

Hans Knot International Radio Report March 2013

Dear radio friend another, although short, month has almost gone and so once again another issue of the report, from which I can tell you that already 30 pages were filled on February 7th, so sorry when your mail with memories is not included in this issue, lucky enough there will be more in the future. By the way, all issues way back to 2004 can be found at www.hansknot.com

T-shirt time and it's Don Stevens, who worked on a lot of radio stations, including the offshore ones: Caroline and the Voice of Peace. A photo shows the MV Mi Amigo and Don tells me it was taken after the Summer of 1978: 'The T shirt 'times it' as these were only issued, in Tel Aviv, in the Summer of 1978, when Tony was working for me, after he and Abie fell out. Tony had a couple of these T shirts, which he wore to the gigs he did for me.



More reflections, like the next one, were received: 'Dear Hans, I think the person looking away to the right of Peter Chicago is Tony Allen. Kind regards Kevin (David Brown)

Herman Content is really wonderful in providing me with links to interesting internet sites. This one will take you to the late hours. Really interesting: <http://las-solanas.com/arsa/index.php>

ARSA — THE AIRHEADS RADIO SURVEY ARCHIVE

Not just reliving the past, but more importantly preserving the past. Radio is unique in that, unlike other media forms, there is no easy access to old music radio shows. Old movies and TV shows continue to be shown on network or cable TV, and can be rented or purchased on tapes or DVD. Print media like old books, magazines, comics, and newspapers can be purchased from specialty stores or kept in libraries for viewing. But where can one go to obtain and listen to old music radio shows? Aircheck tapes and radio surveys can only be found in the hands of collectors. At some point, most collectors begin to realize that this is more than a hobby and that we are in fact preserving radio history. Find scads of scans of radio station surveys, just like the ones you used to pick up at the record store when you went shopping with mom & pop. All the chart data is meticulously entered into the database, so you can cross-reference to see how your favorite hit fared in different markets across the country. To navigate the site, "tune" to the buttons on the left. ARSA is a non-profit site intended to mix nostalgia with historical value. The site is open to everyone and you are invited to have a browse. Friends that wish to contribute or otherwise participate in the "Chart Chat" forum will need to create their free profile and/or identify themselves: <http://las-solanas.com/arsa/index.php>

Already early in this report it's time for a nickname. It was heard in an historic program from Radio 390 where David Sinclair got 'Our own loveable beatnick'.

Remember Dick de Graaff, one of the Dutch deejays who were on the air live from the MEBO II in the seventies? Well he can be heard every Saturday evening from 18.00-20.00 on Surf Radio. For full programming see: <http://www.surfradio.nl/programma>

A late kind of fame became early January Steve G when a local newspaper brought an article about his time on the MV Mi Amigo in the sixties:

http://www.bromleytimes.co.uk/news/sydenham_dj_is_glad_he_rocked_the_boat_aboard_radio_caroline_1_1788136

Now a plug for nowadays VOP send in by Doug Wood: 'You can hear the same 500 or so top songs that all the other radio stations play on the VOP, but we also play around an extra 7,500 songs that were also just as big on the UK Top 40 from the 60's right up to today. Our audience is likely to be 50+ or any age if you just want to hear good quality hit pop music. No Rap, Trance, or Teeny Pop. It's a no brainer really, so give it a try and let us know what you think. E-Mail me at doug@thevop.net

Listen at our website at www.thevop.net

WiFi Radio (UK Location) Search " 1540 THE VOP "

And mobile Search " THE VOP "

Well here is a site from Belgium with some interesting photo's never seen before:

<http://www.sergehadermann.be>

The link was send by Martin van der Ven, like the next ones:

<http://www.youtube.com/watch?v=NKBeMorCvOU>

<http://www.youtube.com/watch?v=ZhSRHb1W4Yc>

<http://www.youtube.com/watch?v=Zv35GkX5dT0>

<http://www.youtube.com/watch?v=nBPI2TjkOD8>

Next another nick name we heard in a program from the seventies. It counts for Bart van Leeuwen, who worked on Radio Veronica as well as on Radio Mi Amigo. 'Bartje Vier tot zes' van Leeuwen. (from four till six). Bartje Vier is a name from a children song in the Netherlands.



A 1976 photo from Bart van Leeuwen
Archive: OEM

In last issue of the report I had to bring you the sad news about the passing away from Arend Langenberg. It was Andy Archer who brought a marvelous memory from the time he worked for Radio Caroline in 1973 and brought a regular visit to the Norderney, the home of Radio Veronica on the North Sea. He there had a lot of fun with Arend. Another English deejay and technician, Bob Noakes, has also good memories to Arend Langenberg:

'It was 1975 when I first took residence in the Netherlands, and at that time I frequently visited the Hilversum 3 studios at the NOS radio-complex. Late one Thursday night - it must have been a TROS night - I was sitting in the continuity suite, talking with the engineer. Like most young Dutchmen at that time, he spoke very good English, whilst I had only just begun to learn his language. Later we were joined by what appeared to be the perfect gentleman, wearing a magnificently - cut blue suit and waistcoat, with immaculately - groomed hair and a small, square beard which had been painstakingly trimmed and appeared to have been created by a higher power, especially to, complement his lower face. He had been upstairs in the canteen, stilling his hunger on one of the exquisite microwave dishes which the NOS, in their magnanimity, had made available at modest cost to their diligent and epicuristic night staff.

His demeanour was that of the perfect gentlemen, too, and his courteous and genuine attention, humour and flawless English, coupled with the fact that he was black-haired and no taller than myself, led me to assume that he was British, and possessed of the bluish of blood.



As the clocks drew on to twelve or so minutes to the hour, he excused himself politely, saying that he would come back in about twenty minutes; then left by the double side doors, stepped into his car which was parked directly outside, and drove off. When the clocks reached the hour, after the six-pip a deep and sonorous, yet familiar voice modulated through the monitors: "Het is twee uur, Radio Nieuwsdienst, verzorgd door het ANP..." With a jolt I realised that the voice was Arend Langenberg, and that it was he with whom I had been talking a few moments earlier.

Shortly after the whole hour he joined us again, and I immediately started to question him. He had already mentioned that he worked for the ANP, but since he had not gone into detail I assumed he held some kind of executive position. But were had he acquired that perfect English accent, more than good enough to fool me?

With a modest laugh, he explained that he had been educated in England, in Oxford - famous for its internationally-renowned Dictionary and where, as almost any Britisher will tell you, the finest English is spoken. I felt that he would have had no problem in filling a similar post at the BBC!



