

Hans Knot International Radio Report February 2014

Dear all thanks a lot for the many Christmas and New Years greetings which came in since the last newsletter appeared in the third week of December. Of course most appreciated by Jana and me. Due to the fact we will be having it very busy with all activities surrounding the RadioDay 2014 next month's report will be a small edition. Anyway keep sending your photos, memories and questions as always to HKnot@home.nl and be for sure I'll be seeing a lot of my readers in Amsterdam at the event on March 22nd.

I've decided to start this report with another chapter of Phil Champions story on the northern ships.

WHAT CAN WE LEARN ABOUT THE SCANDINAVIAN PIRATES?

Part 3 -DCR-B

Philip Champion

DCR was Denmark's second pirate - a breakaway from the pioneering Radio Mercur which then merged with them after four months. Information for this article is taken from Paul Dane's talk at 'Zeezenders 20' in 1978 which is included with DCR recordings I've listened to on the <http://radiohistoria.jvnf.org> website. Some extra items came from www.scandinavianoffshoreradio.com (staff lists) plus Gerry Bishop's 1975 book 'Offshore Radio.' Henrik Nørgaard, who wrote a book on Radio Mercur and DCR in 2003, has checked the article and made some corrections.

Last part we ended with the description how the DCR ship made his career as a floating vessel. DCR had its own logo just as Mercur did. DCR's had three circles, one around each of the white capital letters of the name in blue, black and blue. An undated half hour in September from "Jorgen Krogh spiller plader" (plays records) started with a customary theme tune of 30 seconds of light, bright guitar music. His presentation was straightforward and quite quiet.

The music was very much MoR with female American vocalists like Doris Day (two by her), Frank Sinatra, Elvis "Heartbreak Hotel", a lively Chris Barber's Jazz Band instrumental, a Danish record which sounded like it came from a musical, a French female -Juliette Greco-.on two records sung in French. As was common in those days the record label was given. Jorgen managed to fit nine records in the 30 minutes though there were no adverts during the section of the programme I heard.

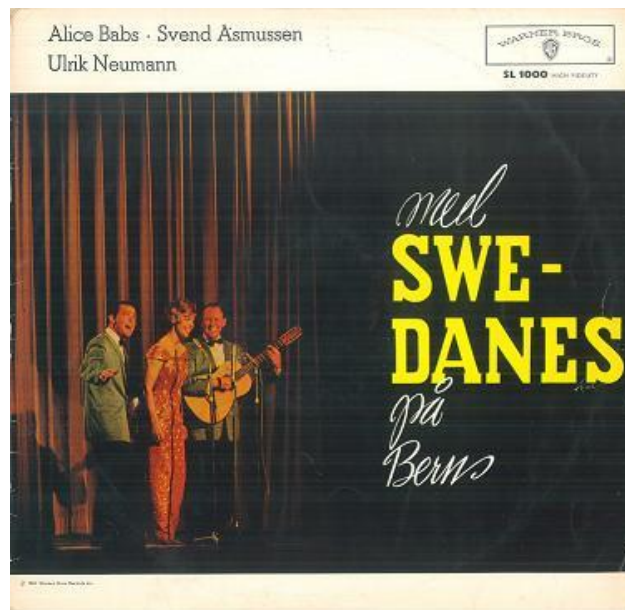


DCR actually had a Top 10 sponsored by Micro Radio. Theme music was big band, not untypical of the time. The announcer Hans Vangkilde presented it in a straight style. Then again this was before the upbeat style of Alan Freeman or the Top 40 pirates became common. Typical of the time was the fact that the show had a female voiceover intro. at the start. As well as easy-listening hits of the time there were pop records like Helen Shapiro's 'Walking Back to Happiness', Petula Clark with 'Romeo', Elvis, Eddie Hodges 'I Ain't Gonna Wash For a Week' or Paul Anka. There were a few lengthy discourses by Hans about the sponsor Mikro Radio. Chart positions were given but not the previous week's or how many weeks on the chart. I suspect that DCR had nothing against pop or easy listening

music but rather more what was between the records. Presumably they wanted informative talk between the records rather than having little more than a jukebox with artiste names and titles given in between.

