

Hans Knot International Radio Report Summer 2020

Welcome to this edition of the report filled with e mails, questions, memories and more. I hope you all stayed out from the Corona during the last two months and had a happy summer or winter time too. We did stay for a week in Southern Limburg pure for enjoying walking and nature. Also, we did a week Germany, Rostock to be exact. In the meantime got some spirit again in writing some articles for future publications. Let's go to the first e mail found in the mailbox after sending away the last report and he made it once again after a long period to be the first: 'Great to see the Hans Knot Song'.

Let's go back what he wrote in last issue of the report: 'Hi Hans! (It could be a song) Hi hans hi Hans hihi chanted to drums! DJ Humor!' It was reader Martin H. Samuel who took The Emp's suggestion... Hi Hans! party time ~ have mercy ~ introducing Hans! hi Hans hi Hans hihi ~ hi Hans hi Hans hihi you'll learn how to rock with not your average kind of guy International Radio Reporter writes of radio on the water back in the day on the bounding main pirates did abound and we listened to the sound of Caroline, Caroline and many more some now lost at sea some on the rocks some ran aground and washed up on the shore have mercy hi Hans hi Hans hihi ~ hi hans hi Hans hihi you'll learn how to rock with not your average ordinary guy International Radio Reporter writes of radio on the water back in the day on the air and sea DJ's rocked the waves and we listened to them rave on Caroline, Caroline and many more some now lost at sea some still rock some ran aground all washed up on the shore have mercy hi Hans hi Hans hihi ~ hi Hans hi Hans hihi ready to rock ~ let's go hi Hans hi Hans hihi ~ hi Hans hi Hans hihi have mercy © 2020 Emperor Rosko & Martin H. Samuel

And so the text was added with music and you can find it on you tube

<https://www.youtube.com/watch?v=vpHuL2sJGM4>

On the 30th of August 2019 Wim van de Water, of mediapages.nl, had an interview with old Veronica on board technician Jaap Borst

from Veronica. This happened during the last days of the 192 Museum in Nijkerk. So far only about 3 minutes of this had been broadcast. Jaap, however, told so many beautiful stories that the entire interview has been posted. Lots of juicy stories about the two ships from Veronica and, of course, his memories about April 1973 and the 31st of August 1974, the closure of Radio Veronica.

<https://youtu.be/YpxREmu2ftA>



Jaap Borst Photo: Martin van der Ven

Next it's an e mail from the USA.

'Morning, you might remember the streaming station I did with Roger Carroll. When we lost Roger that went down. Back with something very similar with your AFRTS pals, this time no commercials and more music. Take a listen: <http://www.mybestsounds.com>

Have a great day, and thank you for the use of your time! Thom Whetston

KFAI Minneapolis and WLPZ Leominster MA - production

AFKN, Korea 1976-77

SCN, Panama 1980-83

<http://afrtsarchive.blogspot.com>

<http://www.mybestsounds.com>

612-356-AFRS (2377)

Hot news from Paul Rusling of a great new "never seen before" production for you to watch and remember those beautiful summers of the sixties. Get some pop-corn ready - and enjoy!

This great new movie comes just a week before we remember that dismal day of 14th AUGUST 1967, the day Radio 270 closed down.

Neddy Noel has just completed a fabulous bit of post-production , merging this own 'home movies' shot on board the good ship Ocean 7 in 1966, with those made by breakfast DJ. LEON TIPPLER. The programme runs for about 53 minutes, and YOU can watch it now, before anyone else.

We are now over half way through production of a new book about the life and times of Radio 270 - hopefully it will be published in November. We shall let you have exclusive news of it as soon as we get copies back from the printers.

If you really need some good solid radio reading, my recent book about RADIO FORMATS, UK & US is available from Amazon, just £9.90. Click for more details <https://www.amazon.nl/RADIO-FORMATS-UK-Paul-Rusling/dp/1900401223>



Enjoy the movie

Paul Rusling

https://www.youtube.com/watch?time_continue=37&v=fiIGh69xBa4&feature=emb_logo

Next is an article I wrote in Dutch some decades ago, so time for an English version.