In the middle Arend Langenberg 1994
Photo: Hans Knot

For the next three-quarters of an hour, Arend, I and the engineer, whose name was Chris, I see to remember, sat together exchanging anecdotes about radio (what else?) and it was amazed to hear that Arend had worked for Radio Veronica, at sea on board the Norderney. When he left us for the ANP once more, Chris, who much to his chagrin had not been involved with the offshore stations yet clearly envied us the experience, decided to play a trick on Arend. With a boyish and somewhat querulant grin he laced two tapes onto the Telefunken machines, saying, "No-one will notice at this time of the night - probably no-one will be listening!"

He put one of the machines into the recording mode, recording the time signal at the top of the hour. After Arend had finished his news bulletin at three, and before he had had time to return to the NOS

radio building, by copying to and fro between the machines and making inventive and cunning use of the fast-wind functions, Chris had made something wholly exclusive with which to tease Arend.

Arend duly returned and clearly enjoyed being with us. He had only come in the first place, he said, to escape the night-time boredom of the ANP building, and because he was hungry. By this time we had drawn a few bottles of beer from the machine by the lines-room and were slowly getting into the mood for what might possibly become a long night.

As four o'clock approached Arend drove off once more and Chris cued the tape. Then he plugged up a circuit whereby he could feed not only our studio output, but also that of the Telefunken, directly into the ANP building, and Arend's headphones, while the listeners would only hear programme output. Soon after, as the second-hand of the clock reached twelve, he turned up the monitor speakers so that we could softly hear the sound of Arend's headphones, picked up faintly by the live microphone.

The time signal comprised, as usual, six pips, and by the fourth we heard him take a breath in the normal way. But after the sixth pip, whereupon he should normally have spoken, the tape sprang into action and we heard a seventh pip, then an eight, and still more, increasing in frequency, and with continually rising pitch. Arend exhaled a suppressed but distinct grunt as the pips neared a crescendo with a sound akin to that of a whistling kettle. Then, a full seventeen seconds past the hour, the sound stopped abruptly and Arend, imperturbable as always, inhaled leisurely and calmly announced: "Het is ruim vier uur. Radio Nieuwsdienst verzorgd door het ANP—" and continued, flawlessly as ever, to the end.

It was not until months later that I was to realise that by spontaneously choosing the adjective 'ruim' (which unfortunately I cannot adequately translate) he had demonstrated a subtle humour

and that even that rang more English than Dutch. He had known in an instant that he was being taken for a ride and guessed who was behind it.



Bob Noakes. Photo: Archive RadioVisie

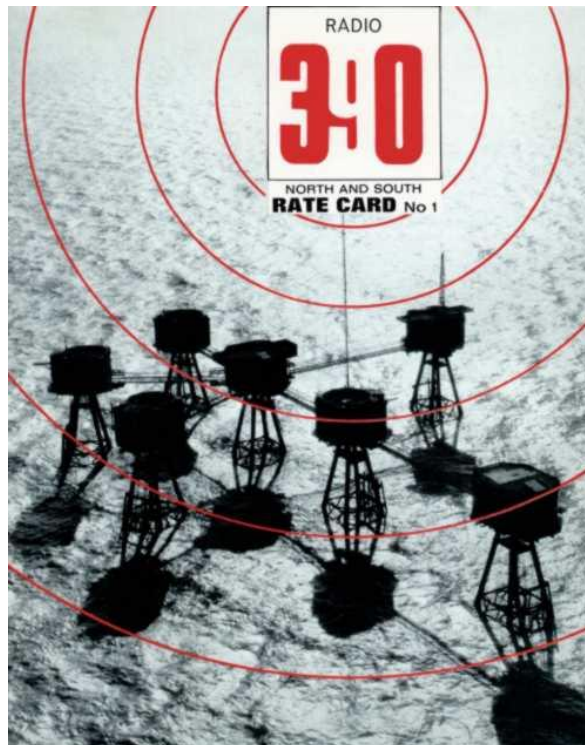
Years were to pass before we met again, but I remember Arend as a warm, charming man, modest and intellectual, with a keen, sometimes bone-dry humour. And what a powerful voice! Whilst much was wrong with Hilversum Radio in those days (and still is) Arend belonged to a group of presenters including such household names as Van Zijl, Pelleboer, Duys and Mulder who contributed enormously to its characteristic 'sound'. It was if they had always, comfortingly been there, like Everett. And no-one will even take his place.' Bob Noakes.

Earlier I wrote about the plans to bring a special temporary licensed offshore radio station on the air in the summer. Now here's what Paul Graham wrote me about it: 'Hi Hans. Just an update for you and everyone regarding the planned offshore broadcasts for this coming summer. We are still working on raising all the funding needed put I am pleased to report that I have been joined by a well known former 60's DJ, he worked on several stations including Radio Scotland and Britain Radio and he is now seeking to secure all or most of the funding we require to get on air in August.'

Several former 60's D J's have been in contact since I posted the

original announcement via your news letter back in November and they are all keen to be involved. We are hoping to announce the official name of the station, the vessel we intend to use and frequency etc. all in the next three months so watch this space. I have attached for you to publish the mission statement.

'UKGM is planned to commence broadcasting on FM from an offshore location moored off of the Essex coast in July 2013 and will broadcast for a period of 28 days. The actual dates are yet to be confirmed but it is expected that the broadcast will cover certain weeks of between July and August. The format of the station will be easy listening/middle of the road. Also known has Swing or Lounge music - now very popular with the younger generation. UKGM will pay tribute to the former offshore radio stations of the 1960's Britain Radio/Radio 355 and Radio 390, who at the time programmed this style of music, which between 1965/67 - when these stations broadcast, proved to be very popular with the then older audience.



These stations were eventually forced to close down by the then Labour government who had no desire for independent commercial radio. Instead, they decided to make wholesale changes within the BBC and Radios One and Two were created in response to the offshore stations. There have been several commemorative broadcasts since the 1990's in tribute to the offshore stations of the 60's but none have ever chosen to use the so called easy listening format so this will be a unique opportunity to hear this style of broadcasting once again.

There are plans to look further beyond this offshore broadcast and seek any opportunity that might be to introduce this format to the UK on a permanent basis via a digital platform. There are currently no national stations playing this sort of music and we have identified a gap for advertisers and sponsors to reach this audience. Listening to digital radio stations is now becoming the future of radio with ever increasing sales of so called DAB radios. Some 8 million have now been sold in the UK. At the time of writing we are now looking to secure sponsorship to allow this forthcoming summer 2013 broadcast to go ahead.