In Hans Vangkilde's "Fyraften" (Closing Time) on December 7th from 5 -5.30 pm his links were generally short and softly spoken. In the half hour were three MoR instrumentals two of which were in the 'traditional jazz' style then in vogue, three Danish male vocal records, a Danish male and female duo doing their version of 'Good Gracious Me' in Danish, Noel Coward, a lady singing a cha-cha-cha in German plus Petula Clark singing 'Sailor'. It was a very good MoR show for its time with some parts quite lively for that format.

Like Radio Mercur, DCR had short programmes showcasing a featured artiste. On January 16th 1962 Nete Shreiner played the American singer Dinah Shore from 7-7.15 pm. After a second or two pause after each record Nete kept her links very short, just announcing the artiste and the title. At 7.15 was "For Visens Venner" (For Ballad Friends) with Bent Thalmey. From 7.30 -7.45 in "Små ensembler" Anders Dahlerup talked more between the records. The show can be described as MoR with a brisk, jazzy instrumental, a male/female group singing a Danish version of 'Kiss Me, Honey Honey' then slowing with a Swedanes record, a George Shearing instrumental and another instrumental. Then there was one of the few DCR adverts -this one for a holiday company. After a bit of dead air and a repeated (flugel ?) horn jingle a female announced "Du lytter til DCR - Danmarks Commercielle Radio." There were also ads for Schweizisk Ur Import (Swiss Watch Import). A male introduced "Kendte guitarister" (Famous Guitarists) till 8 pm. The first record was a lively vocal piece with extended guitar middle, a lively Danish guitarist, then a classical Spanish guitar item, an easy -listening Danish singer/guitarist then a lively guitarist.



At 8 pm there was Nete Schreiner's hour "Mens de andre ser fjernsyn" (While the others are watching TV) where she played no less than 19 records. There were eight instrumentals ranging from orchestral to big band but others with either a guitar organ (Klaus Wunderlich) or banjo or piano (Oscar Peterson) leading. In my Radio Nord article I commented on the high number of instrumentals that Swedish station played. Perhaps it was a reflection of radio in that era. Five records were by male vocalists like well-known Americans such as Billy Eckstein, Bobby Rydell and George Hamilton IV while six by females including Shirley Bassey, Rosemary Clooney, an Italian lady Pier Angeli singing 'Volare' in her own language, a lady singing in French and Britain's Barry Sisters; and one record by a mixed vocal group - The Swedanes. What was noticeable was that she announced and back-announced the records. Nete's links were relaxed, quite quiet and gave a rather cosy feeling. Also there was no talking over records with a second or so pause after each one. As usual the intro. and outro. over the theme tune was done by a person of the opposite sex.

Bent Thalmey was back at 9 pm with 'Bents Pladebar'. Here he played a set of live recordings of George Shearing and his quintet (instrumental), a mixed Danish duo who seemed to speak a routine over a musical background then do a song, and a dance orchestra. It

was very much in the BBC Light Programme style! 'Plademik' filled the next hour with non-stop music, 13 instrumentals and six relaxed vocals including one from Elvis Presley and a Spanish male singer singing to a cha-cha. A taped "Du lytter til DCR -Danmarks melody radio" was played three times during the programme. Three ads were interspersed: Skibsøl, Schweizisk Ur Import and one with a cat sound effect. Hans Vangkilde did 'Næstsidste Runde' (Penultimate Round) from 10.30 -11.



Hans Vangkilde interviewed Lise Ringheim

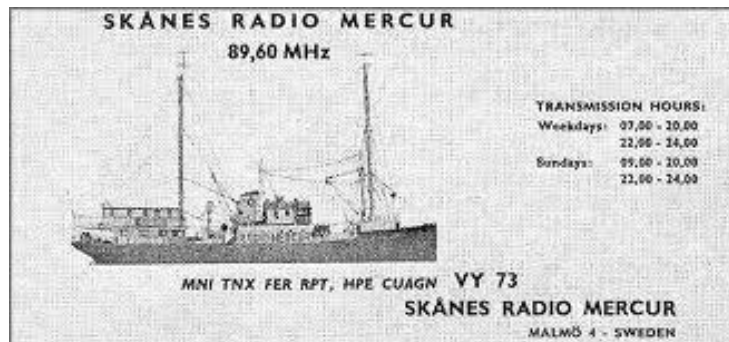
This was unusual in that the intro was given by another male, unlike the usual Mercur and DCR practice of using someone of the opposite sex. Before the first record was an advert for SAS sung by male and female singers. Only the first record was vocal, by a German male, then the other eight were all various styles of instrumental, no less than four being from the Norrie Paramour Orchestra. Hans compered the show in his usual quiet style. After the outro announcement the programme ended with another advert - Schweizisk Ur Import. So really in this half hour show the ads had been kept to the beginning and end, leaving the rest commercial-free.