Photo: Archive Soundscapes.info

In 1965 Manfred Weissleder announced that he wanted to start an offshore radio station under the name "Star Club Radio". Weissleder was manager of the famous "Star Club" in Hamburg. When the new ship for Radio Veronica (the Norderney) was rebuilt at a shipyard in Zaandam, several publications appeared in the newspapers that the Norderney would be the radio vessel for Star Club Radio. Hans Knot dives into history:

Years ago I received a photocopy from Carl Landmann from Germany of a page from the book 'Die Legende Lebt' in which the rise, success and decline of the STAR Club in Hamburg is described. In 1965, on top of the club's success, it was manager Manfred Weissleder who announced that he wanted to start a radiostation, this under the name Star Club Radio. Also in the Netherlands these plans were reported at that time, especially when it became known that a shipyard in Zaandam was working on the conversion of a ship into an offshore radio station. The rumor machine was going to run at

that time. Earlier I wrote the following about the Star Radio Project in the online Journal for Media and Music Culture, Soundscapes:

Schnulzen-Sender in der Elbmündung?

Hamburger Manager will Intendant werden

uw. Hamburg, 31. August ¹⁹⁶⁵

Der Hamburger Starclub-Manager Manfred Weissleder (36) will einen „Piratensender“ gründen. Schon morgen wird er nach London fliegen, um mit englischen Geldgebern zu verhandeln. Unter dem Namen „Starclub-Radio“ soll ein geeignetes Schiff in der Nähe der Elbmündung stationiert werden. Außerhalb der Drei-Meilen-Zone, um vor dem Zugriff der Staatsorgane sicher zu sein.



Wie bei den Vorbildern in England — dort sind bereits vier Piratensender mit Erfolg in Betrieb — soll „Starclub-Radio“ hauptsächlich Schlagermusik senden. Daneben auch Operettenklänge und — viel Reklame.

Weissleder will Intendant, Sendeleiter und Programmgestalter in einer Person sein.

Auf die Frage, wer der Geldgeber des Unternehmens ist, sagt Weissleder: „Ich möchte darüber noch nichts sagen. Es ist jemand, der viel Geld besitzt und der die vier englischen Sender finanziert.“

Weissleder hofft, schon in Kürze seine „Piraten-Sendungen“ zu beginnen. Voraussetzung: Er muß mit unterschriebenen Verträgen zurückkehren.

Morgen beginnen die Verhandlungen: Weissleder

The arrival of Radio Veronica's new ship caused a lot of publicity confusion. When the "Norderney" was rebuilt at a shipyard in Zaandam all kinds of publications appeared in the newspapers as if this ship would be converted into a new broadcasting ship for the owner of the former Star-Club in Hamburg. The first report could be read in a German newspaper in February 1964. The former owner of the Star-Club, the club where among others the Beatles made the start of their international career, planned to start their own radio

station that would not only focus on Germany but also on countries like Norway, Denmark and the Netherlands. It was about the then 36-year-old Manfred Weissleder, who was also known as the king of the beat movement in West Germany. In the year 1963 there had been so many problems in his club that the police decided to intervene. Weissleder's concession to run a club was revoked. However, the man quickly found a solution to that problem. He fired all his staff and then hired a completely new group, including someone with official settlement papers. This allowed Weissleder to continue, but at the same time he got his hands free to work on another idea: radio from the sea.

In 1963, after Radio Veronica had gained great popularity, Weissleder had the idea of anchoring a similar station between the North Sea coast of Germany and Helgoland. He had also approached a number of business friends and in the end a Swiss man and a British man had shown an interest as well. In January 1964 he had the company Star Radio Ltd. founded in England, but did not wish to reveal the names of the financiers. As headquarters they found a building in Deanstreet in London. Upon further contact with the company at that time, the telephone appeared to be answered by a certain Henri Henriot, who turned out to be the Swiss partner and had earned his money in the entertainment world. He had been appointed as chargé d'affaires and was able to report that the radio broadcasts would go ahead without a hitch and that Weissleder himself would take care of the presentation of the German-language programmes.

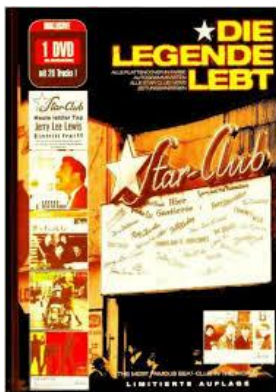


About the expected number of listeners, Henriot said in *Der Spiegel* at the time: "We are counting on five to six million listeners who can receive our programs between Jutland and Kassel and from Berlin to the Ruhr area. Not only the Germans will enjoy our station, but also, for example, the Dutch and the Danes. We have already had a lot of interest from the advertisers. At his office, Weissleder has concept contracts with various companies, such as record companies and oil suppliers. I myself was in contact this week with the Unilever margarine group, which also wants to rent airtime.'