We intend to moor a suitable ship off of the Essex coast some 3 miles offshore from Walton on the Naze. This is a stretch of water used by the offshore stations in the 1960's. Sponsors will be given the opportunity to have their company logo's displayed on the ship or have the ship painted with their branding. We see companies who are already proactive in outdoor event sponsorship as being the ideal companies to approach with this idea. We are looking to raise in excess of £150,000 to cover all the operating costs of next year. The cost of chartering a suitable vessel will be very high and is expected to absorb over 75% of the actual costs of the months broadcast. Our sponsorship manager/agent will be expected to earn at least 30% of all that is raised giving them a substantial amount of earnings from the project. We expect to have a strong

indication of whether or not the sponsorship can be raised within the first 3 months of 2013.

We will need to know that we can proceed by March to allow us to confirm the charter for the vessel and also commence the licence application process with OFCOM. The event is expected to be a media circus with coverage on both National and regional TV as well as newspaper coverage. Sponsors will benefit from being associated with the station in being seen on TV and in the press and we expect over a thousand people to visit the ship in the 4 weeks she is on air and millions to see the coverage on TV and read about it in the press. Interest is again high in the last couple of years thanks to the film "The Boat that Rocked" which was well received by the public and reignited interest in Pirate offshore radio once more.

We see the sponsors also benefiting from on air promotion and we intend to be heard locally on FM in the North Essex and South Suffolk coastal area and also on line and short wave around the world with many thousands of world wide listeners . Sponsors would also be given generous space on the dedicated website that will accompany the broadcast. Rates have yet to be set and any suggestions of what we might expect to charge for space on the ship for company logos and branding etc.

Press releases will be issued from the spring onwards to all suitable media outlets both in TV and print. This mission statement is a guide to what we can expect to achieve. UKGM is United Kingdom Good Music. (c)PAULGRAHAMCONSULTANTS.COM. **We are looking for broadcasters willing to get involved in the summer offshore station so if anyone would like a week offshore do get in touch with the project management...www.paulgrahamconsultants.com and [email:pg.radioconsultants@googlemail.com](mailto:pg.radioconsultants@googlemail.com)**

And now splendid news from New Zealand

3 Mile Limit - Movie

Filming Completed

Monday, 11 February 2013

Post Production under way in Miramar, Wellington.

Post Production has begun on '3 Mile Limit' the feature length movie based on the true story of Radio Hauraki broadcasting from international waters in the 1960's. Filming completed in Auckland in December 2012. "It was fantastic to finally shoot this iconic piece of NZ history and bring the 1960's to life which was such a rich period in New Zealand's social change", said Craig Newland the Producer and Director of 3 Mile Limit.

3 Mile Limit tells the story of one man's determination to bring change to the Government's stand off on public broadcasting, and bring Rock n' Roll to a nation starved of modern pop music. But caught up in the middle of this titanic struggle is the relationship between Richard (the protagonist) and Judy his wife as they battle against all odds and struggle to keep their marriage intact.

The cast is brilliantly led by Matt Whelan, the winner of the 2010 Qantas Film & Television Awards for Best Supporting Actor Award for popular TV series, *Go Girls*. Matt Whelan has already two feature films behind him, *My Wedding and Other Secrets*, *The Most Fun You Can Have Dying*, and is to appear in Jane Campion's 'Top of the Lake'.

"Matt's performance in '3 Mile Limit' completely anchored the film and made it easy for other cast members to feed off. Matt displayed an arc of emotional depth and leadership which I think will show the public he's one of New Zealand's brightest leading men", said Newland.

He is very well supported by Dan Musgrove (Underbelly NZ) who plays one of the key supporting roles and Belinda Crawley who plays Judy. The screenplay was written by Craig Newland and Andrew

Gunn.

No.8 Films already have international distributor's interested in the film, which will travel to the Cannes Film Festival in May.



Photo still from '3 Mile Limit - Movie'

From left: Elliot Wrightson, Matt Whelan, Dan Musgrove.

Next news about the Emperor: 'Hear ye, hear ye....all Emperor Rosko friends, fans, colleagues, associates and Followers. Check out the February/March edition cover, editorial page and pages 8 and 9 of The Radio Magazine (available as hard copy and on-line as of now at www.theradiomagazine.co.uk/). Very grateful thanks to Henry Ascoli, Editor for the superb job in putting this cover feature of The Emperor together and also to Ed Rhodes, Advertising Manager for my ad which is their First ever scrolling ad....runs across the top of each page online. Many thanks too for all of you who contributed pictures, some of which you may see in this feature and others, although not used this time around, much appreciated! Sherry Lynn.'



Thanks a lot Sherry and what good to see Rosko is mentioning you and me in the interview the same way he speaks about a person like Wolfman Jack. Question to the Emperor himself: Tell us more why Cheetah was put on this turntable?

Next an e mail from Peter Hobden: 'Hello Hans. Many thanks for continuing to send the International Radio Reports — it's like having a welcome friend drop in when I'm slogging through my writing chores. Great that you find so many contributors. I have a request. Do you know of anybody who may be willing to sell a rare 45 that I have so far been unable to locate — 'Skyliner' by the Mitch Murray Clan. I am looking for one that is close to mint, if possible. It's a pity that this instrumental is not available on a cd - The b- side 'Chrokee' is easy to obtain. Crazy. Kind regards, Peter Hobden.'

Well Peter, believe it or not, but Mitch Murray is on my mailing list and so I've asked him to answer. So let's wait what comes around. Of course all other readers who have a proper answer can reflect on HKnot@home.nl

One of my readers have done a special trip to the West: 'Hello Hans I was particularly interested in visiting Curacao and Bonaire, particularly Bonaire. I cut my radio teeth on shortwave listening and Bonaire will always be associated for me with Radio Netherlands. I remember the magic of logging a distant relay station and Bonaire was useful if I missed the Europe edition of The Happy Station with Eddy Startz (I met him at RNW HQ, Hilversum). The islanders are very sad to have lost through budget cuts the relay station, the final elements of which were dismantled only recently.

Trans World Radio lives on, however, on the island, albeit in scaled down form, and I spent a fascinating couple of hours being shown around.



One of the studio's at Transworld Radio in 2012

I can't help feeling nostalgic for the old days despite all the modern technology we take for granted and which allows us to hear studio

quality stereo programs from all over the world in an instant. Best wishes Mike.'

Well Mike you see I can't publish them all but one of this fine photos you took is above and thanks for sharing this memory with us. Now we go to a new series which reflects the memories to the Scandanavian Pirates from Philip Champion. I know Philip already many decades when he onetime wrote for the Freewave Media Magazine his memories on Caroline North. This time we go to Radio Nord.