The Scandinavian offshoreradio website lists 17 people involved in DCR. There were four co-founders, three announcers, four engineers, four sales consultants and a secretary. Of course there would also be ship's crew and engineers plus people tendering DCR. There were several advertisers. One was for SBS, partly sung by female and males with a male voiceover. They had ones for Pressens Radioavis and Oxford Kiks. As stated above there were at least three more. It seems that DCR's adverts were generally boring, often just being read from a piece of paper, rather than the productions which Mercur provided. In fact the ex-Mercur people expected to take many of the advertisers with them but this did not happen.

There was also some kind of competition - 'Se og Hør uddeler' (See and Hear award) with 1,000 Kroner each week for DCR's listeners. It seems that those listeners who preferred popular music stuck with Radio Mercur. Those who liked the classical music disliked DCR's commercials though. With listening response weak and little advertising the situation was bleak with the station close to collapse. So when Mercur's two main shareholders, who had been blamed for its decline - both tax exiles now and majority shareholder Ib Fogh regarded as difficult to work with - agreed to resign the way was clear for DCR and Mercur to merge on January 29th 1962. However, the former rebels of Knudsen, Agerskov and financier Thomsen headed Mercur - which continued just as it had before! So ended DCR after just four months. It had achieved a 'palace revolution' at Mercur which apparently continued to sound the same as it always did.

The DCR ship 'Lucky Star' was used for Radio Mercur and even for the resumption of broadcasts in August 1962 after the Danish MoA. The radio-mercur.dk website gives some idea of what happened after the vessel was seized and taken into port. In November 1963 it was bought by Mr. Whitthøft-Rasmussen of Haldestad and towed from

København to a shipyard in Egersund on November 14th 1963 for conversion as a ordinary freighter.



Jan Drejer Jensen said he served on it in 1967 but then it was called 'Kamilla Whitthoft'. It carried pig iron and sand to the United iron foundries at Fredersværk. Later the skipper bought the ship and renamed it "Vendelbo" and based it in Aarborg. It ran aground in Saksøbing inlet on July 28th 1971. The website broadcasting-fleet.com said it was sold in 1974 to Poul Christensen who took it to his scrapyard Dansk Skipsophug in Nakskov.

Next time: Offshore radio comes to Sweden - Skånes Radio Mercur and Radio Syd. Phil Champion. Photos and illustrations used www.soundscapes.info

Well thanks a lot to Phil and till another time with your excellent look on the Scandinavian stations. Recently I started to scan a series of photographs, which were taken in 1973 in the Van Hoogendorpstreet in the Hague, were in those days Caroline's office as well the landbased studios were. One of the photos warned for a dog. So I asked Andy Archer if he could tell me more. Maybe Raffles had a granddad?



Andrew wrote back: 'The dog was called 'Brunt', a Doberman Pincher which Charlotte Ribbelink bought as security. It was a seriously nasty dog. It bit me on the arm on one occasion, I still have the scar!' Thanks Andy, lucky I never met the dog while visiting Caroline House in those days, or I must have forgotten Brunt was there.

Now an update from our friends at OEM office: 'The latest update to the Caroline story from Offshore Echo's, continues through 1986 and 1987 with pages on Raffles birthday, Unwelcome visitors - UK officials, Caroline on shortwave, UK Police visit, A new position in the Falls Head, and 20 years on, in which Ronan O'Rahilly recalls that: "If we had all continued, what could the government have done. But they didn't have the guts, everyone was afraid of the policeman's knock".

There's a section on the Driftback 20 convention held in London on August 15 1987, with a selection of photos of those attending.