Not much later, Weissleder himself was interviewed by a newspaper. He said: "The ship and the channel are already there but we still have financing problems and we don't know under which flag we should become active. Once we are on the air, we will not only play the music that was played in the Star Club, but try to be amusing for everyone. So, we'll play all the butchers and for example operetta music. Advertising time should become our main source of income. We will definitely not try to imitate Radio Luxembourg, but come up with our own sound. Broadcast times will be from 10 a.m. to 12 noon midnight. However, it will take some time before we get on the air. At the moment, legal advisors are reviewing the laws of Germany, Norway, Denmark and England, because we definitely don't want to collide with any of those countries".

An initial reaction from the Ministry of Telecommunications in former West Germany was: "What can we do about it? If they are in international waters, there is nothing we can do, and if they are anchored in territorial waters, there is nothing we can do as we have not had gunboats since the end of the war". It then remained silent for months before, in August 1964, another report appeared in the Dutch *Volkskrant*: "The first West-German pirate station "Star Radio" will probably start broadcasting on the first of December. One of these days the transmitter will leave a port in Ireland on its way to the Elbmond".

In reality, the Star project had been at a standstill for some time then. Rumours continued to circulate, however, as journalists associated the work at a shipyard in Zaandam, where work was in progress on converting the "Norderney" into Veronica's second broadcasting vessel, with the plans of "Star Radio". Veronica's management had not announced anything about the second ship, so the journalists assumed that it was Star Radio's ship, which was never to be built. In turn, the whole "Star Club" event had escaped the Veronica management's attention. And then in 2010, 45 years later, it suddenly reappeared in the aforementioned book.'



More memories from the Hans Knot files later. Next an e mail from Derek May: 'Hans, many thanks for your work in producing the International Radio Reports. You truly keep the name of Offshore Radio alive in Europe. You Dutch guys did so much especially up to August 1974 in keeping Offshore Radio going. It is a shame there is no movement keeping the memory alive in UK, as you do in Netherlands. (Don't forget the work from OEM for many decades. HK).

Like many of your readers I was upset to hear of Klaas Vaak (Tom Mulder's) passing, early this year. Along with Rob Out and Lex Harding he was a favourite of mine from the Veronica days. I had the good fortune to meet Tom on two occasions at your Radio Days, and was able to tell him how much I appreciated his programmes through 1969 into the 1970s.

With the current 'lockdown' I find that Radio 192 is playing many old Veronica programmes featuring Klaas Vaak. It is great to hear him

broadcast again. Considering the excellent service provided by Radio 192, are you aware of any station which plays old Radio Mi Amigo programmes? There must be tapes of the programmes remaining, which were recorded in Playa D'Aro? Joop Verhoof, Peter Van Dam and Marc Jacobs were particular favourites.

Perhaps you can point me to original programmes? Thanks again for all you have done and continue to do for Offshore Radio.' Well surfing on Mi Amigo a lot is to find about the programs from the past as well as today.

Next an e mail from Paul in the Netherlands

'I miss the Big L shirt in your t-shirt photos. My father used to spend a lot of time in London, and walked into 17 Curzon Street in the summer of 1967 (is Veronica still broadcasting?, he was asked to come in right away), and bought t-shirts for my brothers and me, and was given the yellow paper stickers.



I didn't wear the shirt much, because I would much rather have the image on the front. And wearing the back front wasn't comfortable. I think mine has become a cleaning cloth for my moped, but my

brother Fredo still has his. On the picture Fredo during our holiday in Italy in 1967. Paul Krooshof. '

Thanks a lot Paul for this wonderful memory. Paul is also into lightvessels and has send us many photographs which are now in our Flickr Archive:

<https://www.flickr.com/photos/offshoreradio/albums/72157713739995718>

<https://www.flickr.com/photos/offshoreradio/collections/72157713304351278/>

A Mi Amigo photo from Ellen Kraal and the Waverley flyer:

<https://www.flickr.com/photos/offshoreradio/albums/72157711978760616>

Of course we have far much more photo's from t shirts in our archive:

<https://www.flickr.com/photos/offshoreradio/albums/72157647238929025>

Summer time

Actually, it has been happening for decades that in the months of July and August we are surprised in the daily press and other media with news coverage in which pretty soon the thoughts of 'what should we do with it again' pop up. This year in July, again, a number of reports appeared, without any form of substantiation, in which it became clear to me whether the content was credible or what we should do with the reporting.

Remarkable, however, was that it often remained a single message and the thoughts disappeared quite quickly after that. For example, I saw a message passing by very quickly that a merger between Talpa and RTL Nederland is to be expected soon. Without any serious substantiation the message got into some of the media, which is

known for mainly sensational messages. A day later I didn't see the report in the more serious newspapers anywhere.