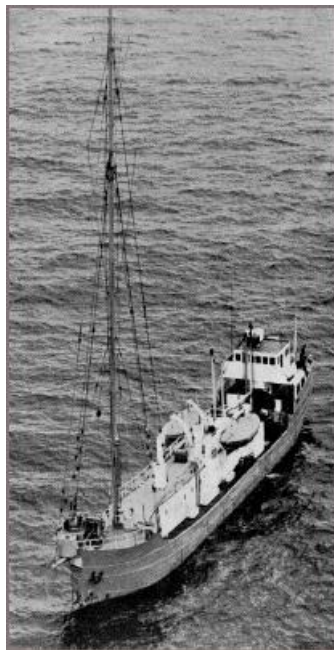
WHAT ELSE CAN WE LEARN ABOUT THE SCANDINAVIAN 'PIRATES'?

1: Radio Nord

Philip Champion

The Radio Nord Revival broadcasts for the 50th anniversary of the station's start have raised interest in this station. I'd already heard airchecks of Nord, such as on "Nordsee goes DX" with A.J.Beirens on RNI. I bought the English version of station founder Jack S. Kotschack's book "The Radio Nord Story." If you got the offshore 'bug' in the mid-sixties -I started listening intently from late August 1966- then, like me, you probably assumed Radio Nord was a Swedish pop pirate with music just before the 'beat boom' (Merseybeat etc) with chatty deejays and plenty of jingles. However, that does not seem to be an accurate picture. Listening to the opening hour being played fifty years after it first went out showed there was a rather different station sound. Their website led to one by offshore fan Ingemar Lindqvist, which has lots of old Nord tapes plus some from the other Scandinavian pirates. He was just 12 when he heard Radio Nord and it left a lasting impression on him. His website is at <http://radiohistoria.jvnf.org/index.htm> and though it is Swedish you should be able to find your way about it. You can translate blocks of text by copying and pasting; try 'Translate Swedish into English' and you'll find a few online translators like

Google's. For airchecks click on items marked 'Hor'. He has also made a number of useful comments on the draft of the article so I will quote them using speech marks. In this article I'll try to describe the sound of the station which isn't apparent in Kotschack's book. I've tried to avoid repeating information in his book too. Being English we tend to think the station name sounded like 'Ray-dio Nord' (rhyming with 'cord') while it was more like 'Rad-dio' -then a cross between 'Nord' (as in cord and 'noo-rd' ('oo' sound as in 'noodle.'))



Bon Jour

One thing Radio Nord had was plenty of jingles, mostly sung by a combination of males and females in a traditional style with light orchestral backing. A lot were composed by Henry Fox who hired very competent session singers -up to two females and four males. In fact the website plays about 25 jingles one after the other. Their jingles were typical of early 1960s easy listening music. When you think of what we were listening to in 1961 the Light Programme had no jingles and we probably had little more from Radio Luxembourg with its gong, and jingle (or mini-song) "This is Radio Luxembourg. The great 208 Your ring-a-ding station of the stars." In fact Nord

has a jingle - The Radio Nord Medley- which is more like a mini -song too, about "Lyssna..(Listen to) Radio Nord" which is to the tune of "Bye, Bye Blackbird!" Three other jingles were familiar as they were to the tune of "Bring Back My Bonny to Me". "The Lambeth Walk" and "Oh When the Saints Go Marching In." No doubt the use of jingles was down to backer Gordon McLendon who owned a number of American stations. With so many jingles how little they were used in the programmes is surprising.

The opening taped two -hour programme of March 8th 1961 shows that Radio Nord was more a middle of the road station, like Britain Radio in 1966/67, with a few pop records every now and then. In fact they had commissioned "Kärleken i Rymden." (=Love in Space/the Air)-the Radio Nord Valsen (waltz) -sung by an older male. Very 'square' and not what a pop station would do! Funnily enough, I found myself tapping my fingers to it later on... In an e-mail to me Ingemar adds that it was written by Evert Taube who was and still is a very popular national poet/troubadour in Sweden. In Swedish the audience was told they were listening to "Europe's most modern radio station." An analysis of 33 records in that programme gives: orchestral 36% + other instrumental 6% = total instrumental 42%; easy listening Swedish 'popular' or 'schlager' music sung equally by females or males 27%; MoR -6%, Pop -German 3%, American 9%, Swedish pop cover versions 6% =total pop 18%, Greek 3% and Italian 6%. A few conclusions can be drawn. About one third of the music was sung in Swedish. What is surprising is the amount of instrumental music played -not far short of half. There were more instrumentals in the UK pop charts in those days anyway but I suppose if you added the output from the Light Programme then you would have found a lot of instrumental music heard on radio here. They varied from light to lively orchestral pieces with people like Mantovani. The MoR 6% included a record from Steve Lawrence & Eydie Gorme "Side by Side." The cover records each had a Swedish female singing "Rubber Ball" or "Save the Last Dance for Me." Some of the Swedish 'schlager' makes for pleasant easy listening. The Italian records

remind us that Latin records were popular then, in a MoR style. I listened to other shows like Saturday afternoons "Melodiposten" from 11 days later and the mix was the same: a vocal "Old Man River", an orchestral cha-cha and later a tango, pop with John Horton "North to Alaska" and a Mexican/Latin number "Tequila".



Adverts were every two or three records. They used a mix of male and female, sung and spoken and some were quite lively. The opening day finished as planned at 1800 then it returned at 0600 next morning on a full schedule. It seems Kotschack didn't want to use well-known names or even identify the announcers until the station had an identity of its own. Ingemar told me more about the first voices heard: " It is Gert Landin who introduces Jack Kotschack's speech. The speakers' voices afterwards --there are several -are Lennart Atterling and I also remember that Henry Fox appears -the man who created most of the Radio Nord jingles, song texts, compositions, arrangements, direction and also recording production) -but there are several voices.

Jingles were used sparingly. In the opening programme I counted two jingles and two Radio Nord voiceovers/promos. In 38 minutes of a Saturday afternoon "Melodiposten" 11 days later there was just one jingle though a 25 minute clip of another programme had two jingles.

In a 33 minute clip of the bottom half of the "Topp 20" there were no jingles yet you would have expected this to be one show where they might be played more than usual. Ingemar thinks the lack of jingles here was because they might have interfered with the sponsors' interests; between every other song the announcer talked partly about the record being played and the name and product of the sponsor. A number of times the deejay or announcer, as they were called, told listeners that this was "Europe's most modern radio station."