Read this and the full story at www.offshoreechos.com

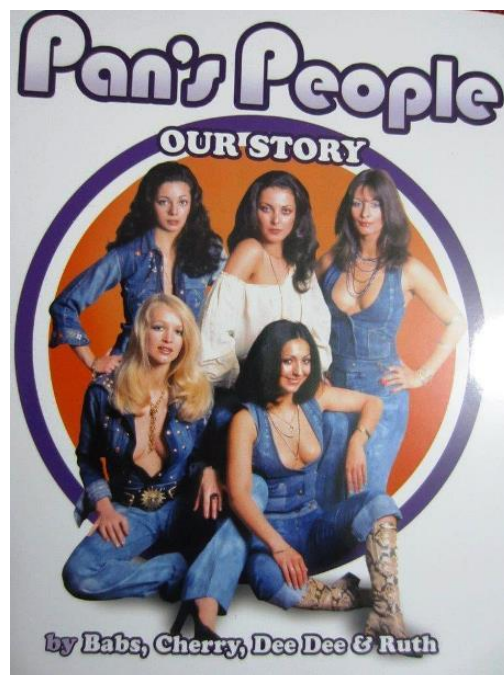
A link sent by Walter Galle for a you tube movie showing the Radio Waddenzee towed from a sandbank.

<http://www.youtube.com/watch?v=3VcoUYh5QvE&feature=share>

Martin van der Ven has the next link to share:

<http://rogermathews.com/galleries/>

It's a couple of years ago we had a contribution from PJ in Bristol, but here's again: 'Hi Hans, thank you for your latest update, it was a great read. I hope you are well. I am pleased you are continuing with your Flickr picture stream, you have a wonderful collection. Last month (11th November) one of my dreams came true when I travelled to London to The Vintage Cinema Museum at Kennington and attended a book signing event by dance legends 'Pan's People' who had just launched their long awaited autobiography 'Pan's People Our Story'.



I was a guest of Pan's People member Dee Dee Wilde and it was lovely to see Dee Dee again (you may remember, Dee Dee took part in my Special Music Radio event in 2012 at Weymouth Harbour on board Weymouth Charter boat 'Al's Spirit'), I also got to meet up with Dee Dee's husband Henry Marsh from the band Sailor and Babs and Ruth from Pan's People, they were all lovely and a lot of fun.

I thought I would let you know about the book as it's a must for anyone who grew up during the late 1960s to the mid 1970s and it's a time capsule from that wonderful era, lots of great memories of BBC's Top Of The Pops which was a very popular tv chart music tv show here in the UK. Pan's People were a much loved dance troupe who used to dance to hit music when bands and singers couldn't make it to the studio, this was the days before pop videos came to be, I have been promoting the book 'Pan's People Our Story' on my Flickr picture stream, I will send you a couple of pictures.



Anyway, keep up the great work with the radio report; it is always a pleasure to read each edition. Very best wishes PJ. Special Music Radio, Bristol, UK Captain PJ on Flickr.

Thanks a lot PJ and nice memory to Top of the Pops. We had a similar program on Dutch TV 'Top Pop' where also a dance group was there when the artist either couldn't come or were too expensive to fly in.

I mentioned it before we have a massive photo archive on line, around 6000 photos can be found there in high quality. If you want to share you photos too there in the future, please contact me at HKnot@home.nl

<http://www.flickr.com/photos/offshoreradio/sets>

Next question: 'Hi Hans, I just wanted to thank you for the enjoyment I get from reading your reports. See you at the Dutch RadioDay in March. I've a busy time with Commercial 'Bfast' over here and the launch of my new Tony James Goldmine via my website. Trust you're as busy as ever. By the way, would love to get hold of the new Radio Hauraki movie, is it out yet? Do you know?
Cheers, Tony www.tonyjamesradio.com

Thanks Tony and as far as the information is correct the movie will come into the cinemas in New Zealand in the month of April. Next we go to Colin Wilkins who surely will be in Amsterdam too in March.

'Hi Hans. Many thanks for the Christmas report, as always good reading. It brought lots of news and sad news too, as we are all getting older but still feel young at heart. As you say Hans Offshore Radio is now just a memory and will never be heard of again sad to say. Radio in the UK is very bad, the oldies stations just play the songs we've all heard a million times before, they are 1000's of songs from the 60's that do not get played on the radio and should.,

but that's my point of view. It gets to point where we have to listen to recordings of those great days of offshore radio to hear good 60's music. Anyhow I hope to see you in March at the Radio Day. And best wishes for 2014.'

Well Colin I totally agree with your opinion of nowadays radio, some stations excluded of course. I listen to a lot of old recordings already for ages. Lucky we recorded so much during the high days of Offshore Radio.

