largely the hand work of [redacted]. He worked long and hard on this and has done an excellent job.

STAT

OLD HERE TO RETURN TO SENDER

NAME, ADDRESS AND PHONE NO.

DATE

8/16/61

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SECRET

TO : Bureau Chiefs
FROM : Chief, FBIS
SUBJECT: Promulgation of ~~Logograph~~ ^{SOURCELINE} Book

1. Attached is the revised ~~logograph~~ ^{SOURCELINE} manual which outlines ~~logograph~~ ^{SOURCELINE} formulation policies currently in effect. It supersedes Standard Broadcast Logographs, Fifth Edition, 1 March 1958.

2. All personnel concerned with the formulation of ~~logographs~~ ^{SOURCELINES} are requested to acquaint themselves with the contents. Questions relating to this subject should be referred to the Chief, Field Operations Staff.

ROGER G. SEELY

D R A F T

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A. GENERAL

BROADCASTS AND PRESSCASTS FROM WHICH
MONITORED MATERIAL IS TAKEN.

SOURCELINES
a. Logographs identify the ~~sources of monitored material~~. To make editorial copy more meaningful to readers, logographs should answer three questions:

SOURCELINES SOURCELINES

Who was responsible for the statements made in the broadcast or presscast? (Logographs answer this implicitly, by naming the city of origin, and/or explicitly, by naming the broadcaster or press agency.)

For whom was the broadcast or presscast intended? (Logographs answer this by stating which language was used and, often, by indicating the target area or recipients.) SOURCELINES

When was the material transmitted? (See paragraphs d and e.)

b. To assist the reader further, logographs distinguish telecasts from voicecasts, presscasts from broadcasts, clandestine services from regular ones, correspondents' dispatches from regular presscasts, and private network broadcasts from private local broadcasts. SOURCELINES

c. FBIS monitors the output of many broadcasters and press agencies, each of which organizes its transmissions in a different way. The monitoring operation itself is widespread. These diversities tend to cause differences between logographs which should be similar.

SOURCELINES
To avoid such differences and to insure that each logograph contains just those elements which enhance the understanding of the material by the reader, FBIS has set up standardized procedures for logograph formulation. These procedures are outlined in the pages which follow. SOURCELINE

SOURCELINE
d. Each logograph includes a time, date, and bureau indicator in addition to the elements shown herein. The example:

London General Overseas Service in English

is understood to stand for:

London General Overseas Service in English 0000 GMT 6 June 1964--E

SOURCELINE
or a similar logograph in actual copy.

e. The time shown for broadcasts is the nominal starting time of the program containing the material. For presscasts the time shown is approximately that at which the item was actually transmitted. Substitution of "0001 GMT" when "0000 GMT" is intended is not authorized.

It is essential that the date reflect Greenwich reckoning instead of that of the monitoring bureau.

(continued)

A-1

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A. GENERAL (continued)

~~SOURCE LINES~~
f. The city at the beginning of ~~logographs~~ is the nominal regular origination point of the broadcast or precast. (For broadcasts this is the studio location.) The origination point may be a long distance from the site of the transmitter actually monitored.

When necessary for clarity, the name of the city may be followed by the name of the country, colony, or region in which it is located. Examples:

Tumbes Peru Domestic Service in Spanish
Petropavlovsk Kazakhstan Domestic Service in Russian
Santiago Chile Radio Corporacion Network in Spanish
Jerusalem Israel Domestic Service in English

~~SOURCE~~
g. Each ~~logograph~~ has an alternate form for use in editorial briefs. Brief forms are described in part E.

~~SOURCE~~
h. ~~Logograph~~ spelling, punctuation and capitalization rules derive from Editorial Branch style.

1. Field editors are encouraged to include additional information about the broadcast or precast in ~~sublogographs~~ when such explanations enhance understanding of the monitored material. ~~SUBSOURCE LINES~~

~~SOURCE LINE~~
j. ~~Logograph~~ formulation problems not covered in this pamphlet should be brought to the attention of the Field Operations Staff.