Of course, of all the years you can speak of cucumber news in the summer, when your favourite newspaper is not only a lot thinner than in other months, but also contains a lot of nonsensical messages, again at the normal subscription price. In the summer of 1971, I also found a message that I cut out at the time and found in the same category.



It was Cees Grävendaal who had a regular column in the newspapers, falling under the Common Press Service, with media news and his own opinions about it. He reported that there was a persistent rumour in our country that the offshore stations - called pirates by him - Veronica and Radio Noordzee would merge. Grävendaal went on to report that one day before the trial against Veronica's Bull Verweij, Jürgens and three divers concerning the attack on RNI's MEBO II in May of that year, the public prosecutor had received a remarkably sweet note from the director of Radio Noordzee, John de Mol Sr. He asked for clemency for the Veronica director.

Whether this note actually existed cannot be tested further, but Grävendaal wrote further: 'Insiders are even able to tell that the merger has been completed, but for some reason but nothing has yet been announced. The transmitting equipment of Radio Noordzee is now so strong that the transmitting ship can be anchored quietly off the Spanish coast. If the Dutch government ever signs the

Strasbourg Treaty again, Radio Noordzee will be anchored off the Spanish coast. This is because this country has not signed the Treaty either.

It is the only time I have read about a possible merger anywhere in the extensive archives of both radio stations, which were active from international waters up to and including 31st of August 1974. Grávéndaal was not quite right at the time. After all, the Netherlands had already signed the Strasbourg Treaty many years earlier, but had not previously amended Dutch legislation to this Treaty, as a result of which it could not legally enter into force. The remark that the broadcasting vessel MEBO II of Radio North Sea could broadcast off the Spanish coast was also wet finger work. It was only suggested at the time that - in the event of a change in the law - it would be possible to supply broadcasting vessels from a Spanish port. Of course, the latter could not be realized either, and later on, with other stations that were going to violate Dutch law, it would be the case that supplies from various ports in the Netherlands, Belgium, France and England were supplied illegally.

Next it's Jon from London with his regular update: 'Hi,

I have just updated The Pirate Radio Hall of Fame.

- Relive the glory days of "music radio '74" as Steve England shares some recordings - many of them studio quality - from the fondly-remembered International Service of Radio Atlantis;
- correspondent Frank van Heerde suggests a couple of amendments to our City Sixty charts;



- we hear from Radio 390's David O'Brien;
- and there is a tiny clip from the one and only show presented on Caroline by engineer Chris Drummond.

My thanks, as always, to everyone who has contributed.

All the best,

Jon

www.offshoreradio.co.uk

And from England also an e mail from Doug Wood:

Don't forget to check out The RADIO SHIP "Bringing Back Radio From The High Sea" now broadcasting on new streams, and extended presenter lead shows late night and weekends overnights and more shows from Bob Le Roi's Red Sands Radio both new shows and historic shows from the Red Sands Fort from 2007 and on.

Details on The RADIO SHIP FaceBook pages.

https://www.facebook.com/theradioship/?eid=ARCuImq3zAezcav2cyWYhw5RKOn5tcQJFUwFw8-zUXEepOb0774wcFGHrr0IcXIDb0qc_uVO1siLW6JE&timeline_context_item_type=intro_card_work&timeline_context_item_source=1154883729&fref=tag

LISTEN To The RADIO SHIP RIGHT HERE.

Click on the ship to tune in, or try any of the other links here.

LISTEN

The RADIO SHIP 192kbts Player

<https://s44.myradiostream.com/7826/listen.mp3>

The RADIO SHIP 64kbts AAC Player

<https://s5.myradiostream.com/40656/listen.mp3>

And more from Gerry Zierler:

'Hi Hans - I hope you had a good holiday recently, and look forward to your next newsletter shortly. I promised to let you have a few

words on our recent Zoom meetings. I hope this below suits the purpose.

I thought you might like to know that a number of ex-pirate DJs have recently been meeting online, using Zoom, to have what we have labelled the *Pirates' Prattle!*

In the first two meetings, we have enjoyed the company of more than 30 jocks from most if not all of the UK ship-based and fort-based stations of the 1960s, and later by special request from the 1970s ships too.

As well as seeing our existing close friends during lockdown, we have been able to renew and make new friendships online too. The word's getting around, and it seems that everyone still knows someone somewhere!

So far, we've had participants in the UK, Ireland, France, Spain, Netherlands, and most recently Australia.