Next a memory sent in by Ad Tetteroo: 'As you know and trust almost everything about offshore radio I want to share the next with you and your readers. When Laser was just on the air I did send an official reception report to the station in New York. I got back a very friendly letter from the office. Next to confirmation there was the question if I knew someone in the USA New York area who could do some production work as a voice over in Dutch. They asked this as they got a lot of mail from the Dutch listeners. I put them in contact with a friend of my brother, who lived already many years in the USA. One phone call to the office was enough for coming over to the office and Marcel did speak some words to get 100 dollar. And so 'Dit is Lazer' came on the air.' Thanks Ad and it was good meeting you and Corrie again in Amsterdam in December.

Well next we go to the USA. Who does remember the Berlin Service from Radio Caroline in the seventies? Programs recorded in Berlin with Johnny Jason, Dennis King en Jack O'Brien. Jack's real name is Joel and he worked in those days on international radio in Berlin. He wrote me early January on FB: 'Here's a picture that sums up winter in Vermont, USA. Cheers!

Joel O'Brien. Randolph, Vermont.'

Well that is was, in those days, very cold you can see below:



Toby Talbot, AP

Someone who also cannot to be missed in 2014 is The Emperor Rosko. I ended last report with a memory from the sixties and the Emperor in France and he - of course as he always does - reflected with:

'Mon Cher Hans, I am still laughing! You ended 2013 with a ROSKO BANG! THANKS FOR THE XMAS MENTION. Thanks also to Rob Jones as well for bending my arm to do it! That old Christmas card was a hoot, it took me 5 minutes to stop laughing! Things we did 'once upon a time'. Have a great 2014 and keep the world informed! EMP



And in December also this extraordinary Christmas card came in from the Emperor. Have a good time to this year and stay in contact.

Well another surprise photograph taken in the eighties. This photo comes from the archive of the late Rob Olthof and is showing a sweatshirt with an advert for a radiostation. And which radiostation is mentioned? Well the one which was heard for the very first time in 1964. Radio Caroline brought many t shirts and sweatshirts into the market and the man on the photograph, who's also a reader of the Hans Knot International Radio Report is no one else the Simon Barrett.



It was Jan Sundermann who linked me to a story of Auke Palmhof. It brings some information about stamps, used in Eire, and a light ship, the Comet:





The Comet was built as an iron hulled lightship by J.Reid, Glasgow for the Commissioners of Irish Lights. 1904 completed under the name COMET Dim. 96 x 23 x 12 $\frac{1}{4}$ ft. The Comet did not have power to propel the vessel, only for the lighting of the vessel. After completing towed in a position off Daunt Rock on the entrance to Cork, Ireland. I believe she has been always been anchored off Daunt Rock and was only moved away when she needed dry-docking.

On 7 February 1936 a south-eastern gale, with rain and snow, developed into a hurricane. Mountains waves were crashing over the pier and breakwater transforming the harbour into a seething cauldron, the spray was flying over the lantern of the 196 feet high lighthouse stones, some a ton in weight, were being torn from the quay and flung about like sugar lumps". At 8 am the next morning an SOS was received: the LV COMET on station at Daunt Rock, had broken from her moorings and was drifting dangerously. Without waiting for orders, in horrendous conditions, Coxswain Patrick ('Patsy') Sliney took Mary Stanford to sea. COMET was not at Daunt Rock, she was riding at anchor a quarter mile away. Other ships arrived, but dare not to approach the COMET in such conditions.

Lightships, are not 'lightweight', they are heavy: built for endurance. The COMET was being tossed around by the waves, were it to hit another ship, that ship would suffer serious damage.'