Presentation of programmes was straightforward though not formal. This was not the era of chatty djs or waffle. In fact, links between records were usually quite short which kept the music flowing. Announcers told listeners (in Swedish), "You're listening to Swedish commercial radio, Radio Nord." Hourly news broadcasts started on April 12th. As with later offshore stations there were changes to programmes. Barbro von Horn's weekday hour at 0900 geared towards women was replaced in the summer by a two hour show by a new female dj. The schedule as of September 8th 1961 was: 0600 "Nordmorgon" -Sten Hedman, 0900 "A La Carte, A La Chris" - Christina Wahlström in which she included recipes etc, 1100 "Melodispegeln" -Lennart Atterling and Gert Landin with 'soft, caressing music', 1300 "Siesta" -Kaj Karlholm, 1500 "Låten Fran Båten" (=Songs From the Boat) -Larsan Sörenson with a guest giving his/her choice of music, 1800 "Toner för Miljoner" (=Tones for Millions) -music for all the family with Gert Landin, 2000 "Rendez-Vous" -Kaj Karlholm, 2200 "Välkommen Ombord" (=Welcome aboard) -live from the 'Bon Jour', 2400 -0600 "Rhapsody in Blue" -night music. So was Radio Nord the first 24 hour offshore station, five or so years before Radio Essex?

There were special shows. Fridays 1915 -2000 "Välj Själv" (=Take Your Pick) -Gert Landin with schlager (happy, tuneful music) and some from the Topp 20, plus interviewing a guest, Saturdays 1100 - 1400 "Programmet Utan Namn" (=Untitled Programme" !!), 1400 -

1800 "Melodiposten" (=Melody Line) -Lennart Atterling, 2000 "Club Nord" -dance music, Sundays 0100 Kaj Bjerke with jazz, 1100 -1200 "Minnenas Melodier" -popular classics with Lennart Atterling, 1500 -1800 "Låten Fran Båten" -Larsen Sörenson with a studio guest. Wednesdays 2000 -2130 was the station's most popular show "Radio Nord's Topp 20 +10" presented by Gert Landin.



They soon had some changes. On September 22nd a new Saturday show came on 1000 -1300 "Larsans Lårdagsträff" (= 'Saturday Meeting') where Larsan Sörenson was joined by anything from one to five guests though Gert Landin took it over two months later. While Larsan ran the show it had "great humour." From Sept. 29th "Nordmorgon" was split into two parts, the first hour then the second from 0700 presented by Kaj Karlholm. From October 6th this segment was done by Larsan Sörenson. New was "Buona Sera Italia" with Lennart Atterling on Mondays 1830 -1900. Listening to a tape of the latter it seems to be seven or eight easy-listening Italian records of a style you would expect from the early 1960s: some female, some male plus an orchestral 'cha-cha' piece. There was an ad. every three records. There were spells of talking for a couple of minutes as Lennart talked about aspects of Italian life with "sweet voiced Italy expert" Monica Hylinge. This show was later scrapped as it wasn't as popular with listeners as Kotschack expected. By late October "Nordmorgon" became a live show from the "Bon Jour" with

the newsreaders playing records and giving the news. At the same time the live weekday evening show was halved. It now went out at 2000 with Kaj Karlholm's two hours put back to 2100 then Larsan with night music at 2300. The jazz show was now doubled to two hours and moved to the more listenable time of Fridays 2200 -2400. In its place on Saturdays at 0100 was "Musikalisk Odysseé" with Gösta Sturmak. From October the weekday afternoon "Siesta" was extended by an hour to 1600 and it seems that it could be live from the ship or else Kaj Karlholm on tape. By mid -December it was definitely all live. By early January the "Nordmorgon" team, depending who was on board, comprised Kaj Bergstrom, Kaj Branje, Lasse Bjarke and Lasse Nestius. Kotschack realised that "live broadcasting gave more life and presence."

As with the Dutch and later British pirates most of the broadcasting staff were young with a few older ones to help them along. In their 20s were newsreaders Lars/Lasse Nestius (21), Kaj Berke (24) and Kaj Branje (27), while transmitter engineer/occasional dj Kenneth Agehed was 20 and advertising copy writer/occasional dj Lars Grunberg was 23. While it might seem unusual to have young men in their 20s on an easy-listening station we later had the same with Britain Radio and Radio 390. Nord's youngest dj was 19 -year old Sten Hedman who was put on breakfast with his lively manner. Rather more mature were newsreader Seve Ungemark (29), djs Ivo Grenz (29) noted for his calm style, Louis Chrysander (29) who became Programme Manager, Elsa Prawitz (29) who had a late night show "Elsas Nattkajuta" (=Elsa's Night Cabin), Larsan Sörenson (30), Kaj Karlholm (39) a newsreader who later did "De Tio", dj Lennart Atterling (30) who also later became Programme Manager, Barbro von Horn (41), her replacement Chris Wahlström (44) and 45 year old Chief Engineer Thure Lennart Anderson. Both Ivo Grenz and Lennart Atterling came from Skånes Radio Mercur, the former having been SRM's first dj. In charge of it all was Managing Director Jack S. Kotschack aged 46 when Nord opened.

Radio Nord had several chart shows. Most popular and long-running was the Wednesday evenings "Topp 20" It started two days after opening and was presented by Gert Landin though Larsan Sörenson took it over in late November. The hits were a mix of American, Swedish and British records.

VARJE ONSDAG KLOCKAN 19.30

radio nord

"TOPP 20"

Veckom 14 - 20 stora

1	Walk on by	Loxy van Dyke
2	Can't help falling in love	Elvis Presley
3	The young ones	Giff Richard
4	Norman	Sue Thompson
5	Happy Jack (King King)	Jack Hunt
6	No more	Elvis Presley
7	Love me warm and tender	Paul Robi
8	Mexico	Bob Moore
9	The writing on the wall	Tommy Steele
10	Johann waltz	Pat Boone
11	Language of love	John D. Loudermilk
12	Seven without pity	Gene Pitney
13	The wanderer	Elton
14	Happy holiday sweet sixteen	Neil Sedaka
15	The Sun sleeps tonight	The Falcons
16	Little Rose-Mary	Ray Adams
17	Peppermint twist	Jerry Lee
18	Run to him	Bobby Fox
19	Twist Twist	Lill Boon
20	Jambalaya	Fats Domino

PÅ MÅLLANVÄG
495 METER
(600 ft)

TOPP 20 - 10

21	John, do you love me	The Searchers
22	Just do it	Paul McCartney
23	See, see it in the	John Lennon
24	Getta back	The Searchers
25	A life for each	Cherise
26	Swindown time	John Lennon
27	Woolly bulge	John Lennon
28	The way to the heart	John Lennon
29	In the end	Frank Zappa
30	So you see he	Ann Murray

Denna vecka presenteras Topp 20 av
BRODDMANS
affärerna med de låga priserna
Kungsgatan 43 i Konserthuset - Storgatan 4-10-12