Stations represented from the 1960s were: Atlanta, Britain, Caroline North & South, City, England, Essex/BBMS, London, Scotland, Sutch, 270, 355, 390, and from later on: Atlantis, Mi Amigo, and RNI.

Of course, a number of those in our audience went on to fame on other stations later, on Luxembourg, BBC, UK Independent Local Radio, Antilles, and for quite a few, stations back home in Oz, Canada and the States.

Next time, we look forward to welcoming colleagues from the Americas too, with an earlier start time. That should sort out the breakfast jocks from the rest! If you're a sixties offshore deejay and want to join e mail to Hans at HKnot@home.nl All the best,

Gerry Zierler

[Guy Hamilton on Radios Essex, 270 and elsewhere].



Gerry Zierler Photo: Mary Payne

Next let's go to Germany and a memory from Jan Sundermann.

'Hi Hans, 50 years of DX'ing and offshore listening can produce you some piles of files, can't it? Sometimes you know you have it, but it does not come back into your hands. So here I write something from memory without having the letter of evidence to show.

Many readers will know the documentary film about Abie Nathan from German tv of a series entitled 'Personenbeschreibung' from the mid-seventies of last century. (Zwischen Shalom und Salaam 1976). The producer was Georg Stefan Troller, also known as book author. Some years later he produced also such a documentary about Studs Terkel.

Studs Terkel was journalist and well known for his recordings of oral history, for example published also as book 'Hard Times: An Oral History of the Great Depression'. He worked for WFMT in Chicago, what was among the first FM stations founded in the country. It is

still today a most important classical music broadcaster supplying many stations throughout the country with its studio recordings made at Wacker Drive on lakeside Chicago.



Mr. Terkel gave the man on the street a voice with his recordings, like John and Alan Lomax did for the folk and blues musicians some decades earlier. Terkel had a weekly live programme 'The Folk and Blues Almanac', where musicians of all colour sat at his roundtable. Not really mainstreamish in the early 60'ies. Some of those programmes are available as lp on the Folkways label.

So that tv documentary encouraged me to send a letter to the producer Georg Stefan Troller with a content like 'you made that film about Abie Nathan, now about Studs Terkel, why don't you produce such a documentary about Ronan O' Rahilly?'. And yes, a while later a reply letter came from ZDF office in Wien, where Troller thanked for the reception of his films. And he stated 'I did not know that Ronan O' Rahilly is still around?'. That was in the mid 1980's, and obviously Troller had known Ronan in the 60'ies, but it never came out to such a feature.'

A pity he never to the idea to reality Jan Sundermann. Would have been a success like the Abe Nathan special and many more others ones in the same long series he made for ZDF. Thanks for sharing the memory.

Reader Klaas wants to promote his favorite website: 'I often listen to Radio Monique International recently, with live radio shows of real Radio Monique offshore deejays since 1985 responding to the live chat and emails. Seems to be popular. Very good shows and jingles. Their website is www.radiomonique.blogspot.com All the best, Klaas.

Next some questions are from myself. Who knows where Caroline deejay Paul Dubois went after 1973 and is it true he made a quest program on Public Radio KRO? The reason is the next story I wrote some time ago.

Radio Caroline had several lives in 1973. A beautiful period was when for a few weeks the programs of Radio Veronica were broadcast via the 259 meters, this to replace the Norderney, which was stranded on the beach of Scheveningen. Radio Caroline, which had resumed its programmes after the turn of the year after major problems between crew and members of the organisation - partly due to a lack of salary payments - did not always sound as good as it had happened to the listening public in the 1960s.



Paul Dubois. Photo: Lion Keezer.

One reason for this was that some deejays were hired, which were of inferior quality to others. One of those examples was, in my opinion, Paul Dubois. He had been a club deejay and as far as we know

Las Vegas at the Carolieweg in Groningen was for a short time his domain to play records for the dancing audience. Other colleagues he had told to have been club deejay in Amsterdam and The Hague.

When asked Andy Archer, almost 50 years later, how he and certain others were hired at the time, he told me: 'If my memory is good, it was Gerard van Dam who often invited local deejays to make programmes for Radio Caroline. Perhaps Paul was also a friend of Mike Storm or Ronnie Dolman. In those days there were a lot of strange people walking around within the Caroline organisation, but I think you know that too. Besides, I think "Dubois" was his 'professional name'.