And of course in the sixties this light ship became the home of Radio Scotland, which will be one of the topics on next RadioDay in Amsterdam, March 22nd. For full program I advise you to visit our special internet site at www.radioday.nl

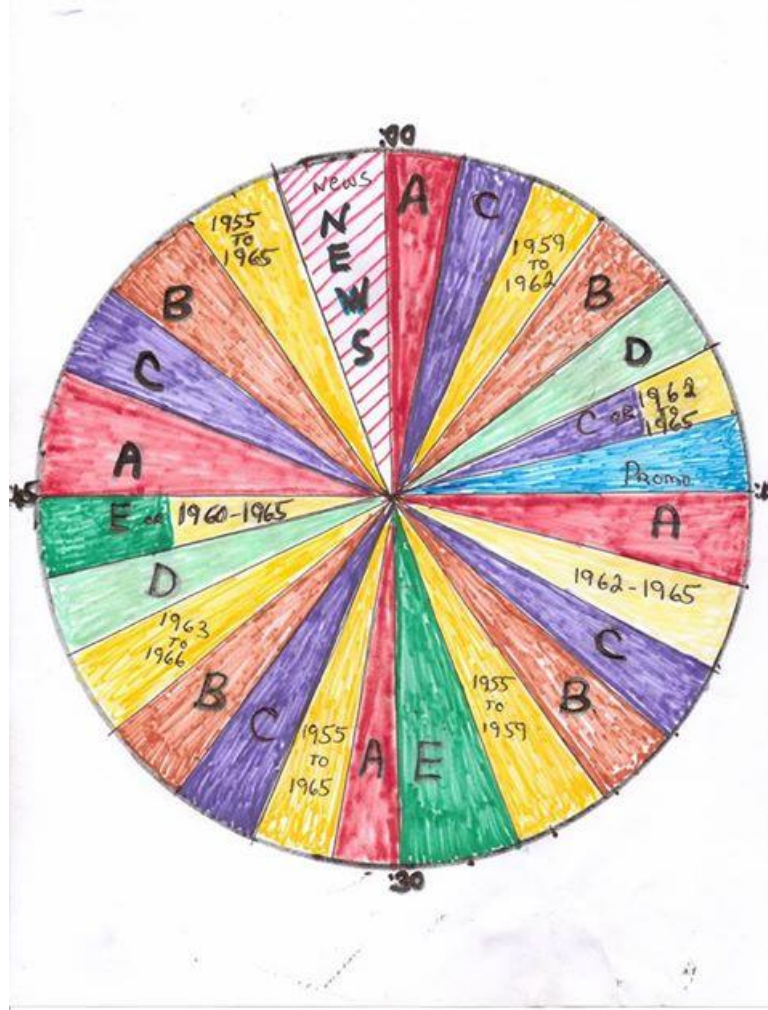
Recently Ron O'Quinn came with a memory to his personal 'way back when' collection. WFUN - Miami - 1969. He wrote: 'I do not like people in the control room with me when I am broadcasting and I was telling the station photographer to leave. I'm sure all of the words I used were polite ones, though'



I wrote Ron with the comment that it was not only a nice photo but a beautiful studio with a nice rotation. Ron O Quinn came back with: 'Thanks, Hans. I always set up my music rotation like that. There were 4 rows top to bottom. The top row was comprised of 'A' songs (The Top 10), the next row down was 'B' songs. Songs that were on their way up the charts to Top 10 status or songs that had just fallen out of the Top 10, the third row down were 'C' songs. Records those were new to the Top 40 and those on their way off the Top 40 charts. The final row was 'D' records. These songs were the biggest hits that had been in Top 10 over the previous 3-4 months. We used a Music Clock so the 'jocks' would know which category to play from based on the time in the hour. If you would like I will send you a clock I made up a few years ago so you will understand this better.

All songs were played off the left side of the board and put upside down on the right side. I always either put a label on the 'B' to keep anybody from playing a non-hit.'

And as a surprise Ron O'Quinn, program director in 1966 for Swinging Radio England did sent the music clock he made.



Another memory from the sixties comes from reader Peter Hall: 'Hi Hans, many thanks for sending the latest report. I have attached a photograph of the cover of the RADIO LONDON 'Big L' Rank Bingo LP. The record was released on the Rainbow Records label. The record has the ten most popular requested tracks on it. I found this gem of a record on eBay UK. With best greetings Peter. J. Hall.'