MANUAL

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B. OFFICIAL BROADCASTS

1. General

a. Official broadcasts are those voice or television services which have program production under the acknowledged control of one of the following:

- the chief broadcasting component of a government;
- a quasigovernmental or semigovernmental corporation or institute;
- a governmental press agency.

(In all cases the ownership of the transmitters used is irrelevant.) Official broadcasts may be presumed to be in harmony with the basic policies of the government as a whole. Not all governmental broadcasts are official: the exceptions are considered in part C.

b. Certain private stations (particularly in Latin America) devote part of their broadcast time (regularly or in emergencies) to the transmission of official programs. At such times the stations lose their private character and the logographs are changed accordingly.

c. ~~Logographs~~ ^{SOURCELINE} for official broadcasts distinguish between:

- services for domestic audiences and those for foreign audiences (a program for both generally is considered to be a domestic service);
- services controlled by press agencies and those controlled by other official broadcasters;
- radio programs and television programs.

On the other hand, ~~logographs~~ ^{SOURCELINE} make no distinction between frequency modulation and amplitude modulation broadcasts.

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B. OFFICIAL BROADCASTS

2. Voicecasts for foreign audiences

a. Official broadcasts for listeners outside the country of origin as a rule take ~~logographs~~ in the form:

~~SOVACELINES~~
Studio in Language to Target

Examples:

Moscow in Swahili to East Africa
Peking in Burmese to Burma
Paris in French to Indochina
Hilversum in Dutch to the Netherlands West Indies
Tokyo in Japanese to Australia and New Zealand
Cairo in French to Europe

b. Targets should be chosen so as to reflect best the broadcaster's probable intent. A distinction should be made between the physical beaming of a transmission (determined by the availability of antennas) and the target (where the intended listeners live). For many broadcasts these are not the same. For example, a transmission for Europe in several languages may include a period in Spanish. The ~~logograph~~ should read "...in Spanish to Spain" not "...in Spanish to Europe". Similarly, a ~~logograph~~ should read "in Burmese to Burma" not "in Burmese to Southeast Asia". Generally, when two interpretations of the target area, one broad and one narrow, are available, the narrow one will be used.

~~SOVACELINES~~
c. On the other hand, it is correct for ~~logographs~~ to read "...in French to Europe", "...in English to Africa", "...in Cantonese to Southeast Asia", "...in Armenian to Europe", etc., when a language is widely spoken, or when a station is broadcasting to compatriots abroad.

~~SOVACELINES~~
d. ~~Logographs~~ for programs broadcast simultaneously to two separate targets (e.g., the United Kingdom and North America) should reflect both of them. When an enumeration of targets would make a ~~logograph~~ too complicated, the targets may be abbreviated or recourse may be made to the procedure detailed in section 3 of this part.

~~SOVACELINES~~
e. The target may be either a political or a geographical area, whichever is appropriate.

f. The designation of a country, rather than one of its regions, as a target for international broadcasts is preferable (e.g., "...in Slovak to Czechoslovakia" instead of "...in Slovak to Slovakia".)

g. The beaming of a program may serve as a guide to the intended target in the absence of other information.

B-2

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B. OFFICIAL BROADCASTS

3. Voicecasts for vaguely defined foreign audiences

3. Alternate ^{SOURCELINE} ~~logograph~~ forms are available for instances in which it is not practical or not desirable to designate a specific target area:

Studio International Service in Language

Studio Overseas Service in Language

Studio General Overseas Service in Language

Studio External Service in Language

Examples:

London General Overseas Service in English
Melbourne Overseas Service in English
Bern Overseas Service in Portuguese
Cologne International Service in German
Lisbon Overseas Service in Portuguese
Ankara External Service in Turkish
DJAKARTA OVERSEAS SERVICE IN ENGLISH

b. These forms may be used when the specific target is not known, when a program is broadcast simultaneously to several broadly separated areas, when a program is diffused vaguely to any interested listeners abroad, or when a broadcaster is known to repeat programming in successive transmissions to several target areas.

c. The choice of International, Overseas, General Overseas, or External Service designations will depend on the broadcaster's own usage. In the absence of such an announcement, International Service will be used in the ~~logograph~~.