In any case, Dubois reported to Hotel Zeezicht on the Zeekant 105a in Scheveningen at one point and was on the radio ship for a short period. It seems that at some point he played a record for Hilversum 3 presenter Theo Stokkink, who liked it so much that - according to Paul Dubois in an interview in the Telegraaf early 1973 - he had invited the latter to attend a programme on Stokkink's Thursday in Hilversum and tell about his work with Caroline.

In the interview in the aforementioned newspaper he was in conversation with journalist Co Berkenbosch and stated among other things: "I see it as a kind of collegiality. People have no idea how good the relationship is between the deejays of the legal and illegal stations. Better than between Caroline and North Sea. The latter became clear last week when the North Sea broadcasting vessel dropped its anchors and came frighteningly close to us. I radioed them about it and even asked for towing vessel assistance but they didn't even respond. And that while we were getting closer and closer to the MEBO II, which is normally 300 metres away from us".

Dubois thought he could say a few things from the organization in the newspaper interview, according to him with the knowledge of the Dutch affairs ordered from Radio Caroline, Mr. Koning (Dennis King). About two advertisers who had come in - Aktie '68 and Marlboro - he stated: "From those two new sponsors we can run our whole company," And he picked up an old fantasy story once more to bring

to attention: "And if Caroline ever becomes legal, then nothing stands in the way of Caroline also making television programmes". This relates to the idea that Caroline had made broadcasts in 1970 from an airplane according to him and that the used equipment was still stored somewhere at Schiphol.

And part of the information, given by him, I think consisted of fantasy. Confronting Dennis King with him did not bring up a single memory of Paul Dubois, who briefly worked on the Mi Amigo under programme leader Chris Cary. After that, we never heard from him again. The big question is whether the information about being allowed to join Stokkink's KRO programme is correct. Thousands of radio programs related to the offshore stations have passed over the years, but this Thursday afternoon program with Paul Dubois I've never heard of. By the way, the Caroline programme, which he briefly presented, was called 'Paul Dubois without Boe or Ba'.



So if any of my readership has some information where Paul Dubois went after his time on Radio Caroline, please let me know at HKnot@home.nl

Last year I got a big envelope with cuttings, leaflets and photos from the late Tony Platten, who I knew since 1971. It was one of the last mail exchanged between the two of us. In this envelope was also a

photo taken on August 21st 1967. On the backside the following text was written: 'Sunk Head Towers, a former anti-aircraft gun fort 13 miles off Harwich, was blown up by Royal engineers to prevent pirate radio stations using it. The tower was suitable for use as a stores supplied from Holland for Radio Caroline South, six miles away.

In the opposite direction, eight miles north, is Rough Tower, occupied by Mr. Roy Bates of Radio Essex. Mr. Bates has occupied Rough Tower for eight months despite seven attempts at boarding by rival organisations. The Ministry of Defence is reported to have offered to cover the cost of abandoned equipment if Mr. Bates would move.

The Photo shows Sunk Head Tower fort, enveloped in smoke and flames as plastic explosives were set off, leaving two concrete stumps protruding from the sea. And talking about the forts:



THE RADIO FORTS

The Radio Forts pages on the Offshore Echo's web site have now been completely revised, with numerous new pictures, press cuttings and audio clips.

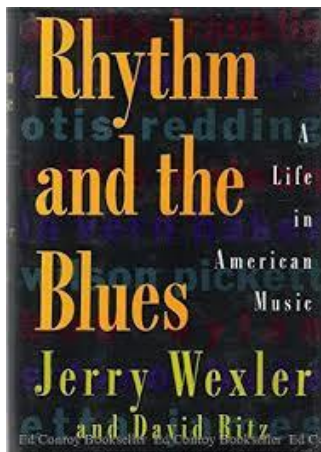
The pages cover the building of the forts, Radio Sutch and City, Invicta, KING & 390, as well as Radio Essex, Tower and Sealand.

Originally released more than 20 years ago, in the early days of the internet, when it was dial-up modems, the web pages have now been bought up to date.

Visit THE RADIO FORTS at www.offshoreechos.com

Shame on me, there's so much material for several reports and I thought to publish the next two reviews some months ago. They came in by e mail during the last months of 2019 and I've truly forgotten who did send these. But they're very interesting.

'Last autumn I have been reading two fascinating books: "Rhythm and The Blues" by Jerry Wexler, and "Come and Get these Memories" by Brian and Eddie Holland.



The Wexler book has been out of print for some years but I managed to track down a copy at a reasonable price in Oregon.

"Wex" was a partner at Atlantic Records and the book contains many references to US radio, DJs, record pluggers, talent scouts, record manufacturers and distributors, and their competitor record companies. The books show how all the independent record company community worked together for their mutual benefit.