The chart was voted by listeners sending in three choices, later five, whereas the official Sveriges Radio station which set up to compete, Melodyradio, used a jury. Sometimes there was a studio guest. This show was sponsored and advertisers certainly got plenty of airtime. Listening to half of this show with 10 records in the countdown the dj spoke with a female representative of the shampoo advertiser after the second, fourth, sixth and ninth records! I bet fans of the chart got a bit sick of the ads and just wanted to hear the hits! To give you an idea of the music played American examples were "Goodbye Cruel World" by James Dean, Ray Charles "Hit the Road

Jack" while the UK gave Helen Shapiro "Walking Back to Happiness." From November 12th they added "De Tio" (*Day Tee-Oh* = The 10) which was suggested by two Jönköping record dealers. This was a Top 10 of Swedish language records (just as the Dutch later had their "Nederlandstalig Top 10.") It went out Sundays 1715 -1800 with Kaj Karlholm for its first week then changing to 1015 -1100. From March 1962 Gert Landin took over the show. This too was sponsored: there were six spots for the advertiser in the one I heard. After the 10 records were played there was a rundown of clips from No.10 to No.1 then an interview with the guest artist - presumably the one at No. 1. "De Tio" was more lively programming than the previous Sunday morning of more or less classical music which was little different from the official Sveriges Radio. "Probably this had been as they were a little too worried about being perceived as vulgar if they had played popular music in the middle of Sunday worship time. The radio audience was not accustomed to such entertainment at this time.

In order not to offend any opinion they chose to play a light and melodic selection of classical music. But eventually they broke with this caution and dared to introduce this rather innocent Swedish popular chart programme." They also had a tip show. At first this was "Välj Själv" on Fridays 1800 -1845 though in September it changed to 1915 -2000. Later it became "Radio Nords Veckan Topptips" with Gert Landin. When Gert took over the Topp 20 Larsan took over this show -a swap. At first it featured 10 records then later varied between 11 and 12 though once it had 13 records in the list! While the presenters of these chart shows were all in their 30s -Larsan 30 with "his fun and classy style", Gert 35 and Kaj 39 back in the UK when Alan Freeman launched "Pick of the Pops" in the same year he was 34.

Larsan Sörenson presented the final show on Radio Nord with a special edition of "De Tio" which ended, deliberately; with "Hit the Road Jack" before the Tx was switched off.

Radio Nords program

06.00—09.00	NORDMORGON — Nyhetsredaktionen pratar alla morgontidiga lyssnare och presenterar musik och nyheter.
06.15	<i>Nyheter</i>
07.15	<i>Nyheter</i>
07.57	<i>Handelsnyheter</i>
08.15	<i>Nyheter</i>
08.57	<i>Handelsnyheter</i>
09.00—11.00	A LA CARTE — Chris Wahlström spelar tre olika typer av musik, pratar hushåll och ger goda tips till husmödrarna.
09.15	<i>Nyheter</i>
11.00—13.00	MELODISPEGELN — Lennart Atterling och Kaj Karlholm spelar musik för er som arbetar på land.
12.15	<i>Nyheter</i>
13.00—14.00	SIESTA OMBORD — Bon Jour med avkopplande musik.
13.15	<i>Nyheter</i>
15.15	<i>Nyheter</i>

Ingemar sent me some interesting comments about how the station developed. "In the earlier stages of Radio Nord they relied a lot on pre-recorded voice features and it could be frequent variations on whose voice was heard from time to time. Later they developed the programming to more produced and single-person announced shows. Also, from autumn 1961 a growing number of live broadcasts were introduced from the M.S. "Bon Jour." I think that Radio Nord was the offshore pirate that introduced the possibility of live broadcasting. During the 16 months Radio Nord existed they developed a lot, from the beginning when they had a rather stiff style, but later on the programme was announced in a much easier - going style.. I think Larsan Sörenson helped a lot in this. He had worked as a cabaret artist and an early form of stand-up comedian. I believe Radio Nord was the first offshore pirate to discover that it was possible to broadcast live out from the ship, that it was possible to use a turntable on board. Before they examined this possibility everyone assumed that turntables could not be used in such a rocking environment. They all assumed that the needle arm would jump immediately and lose track. What they discovered was that the ship rocking, even in fairly rough weather, was not that hard and jerky and the needle arm remained on track mostly mostly without any

problems." On his website Ingemar writes that ex-Radio Nord staff have told him that it was a really fun time and gave them experiences which they did not have in their subsequent careers.

In Gerry Bishop's "Offshore Radio" book most stations have a list of 'Broadcasting Staff' but Nord is one of the few without one. So using Kotschack's book and Ingemar's website I've tried to come up with a list of staff who were heard on the air. Those who were on at the start in March 1961 are denoted with an * whereas those on at the close on June 30th 1962 have **. First, *Announcers/DJs who recorded shows in Stockholm*: Their shows were recorded two or three days beforehand. * Gert Landin ** (He was on Nord throughout its time on air and was the first Programme Director - that post lasting a few months), * Leonnart Atterling (also fourth PD summer 1961 -Feb. 1962 when he left), * Louis Chrysander (also did live shows from the "Bon Jour", ad copywriting and was also PD), * Sted Hedman ** (had to leave for national service in Dec. 1961 but was given leave in June 1962 and returned for Nord's final weeks), * Ivo Grenz, * Barbro van Hoorn (had left by summer 1961), actress Chris Wahlström (from summer 1961), Larsan Sörenson ** (May 1961, was last dj heard June 1962), Thim Gunnar (autumn 1961), Pierre Westermann, Lars Grumberger, Per Nyström and Anders Burman who co-presented "Metronomenytt" sponsored by Metronome Records between at least Dec. 1961 and June 1962, folk singer Harry Brandelius who had a two-hour Friday evening show which was dropped after the second one, actress Elsa Prawitt who did "Elsa's Night Cabin" on Saturday night at midnight, Rolf Björling who did light classics Sundays 11 am -2 pm, Gösta Sturmak (also advertising salesman), Lars Grünberger (mainly worked on advertising copywriting but did a few programmes). *Studio technicians later also given programmes*: Kaj Bjerke (engineer July-August 1961 and did jazz programmes), Gunnar Heilborn. *Transmitter engineers*: * Bengt Törnkrantz (did a test tape aired on very first tests on February 21st 1961; he later had a very successful career at Swedish TV, working with Ingmar Bergman among others) and Kenneth Agehed

(Tx engineer who did occasional broadcasts). *Newsreaders/live djs.* * Sewe Ungemark (until July 1961), * Björn Fredrik Höyer (News Director until early summer 1961), * Kaj Karlholm (worked on land and ship between at least April 1961 and February 1962), Kjell Bergström (Joined by spring 1961, was also News Director from the autumn, left spring 1962), Hans Palm (summer 1961), Jörgen Einestad (summer 1961), Lars Nestius (was a summer relief in 1961 but stayed until April 1962), Lars Branje (by Sept. 1961, left just before closure), * Ove Sjöström Tx engineer who did news bulletins when Lars Nestius and Lars Branje were ill), Bjorn Peter Krupenin (sound engineer who also did some broadcasts in spring 1962), Kaj Häger (June 1962 when Nord was very short of newsreaders and landbased djs).