~~SOURCELINE~~

d. Use of European Service, Latin American Service, and similar area designations in ~~logographs~~ is not authorized.

~~SOURCELINE~~

X
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B. OFFICIAL BROADCASTS

4. Exceptional ^{SOURCELINES} Logographs for international voicecasts

a. Programs which originate in one country but are broadcast only on transmitters in a second country are given logographs in the form:

Studio via Retransmission studio in Language to Target

Examples:

Moscow via Bratislava in Slovak to Czechoslovakia

Peking via Moscow in Russian to the USSR

b. Logographs ^{SOURCELINES} for official voicecasts controlled by press agencies and intended for foreign audiences are in the forms:

Studio AGENCY Voicecast in Language to Target

Studio AGENCY Dictation in Language to Target

Example:

Peking CHINA PRESS AGENCY Dictation in Mandarin to Overseas Chinese

c. Dictation speed programs controlled by regular broadcasters and intended for foreign audiences take logographs in the form:

Studio Dictation in Language to Target

Example:

OFFICIAL USE ONLY

B. OFFICIAL BROADCASTS

5. Telecasts for foreign audiences

Official television broadcasts transmitted directly across an international boundary without relays in the target country are given logographs in the form:

~~ST 100012015~~

Studio Television in _____ to _____
Language Target

Examples:

Tallinn Television in Finnish to Finland
Bratislava Television in German to Austria

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B. OFFICIAL BROADCASTS

6. Telecasts on international networks

Certain television programs in Europe and North America are transmitted over international networks. In many cases the version given in a particular country may comprise two separate broadcasts: a video component controlled by one broadcaster and an audio component controlled by another. Whenever a telecast originating in one country is monitored from a station in a second country it is necessary that ~~logographs~~ logographs specify the network from which coverage was actually taken.

SOURCE LINES

At this stage in the development of television it is not possible to lay down a general rule for this situation, but the following will take care of current coverage possibilities.

For international network telecasts originating in East Europe

Studio Intervision via See Examples in Language

Examples:

Moscow Intervision via Czechoslovak Network in Czech and Slovak
Moscow Intervision via Slovak Network in Slovak
Warsaw Intervision via East German Network in German
Budapest Intervision via West German Network in German
Prague Intervision via BBC Network in English
East Berlin Intervision via ITA Network in English *Bm7150*
Helsinki Intervision via Hungarian Network in Hungarian

For international network telecasts originating in West Europe

Studio Eurovision via See Examples in Language

Examples:

Vatican City Eurovision via West German Network in German
Paris Eurovision via Austrian Network in German
Brussels Eurovision via BBC Network in English *Bm7150*
Copenhagen Eurovision via ITA Network in English
Rome Eurovision via Czechoslovak Network in Czech
Monte Carlo Eurovision via East German Network in German
Helsinki Eurovision via French Network in French

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B. OFFICIAL BROADCASTS

7. Voicecasts for domestic audiences

a. Domestic services are official broadcasts intended for audiences within the country or colony in which they originate. As a rule, ~~logographs~~ for domestic services are in the form:

SOURCE LINES

<u>Studio</u>	Domestic Service in	<u>Language</u>
---------------	---------------------	-----------------

Examples:

Paris Domestic Service in French
Shanghai Domestic Service in Mandarin
Sofia Domestic Service in Turkish

b. Frequency modulation services take the same ~~logographs~~ as equivalent amplitude modulation services.

SOURCE LINES

c. Domestic services which are transmitted also to audiences abroad will as a rule take domestic service ~~logographs~~.

SOURCE LINES

d. Domestic services include:

--home services (official broadcasts originating in the chief broadcasting city using a major national language and intended for an entire country or colony);

--regional services (official broadcasts serving a part of a country);

--minority services (official broadcasts serving an ethnic minority usually with a minority language), and

--miscellaneous services (such as national programs originating elsewhere than the chief broadcasting city).

(The chief broadcasting city is usually the capital, but there are exceptions such as New York, Montreal, Johannesburg, Hilversum, Cologne, and Melbourne.)