Atlantic grew rich by advertising on WLAC, which could be heard every evening over a wide area of the Southern US. Evening advertising rates were just \$1 a minute. Atlantic advertised their

records, and mail order record shops (Randy's) advertised their services.

Many of Atlantic's hits were recorded at radio stations. At first, Atlantic did not own their own recording studio - if operating at their base in New York they moved the desks out of the way and recorded them in the office. If operating away from New York, and a local independent studio was too busy, they'd often decamp to the nearest local radio station and make the recording there. Ray Charles' famous "What'd I say" was recorded that way.

Some AM stations relayed network material all evening, and hiring out their facilities to independent record producers during the evening and night provided an additional small revenue stream. Sometime recording had to take a break for ten minutes every hour so that the local news reader could come in and use the same microphone that they were using to make the recording.

One of Atlantic's key record pluggers/salesmen/scouts was the legendary Joe Galkin (famous for discovering Otis Redding). Every DJ, distributor, wholesaler, agent, music store, promoter, songwriter or musician seemed to be in his black book. Once, Mr. Galkin was in a radio station studio next to the DJ who was on the air. He suddenly reached over, took the pick up arm off the record currently being broadcast, said "Play a Goddamn smash will you," and replaced the record with the one he was trying to plug. He got away with it.

Eddie and Brian's book is equally fascinating. In the early days of Motown, Eddie spent a day at their local radio station in Detroit, to find out what DJs and the station needed from Motown, which was aimed, unlike Chess and Atlantic, at white teenage record buyers. He noticed that when a pile of new records came in for audition, the senior DJ gave each new record just eight seconds to make an impact on him. If it failed, it went straight in the bin. So Holland-Dozier-Holland ensured their productions all had short and catchy, attention grabbing intros.

Then they started putting the title of the song in those initial seconds as well. "Standing in the shadows of love...."



Motown was of course founded by Berry Gordy, who started producing and mixing recordings in the 1950s. In those days, records were mixed to sound good on the big speakers in the studio control room, and dance halls. Gordy was the first to realise that pop singles were now being bought by teenagers who did not have big speakers to play them on - they heard them on the smaller speakers built into record-players and transistor radios. So Motown mixed their records to sound good on small loudspeakers.

Gordy was also the first to bring up the level of the bass guitar in the mix so that it could actually be heard on a transistor radio. Motown used the bass guitar to catch attention and propel the record forward. ("You can't hurry love" is a superb example of this and the catchy 8 second intro.)

Neither Motown nor Atlantic owned outside recording facilities. Chess did, and were often used to record live performances on their behalf.

In 1959 Zenus "Daddy" Sears of Atlanta was running promotional concerts for his radio station; he also taped the concerts using a single microphone centre stage. After taping a Ray Charles concert, he sent Wex a sample of his tape. Having heard it, Wex immediately phoned and asked whether there was any more. The following day he had the complete tape. The recording was such good quality, and so

well balanced, it was immediately released as an LP ("Ray Charles in Person").

Singer "Big" Joe Turner, who had a series of R&B hits during the 1950s including the original version of "Shake Rattle and Roll" for Atlantic, recorded in Chicago and Chess arranged the recording. They provided the then Chess studio band which included legendary guitarist Elmore James ("TV Mama"). He also recorded at Cosmo's famous studio in New Orleans, whose studio band included a Mr. Fats Domino on piano ("Midnight Cannonball").

The two books offer a fascinating glimpse into the way the independent record companies in 1950s and 1960s USA operated and co-operated.

Rhythm and The Blues

Jerry Wexler and David Ritz

Alfred A. Knopf, New York, 1993

ISBN: 0-679-40102-4

Come and Get these Memories

Brian Holland, Eddie Holland and Dave Thompson

Omnibus Press, London, 2019

ISBN: 978178558679

Now more on our fb group which was opened with Eastern this year. The Media Communication Foundation was founded in August 1978 and from the beginning Rob Olthof and Hans Knot were active within the Foundation. Aim of the foundation, SMC, was to organize all kinds of activities such as video afternoons, productions of LPs and videos about radio history, especially about the stations active from international waters. It should certainly not be forgotten that during the period from 1978 to 2014 dozens of RadioDays were organized by SMC, which mainly attracted international interest.

Also unforgettable are the many boat trips that were made to the offshore broadcasting stations in the seventies and eighties of the last century. More than 50 books on radio history were also published, while since the early 1980s SMC has also been the publisher of the Freewave Media Magazine, which changed its name to Freewave Nostalgia in 2014. A magazine that can be read digitally on the internet for free.