Jack Kotschack visits the radioship

Also heard: MD Jack S. Kotschack on the opening broadcast (and he became the fifth PD), assistant record librarian Monica Hylinge who joined Lennart Atterling on "Buona Sera Italia" and Larsan Söenson on some "Topp 20" shows plus international singers like the Swiss female singer Lys Assia and Paul Anka who recorded a one-hour show each in Nord's Stockholm studios talking about their music. *Worth mentioning:* Henry Fox (second PD plus Advertising Manager, jingles etc) and an American Ron Baxley who was a short-lived third PD for two or three months in summer 1961. The balanced of different musical styles in the programming had a lot to be with head record

librarian Raya Ravell-Valtonen who had previously been a singer with the Harmony Sisters trio. The names will mean more for those who can see the photos and listen to the recordings on Ingemar's website.



All promotional material from the Soundscapes archive
www.soundscapes.info

I did enjoy finding out more about Radio Nord, thanks to the Radio Nord Rvival broadcasts and Ingemar's website. A pirate but not as I expected it to be. I'm very grateful to Ingemar Lindqvist not only for the information on his website but also for answering my e-mail queries, checking my article and providing more interesting comments on Radio Nord. Next time I'll look at the other Scandinavian pirates. Phil Champion.'

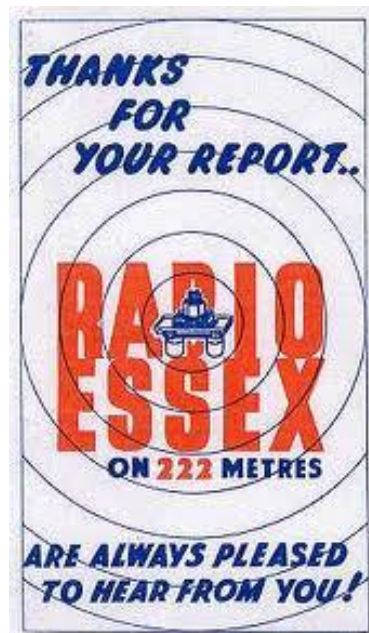
Well Phil thanks a lot for sharing your views as well facts with my readers, it's much appreciated and anyone can reflect as always at:
hknot@home.nl

Andy Cardier aka Martin Kayne wrote about his memories where radio was involved: 'I heard Radio Caroline when it first started in 1964 while I was on UK leave from the RAF in Cyprus. At that time Caroline was not exactly a pop station, but it was a considerable and exciting change from the BBC Light Programme. In a way I was into

music and had microphones and tape recorders as a part of my hobby, I had helped make some fund raising recordings for the forces radio's Wireless For The Blind appeal, but little else. Never in my wildest dreams would I have ever dreamed I would set foot on any pirate radio ship, let alone the MV Caroline.

By 1965 I was back in Britain, well Uxbridge to be precise, and could easily hear all the southern offshore stations, over in my home town of Folkestone they were even louder still, with Radio London by this time dominating my listening pleasure. Much to my mother's dismay, my father had died when I was 9 years old, I decided to apply to purchase my discharge from the RAF and do something different. I left the Air Force in October 1965 clearly wondering if I had really made the worst decision of my life, no sympathy would have been forthcoming from my family who clearly thought I was completely nuts.

The Employment Exchange (job centre) was an experience in itself, but I found myself working as a chef in a local hotel while helping my mother to renovate a newly purchased property. It was just a matter of days when I heard test broadcasts from a station called Radio Essex on 222 metres.



Their presentation was clearly on a learning curve on which I felt I could, with luck, participate. I promptly sent an audition tape to their address in Avenue Road, Southend-On-Sea using what little skill I had picked up from the professionals at BFBS Cyprus. On the basis of this tape a telegram arrived asking me to attend an interview which went very well, however when they discovered I was a qualified chef my fate was sealed! On the forts almost everyone needed to be as versatile as possible and I clearly fitted into that category...in the end it was pretty hard work, but an adventure none-the less.

I left Essex and joined Radio 355 (previously Britain Radio) Ted Allbeury had leased the MV Laissez Faire after the sudden demise of the Swinging Radio England project and before the GPO was able to shut down his previous fort based station Radio 390. Some staff from 390 made the transition to the ship, while other did not, so vacancies arose. I liked the format and the general atmosphere on Radio 355 and felt privileged to be working for Tony Windsor and with other known names as Alan Black, Dave Mackay, Mark Hammerton and former Essex colleague John Aston. It was an inevitable blow to hear 355 would close just before the government's Marine Offences Broadcasting Act, to say I was cheesed off would clearly be a gross understatement. I really, really did not want this adventure/job to stop.

It was a certain amount of anger that caused me to walk into the Caroline HQ in Chesterfield Gardens and ask if they wanted a deejay to help defy the Bill. Having a UK passport clearly added to the risk. I left them a tape of the Radio 355 Breakfast Show, me sitting-in for Alan Black, and hoped for the best! A week or so later a phone call had me picking up some airline tickets for the Isle of Man, I had two tickets the other one was for Jim Gordon (Guy Blackmore) whom I had never met. Anyway I boarded an airport bus at the West London Air Terminal a coach station in Brompton Road. By chance I began chatting at a guy of my own age who was

also going to the IOM. What a laugh he was Jim 'my partner in crime' and his plane ticket was in my pocket.

We arrived at Ronaldsway Airport on schedule and were met by Shore Manager George Hare, he drove us to Ramsey Harbour, unfortunately on the way his car, a Jag I think, got a puncture, so our first job with Radio Caroline was to help change his wheel. At Ramsey the Offshore 3 was well surrounded in Caroline North supporters, so much so we had to gently shove our way through, clearly they were waiting for the off-coming deejays rather than us going out...but we had a good send-off just the same.



Offshore 3 Photo: Nick Bailey

On arrival, I was now an expert in ascending rope ladders, we sat in the lounge drinking coffee, it was a time of mixed emotions as the existing DJs said their goodbyes, as it was they who had built up Radio Caroline North's massive reputation. This was going to be a very hard act to follow, particularly as Chief DJ Don Allen was the only remaining deejay who had the unenviable task of virtually rebuilding the station's programming, with completely new

staff, from scratch. Radio Caroline North International had begun. Next time more memories. Andy Cardier.