B-7

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B. OFFICIAL BROADCASTS

8. Exceptional ^{SOURCELINE} logographs for domestic services

a. A special procedure is required to distinguish the Moscow oblast regional service from the Moscow home or Soviet Asian services. To the regular logograph:

^{SOURCELINE}

Moscow Domestic Service in Russian

add the ^{SUBSOURCELINE} sublogograph:

(Oblast Service)

b. An exceptional ^{SOURCELINE} logograph is used for "Deutschlandsender" broadcasts:

East Berlin Deutschlandsender in German to Germany

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B. OFFICIAL BROADCASTS

9. Press agency voicecasts for domestic audiences

~~Logographs~~ ^{Logographs} for voicecasts controlled by official press agencies and intended for domestic audiences take logographs in the forms:

Studio AGENCY Domestic Service in Language

Studio AGENCY Domestic Service Dictation in Language

Examples:

Moscow TASS Domestic Service Dictation in Russian
Peking NCNA Domestic Service Dictation in Mandarin
Warsaw PAP Domestic Service in Polish
Hanoi VNA Domestic Service Dictation in Vietnamese
Brasilia AGENCIA NACIONAL Domestic Service in Portuguese

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B. OFFICIAL BROADCASTS

10. Telecasts for domestic audiences

Official domestic television services take ~~logographs~~ ^{SOURCE LINES} in the form:

Studio Domestic Television Service in Language

Examples:

Hamburg Domestic Television Service in German
East Berlin Domestic Television Service in German
Tokyo Domestic Television Service in Japanese

Note that the studio city reflects the origination point of the program instead of the location of the transmitter from which it was monitored.

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C. SEMIOFFICIAL AND PRIVATE BROADCASTS

1. General

a. This category embraces all those voice and television programs controlled by organizations which cannot be said to represent openly the policy of a government as a whole.

b. Semiofficial broadcasts include those controlled by governmental factions or components not specializing in broadcasting or news dissemination (army, police, Ministry of Education, etc.) and those the control of which is not acknowledged by the government.

c. Private broadcasts are those ostensibly controlled by commercial, religious, educational, or philanthropic organizations or by dissident or rebellious groups.

d. ^{SOUNDINGS} ~~Logographs~~ for both semiofficial and private broadcasts are generally in the form:

Studio Broadcaster in Language

Examples:

Rio de Janeiro Ministerio da Educacao in Portuguese
Bangkok Military Intelligence Station in Thai
Taipei Voice of Air Force in Mandarin (for broadcasts to Taiwan)
Manila Voice of National Defense in English
Tokyo Asahi Radio in Japanese
Caracas Ondas Populares in Spanish
Iquique Chile Radio Esmeralda in Spanish

e. The name of the broadcaster may be abbreviated to its essential elements if it is too long. It may be translated into English if it is not easily recognizable by English-speaking readers. (Sluglines in Program Schedules of Foreign Broadcasting Stations take these factors into account and may be used in the absence of other authority.)

f. Broadcasters are the entities which (nominally or in reality) have day-to-day responsibility for the implementation of program policy. Commonly (but not necessarily) a broadcaster is associated with a particular group of transmitters and is identified by the announced station name. Some transmitters, however, are used for the programs of more than one broadcaster, particularly when involved in relay or network operations. It is necessary that ~~logographs~~ designate the broadcaster responsible for the program in question. ^{Summary}

g. A broadcasting organization may have studios in several cities. Each is regarded as a separate broadcaster when it originates programs.