After the death of Rob Olthof, Jan van Heeren joined SMC, something Jan-Fré Vos had done years before.

And now there's SMC's Facebook Spot, an own facebook group where many memories of the sea stations and radio history can pass by and the members can also post items themselves. It is also possible to post messages in which they search for books, recordings etc. We wish everyone a lot of fun and as one of the members said: It's just like a RadioDay but digital.

Around this time around 1500 members are there so feel free to join in too.

<https://www.facebook.com/groups/smcfbspot/>



Published some time ago in our photo archive on Flickr are 26 photos taken in the seventies by Ketel Pieter Buijse.

<https://www.flickr.com/photos/offshoreradio/albums/72157713927763941>

Next an e mail which came in earlier this year from Shaun in India: 'Hi Hans, I lived in the UK most of my life. Home was in Kent, in the South East. I started to listen to Veronica in about 1962, I guess. Just about the time I got a reasonable communications receiver. I was fortunate to hear Radio Caroline on Easter Sunday 1964, after I heard some radio amateurs talking about it. So, in the first couple of hours.

Through the 1960's, I listened to most of the offshore stations. Not much to Radio Scotland as it was often difficult to receive. My main station was Radio City until the close down. Then back to Caroline again, and ever since when they have been there.

During 1974, I really enjoyed all of the Dutch stations, and particularly the English on Radio Atlantis. I found their jingles fascinating. Steve England was the genius.

Then back to Caroline. Never really got Laser in any of its incarnations. I guess I don't like brash American radio, although I still have all the Cruising albums. I can't explain that either.

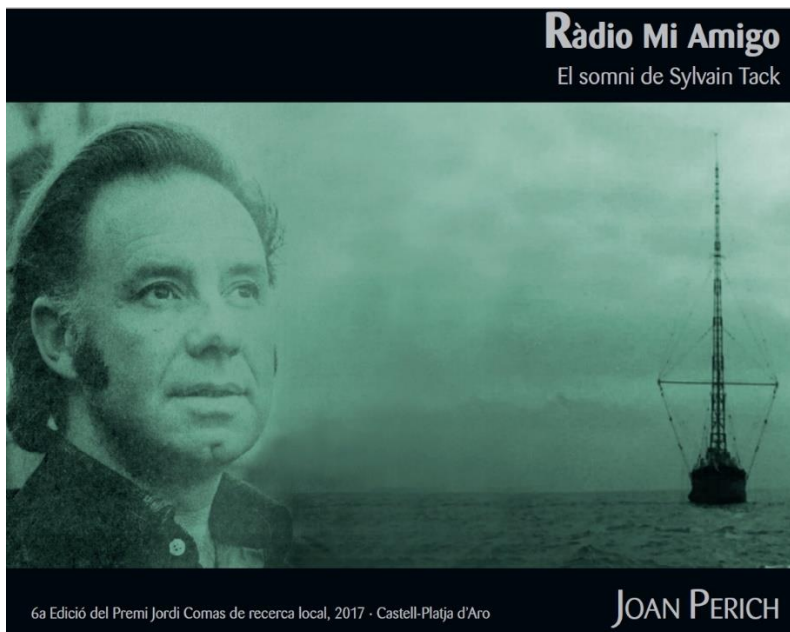
Of all the DJ's I guess Lex Harding and Frank van der Mast were great. Because I don't speak much Dutch, DJ's like Lex were pretty superficial to me. I guess it was as much the presentation style and the jingles. I missed much of the dialogue. I should name also Peter van Dam, and Tineke as well as Lion Keezer in my Dutch list.

I have great memories of the Radio Mi Amigo disco era. It was great to hear the likes of Gloria Gaynor at 9.00 in the morning. No radio station in the UK would have dared to do that.

Talking about my favourite English deejays were Kenny Everett (of course), Johnny Walker, Tommy Vance, Tony Allen, Tom Anderson, Johnny Lewis and Stevie Gordon must all be in the Top 20.

I now live in the middle of England near to Leicester. I still listen to Radio Caroline there, at our house in France and here in Goa, India where we go most winters.'

Joan Perich book about Radio Mi Amigo in Spain is now published. He wrote: 'If someone is interested in buying it, we have closed a price of € 25 that includes the book, handling and shipping to any destination in Europe. Orders at miamigo@rpa.cat



And that ends up this edition of the Hans Knot International Radio Report. Next issue will be published somewhere in October. Please send memories, questions, photographs and more to HKnot@home.nl

Best Wishes, Hans