Andy Cardier

All away from Australia we got the next tip:

<http://www.dumb.com/oldtimeradio/>

Hundreds old radio shows from America with love from Graham Webb

And from Engand it was news from Andy: I've just found these three badges from the golden era! Best wishes. Andy Archer.'



And the one on the left is from 1964 and I never saw this pin before. When I wrote this to Andy he was so very grateful to sent it to me and it's now in my special offshore showroom, next to other pins on an 1965 German Democratic Republic Radio, which has on the scale 'Radio Noordzee', which transmitted from the REM Island. Andy thanks a lot for that one!

Paul de Haan did e mail the next info: Weekday Middays 10-14
Weekends Noon-6, Don Wardell On The Great American Songbook.
<http://www.kwxy.com/> That British voice belongs to Don Wardell, a native of Birmingham, England, who began his career on the BBC. After a time on Radio Luxembourg, Don worked at Decca Records, earned a Grammy for his work with the recordings of Frank Sinatra and has been on KWXYZ for nearly twenty years.



Don Wardell Photo: KWXYZ

More links to mention: VOA Courier

http://www.uscg.mil/history/webcutters/Courier_WAGR410_Photos.asp

<http://coldwarradios.blogspot.de/>

News now from Norway and Svern Martinsen: 'The Emperor Rosko to broadcast on Radio Northern Star! The Emperor Rosko's "Coast To

Coast Country" debuted on "The Northern Star" on Monday, January 28th! Rosko's great weekly country show, which will be heard Mondays and Thursdays from 2000-2200 CET, is joining the line of our existing great broadcasters: Adam O'Quinn 'Country Roads', Saturdays 2200-2400 CET, Tuesdays 2000-2200 CET, Ron O'Quinn 'Rock n' Roll Rewind', Sundays and Wednesdays 2000-2200 CET and Paul Graham 'Soundtrack of the 60s', Saturdays 1800-1900 CET, Tuesdays 0100-0200 CET

'Coast To Coast Country' is Rosko's new show on Radio Northern Star. It features include all the latest news and gossip from the country music world, 'On This Day in Country' and the 'Top Five'. He also broadcasts a programme called 'The LA Connection' from his studios in California. The Emperor Rosko knows how to pack 'Entertainment Value' into every show! Hear for yourself when the Emperor Rosko's Coast To Coast Country is on "The Northern Star" Mondays at 2000 CET!

Now we go to Canada and find the following e mail in my box: 'Hello Hans! I enjoy your monthly epistles very much and was particularly pleased to see that Britain Radio has turned up on the Interweb. I'm listening to it as I write this and recalling that they were a rival for a similar demographic to that of my own alma mater, Radio 390. Anyway, I hope they will keep going and I wish them continued success. David Sinclair (Radio Essex, 270 and 390). As I've many 390 recordings I asked David in the return mail if he would like to have some old programs and of course he said 'Yes' and came back with: 'Many thanks for the downloads. My eye first fell on Eddie Cole's program on Al Bowlly - I remember it well! I remember that Eddie also had special programs with bandleader Lew Stone and others - I was always slightly jealous of his connections. I'm looking forward to hearing the rest of the material, so thanks again!

Sincerely, David Sinclair.'

Well good to see David that you re-enjoy the good old sounds from Radio 390. Till another time.



David Sinclair and Edward Cole during 390 days.

Photo: Pirate Hall of Fame

News about Ian MacRae: 'I have come across this web page <http://www.debbiekruger.com/broadcaster/2sm.html#Macca> which reminisces about the hey days of 2SM a station I did listen to in 1974 when I was in Sydney. It is an interesting article and gives a lot of information of Ian MacRae's days on the station. All the best Mike Ryan.'

Thanks a lot Mike and anyone who wants to reflect writes to Hknot@home.nl

And the next link to a memory was sent by Geert Roelandt from Belgium: <http://www.deredactie.be/permalink/1.765947>

Update time again and so have a look at www.radiolondon.co.uk as well on the Pirate Hall of Fame which has new entries like:

- Correspondent Mike Lewis recently sent a large collection of sixties pirate memorabilia. You'll be seeing much of it over the next few months. We start with some Caroline Club material;
- Radio Caroline North's Bob Read has provided a photo of him and colleague Gord Cruse on shore-leave in December 1966;
- correspondent Jonathan Shirley has contributed some great pictures taken on Swinging Radio England by press photographer Peter Ward;
- Jonathan has also sent press cuttings. I have added some to existing pages, mainly relating to Radio City and RNI, and there will be more to come in future updates;
- plus a few 'tweaks', new audio, more information, etc..

www.offshoreradio.co.uk



A special photo is the above one, which was sent by Jean Pierre Legein. It shows one of the many tenders which were used from harbours like Zeebrugge en Nieuwpoort in Belgium. The tender, Z69, was owned by skipper René Everaert and looking at the photo I guess this must have been taken around 1978.

And of course we may not forget the next one: 'Hi Hans, Thanks as ever for the wonderful monthly reports. Thought this might be of interest from our website; U2's Bono at the launch of a novel set amidst the backdrop of 1980s Dublin pirate radio. It's already been optioned for film. Cheers, Stuart Clark.'



http://www.hotpress.com/news/A-singing-Bono-launches-pirate-radio-novel/9520065.html?new_layout=1

And a great video was recently uploaded and spotted by Robbie Walker Brown on Garry Stevens' board; "Recorded on 8mm film with sound. This film was recorded live at two free radio rallies at Trafalgar Square, London in 1968 & 1969. It features presenters from the offshore radio stations speaking at the rallies. Amongst those who are featured are Andy Archer, Ed Moreno and Roger Twigg Day. Unfortunately time has had an effect on the sound, which was recorded on compact cassette, but even so the sound is still audible and a valuable piece of offshore radio history. This film has never been published before."

<http://www.youtube.com/watch?v=D-YtNjdBKKg>

with thanks to Mike Barraclough.

We end this issue of the International Radio Report with another personal deejay top 10, this time sent by Leen van Oeveren in the Netherlands. Due to the fact he was heavily listening to stations like

Caroline, RNI and Veronica in the seventies he came to the next result:

Tom Anderson Radio Caroline

Tony Allen RNI and Caroline

Samantha Dubois Caroline

Norman Barrington Caroline and Mi Amigo

Gerard Smit RNI

Leo van der Goot RNI

Lex Harding Veronica

Steve Merike RNI

Mike Ross RNI

Well I hope that you enjoyed this very long edition of the report and that we see each other back next month. With all best greetings
Hans Knot.