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C. SEMIOFFICIAL AND PRIVATE BROADCASTS

2. Directed voicecasts

a. Semiofficial and private broadcasters usually transmit to any interested listeners within range and no target can or should be ascribed to their regular programs. When they depart from this routine, however, and address special programs to an area different from their normal service area (in particular, a specific foreign target or a remote troublesome province), it may be necessary to state the target in the logograph in order to insure complete understanding of the item. *SOURCELINES*

b. In some countries the official broadcaster sets up a special program for foreign listeners which states properly its point of origin but announces as if it were a separate broadcaster. Usually this is done to disclaim responsibility for program material. For such programs, which are treated as semiofficial broadcasts, logographs should state target areas.

c. *SOURCELINES* Logographs for directed voicecasts from semiofficial and private *SOURCELINES* broadcasters are in the form:

Studio Broadcaster in Language to Target

Examples:

New York World Wide Broadcasting System in Spanish to Cuba
Caracas Radio Rumbos in Spanish to Cuba
Quito Voz de los Andes in Russian to the USSR
Cairo Voice of the Arabs in Arabic to the Arab World
East Berlin Radio Peyk-e Iran in Persian to Iran
Taipei Voice of Air Force in Mandarin to China Mainland
Swan Island Radio Swan in Cantonese to Cuba

CAIRO VOICE OF AFRICA WITH HAUSA TO WEST AFRICA

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C. SEMI-OFFICIAL AND PRIVATE BROADCASTS

3. "Clandestine" voicecasts

a. Most of the so-called clandestine broadcasts are actually international services which do not announce their true operating locations. In many cases their locations are obvious. Besides evading responsibility for program content such a broadcaster is able to enhance the prestige of sympathetic dissident or rebellious groups in the target country.

The true clandestine station--a fugitive operation in the territory of a hostile government--is extremely rare and shortlived.

b. ^{SOURCE LINES} Logographs for clandestine stations are in the form:

Broadcaster (Clandestine) in Language to Target

Examples:

Oggi in Italia (Clandestine) in Italian to Italy
Radio Espana Independiente (Clandestine) in Spanish to Spain
Our Radio (Clandestine) in Turkish to Turkey
Radio Pathet Lao (Clandestine) in Lao to Laos
Voz de la Libertad (Clandestine) in Spanish to the Dominican Republic

c. The name of the broadcaster may be given in English or in the original language, although the latter is preferable when practical. The name may be abbreviated but should include some of the wording of the announcement or its translation.

d. Newspapers sometimes print distorted versions of the names of clandestine broadcasters. These versions may gain wide currency but should be avoided in the formulation of ~~logographs~~.

^{SOURCE LINES}

e. When it is not possible to give the name of the broadcaster, substitute a description of the editorial line (Anti-Khrushchev, Pro-Tibetan, etc.)

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C. SEMIOFFICIAL AND PRIVATE BROADCASTS

4. Exceptional ^{SOURCELINE} Logographs for semiofficial broadcasts

a. A special ^{SOURCELINE} logograph is used for broadcasts from "Radio Volga":

Radio Volga via East Berlin in _____ to Soviet Forces
Language

b. Special ^{SOURCELINE} logographs are used for broadcasts from the "Voice of the Soviet Homeland":

Voice of the Soviet Homeland in _____ to West Europe
Language

^C A special ^{SOURCELINE} logograph is used for broadcasts from the Chinese People's Liberation Army Fukien Front Broadcasting Station:

Fukien Front Station in _____ to Quemoy
Language

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C-4

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C. SEMI-OFFICIAL AND PRIVATE BROADCASTS

5. Voicecasts and telecasts on private networks

PRIVATE

a. When two or more voice or television broadcasters join to transmit a program simultaneously they lose their individual identities and assume the identity of the network. The network is considered to be a separate broadcaster even when its program style, personnel, and technical facilities are indistinguishable from those of its key station.

SOURCELINES

b. When a station changes from local to network programming, that change is shown in logographs by substituting the name of the network for that of the local broadcaster. If the name of the network does not include the words "Network", "Reseau", "Chaine", "Cadena", "Red", or "Circuito", then the word "Network" is inserted after the network name.

c. Logographs for broadcasts from private networks are in the forms:

Studio Broadcaster Network in Language

Studio Broadcaster Television Network in Language

Examples:

- Panama City Circuito RFC in Spanish
- Bogota Caracol Network in Spanish
- Havana Cadena Oriental in Spanish
- Mexico City Telesistema Mexicana Television Network in Spanish
- Havana Television Revolucion Network in Spanish

d. When the individual stations separate for local programming the network is dissolved and logographs revert to the ordinary form.

SOURCELINES

e. Studios listed in logographs show the origination points of programs, not the locations of transmitters on which they are monitored.

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D. PRESSCASTS

1. General

a. Material which press agencies transmit on morse, hellschreiber, or radioteletype generally is given ~~logographs~~ in the form:

~~LOGOGRAPHS~~
SOURCE LINES

City AGENCY in Language to Destination

Examples:

Moscow TASS in English to Europe

Brasilia AGENCIA NACIONAL in Portuguese to Brazil

b. Recognized abbreviations may be used for the names of agencies.

c. Names of press agencies are rendered in capital letters.

d. The term press agencies as used herein refers to news agencies, information services, newspapers, and magazines which use radio circuits for the transmission of editorial material.

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D. PRESSCASTS

2. Interagency transmissions

a. Press transmissions from one agency to another take ~~logographs~~ ^{SOURCE LINES} in the form:

City AGENCY in Language to AGENCY City

Example:

Hanoi VNA in Vietnamese to NCNA Peking

b. Interagency transmissions may be inserted among items in a regular presscast or included with other traffic in a common-carrier circuit. In each case each dispatch requires special attention to insure that its ~~logograph~~ ^{SOURCE} correctly reflects its origin and destination.

LINE

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D. PRESCASTS

3. Correspondents' dispatches

a. Regular prescasts from a main or branch office of a press agency reflect the policy of that agency. Dispatches from a correspondent to his agency, however, may reflect his own attitudes or local pressures upon him. A special logograph form is used to identify correspondents' dispatches:

SOVIELINE
Filing Point Correspondent's Dispatch in Language to AGENCY City

Examples:

Peking Correspondent's Dispatch in Spanish to PRENSA LATINA
Havana

Montevideo Correspondent's Dispatch in Russian to TASS Moscow

Taipei Correspondent's Dispatch in Japanese to NIPPON TIMES Tokyo

b. Correspondents' dispatches may be inserted among items in a regular prescast or included with other traffic in a common-carrier circuit. In either case each dispatch requires special attention to insure that its logograph correctly reflects its origin and destination.

SOVIELINE
c. A dispatch may be relayed through several radio circuits and intercepted on any one of them. The identity of the circuit itself, the location of its transmitter, and the location of its contact station are of no concern in the formulation of logographs. Logographs show the point at which the dispatch is filed and the identity of its ultimate addressee.

SOVIELINE *SOVIELINE*
d. The filing point of the dispatch need not correspond with the date-line of the item. Press material transmitted from a branch office of a press agency to a main office or to a regional office at a higher level is regarded as a correspondent's dispatch since it is subject to editorial review at a higher level.

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D. PRESSCASTS

4. Clandestine presscasts

Logographs for clandestine presscasts are in the form:

SOVA (LINE)

AGENCY (Clandestine) in Language to Destination

Example:

LIBERATION PRESS AGENCY (Clandestine) in Vietnamese to South
Vietnam

D-4

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SOURCE LINES
E. BRIEF LOGOGRAPHS

SOURCE LINE
Each logograph has an alternate form which is used in editorial briefs. The brief form, which is enclosed in parentheses, is the same as the regular form except that prepositions and the word "Service" are struck out.

Examples:

Melbourne Overseas Service in English

BRIEF FORM: (Melbourne Overseas English)

Moscow in English to Eastern North America

BRIEF FORM: (Moscow English Eastern North America)

Brussels Domestic Service in French

BRIEF FORM: (Brussels Domestic French)

Peking NCNA in English to Europe

BRIEF FORM: (Peking NCNA English Europe)

Havana Correspondent's Dispatch in English to TASS Moscow

BRIEF FORM: (Havana Correspondent's Dispatch English TASS
Moscow)

Caracas Ondas Populares in Spanish

BRIEF FORM: (Caracas Ondas Populares Spanish)

Oggi in Italia (Clandestine) in Italian to Italy

BRIEF FORM: (Oggi in Italia/Clandestine/Italian Italy)

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E-1