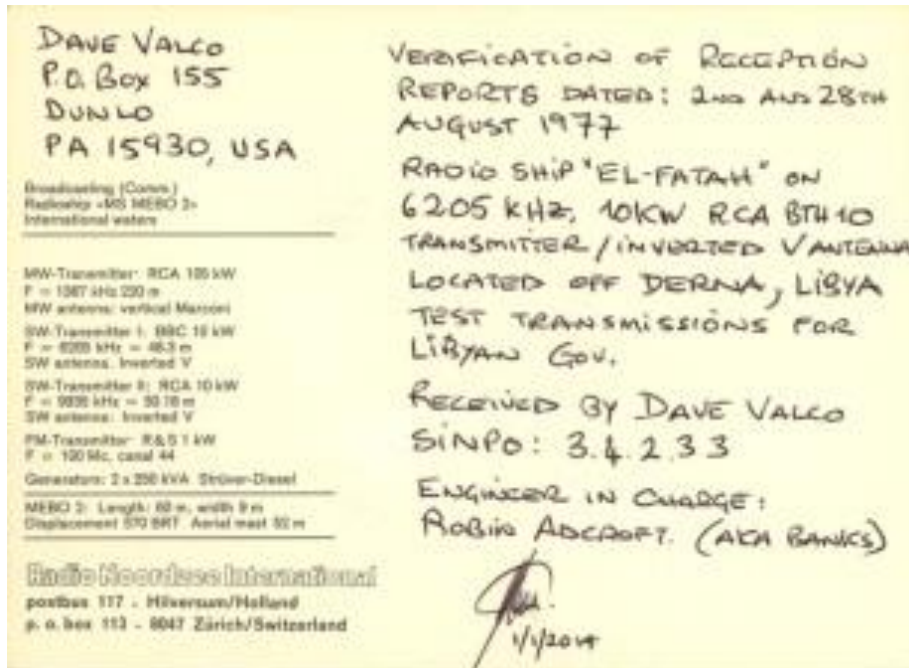
Thanks Peter, what you probably don't know that in cooperation with Keith Skues I did the production of the Big L double cd in 1994. In the cd booklet also this LP cover was published again.

Here is a very interesting e mail about a verification of a reception report after almost 37 years! It was sent to me by Dave Valco in the USA. 'Back in 1977, DX'er and fellow Pennsylvanian, Brian Alexander, and I were regularly corresponding (both by letter and cassette tape) and exchanging DX tips. On one of Brian's tapes in August, he mentioned hearing the MEBO II on 6205 khz rather well and included a nice recording. I tuned 6205 in short order and was surprised to find the signal myself. Another and better reception

followed at the end of August. Not long after, I'd sent a reception report to Radio Northsea International to an address in the Netherlands I'd found in one of the SW bulletins. Unfortunately the address wasn't valid and the report was returned undeliverable. No QSL. Year after year went by. After one or maybe two possible contacts ended empty, I finally accepted the fact I'd never QSL RNI. I figured it would be impossible finding anyone involved with the station as they had all undoubtedly gone their separate ways. Then, last year in October, I'd heard Radio 6150/Channel 252 several times, once relaying RNI. The report I sent to Rainer Ebeling at Radio 6150/Channel 252 was forwarded to Hardy Schracke, producer of the German program of the online version of RNI. In one e-mail with Hardy, I asked, in the off-chance, if he knew anyone involved with the old RNI. He said he knew Graham Gill and mentioned the yearly off-shore gathering 'Radio Days'. I then did a web search for the 'Radio Days' and found Hans Knot's marvellous informative sites. Suddenly, things were looking a little better. I sent Hans an e-mail giving him my history of hearing the MEBO II and failure to obtain verification, and asked if he could help in any way. Hans was kind enough to forward my e-mail to Graham Gill and also to Robin Banks, who was in charge of the transmissions when I'd heard them back in August of 1977. By the end of November without any response from either Graham or Robin, and thinking I'd come to a dead-end,

I began to wonder if there actually was a response but the e-mail was filtered at Verizon and placed in the spam folder there (I use Windows Mail). Sure enough, an e-mail from Robin was there. Besides Robin's short story of the happenings on and off the MEBO II (El Fatah) at that time in 1977, he requested a report and said he'd be happy to send a QSL. An apology and explanation, along with an e-mail report and MP3 recordings was sent, and then nothing. Periodic checks of my spam folder on Verizon showed no messages from Robin. Around Christmas, I resent my report/recordings, but again nothing. Then, on New Year's day, Robin

sent an e-mail saying the reason he hadn't responded was that he'd been doing some traveling, and promised a QSL as soon as he could find the cards. We swapped a few more e-mails and another wait. Finally, today, 13,316 days (36 years, 5 months, 14 days) since my initial reception of Radio Northsea Int./MEBO II (El Fatah), the QSL finally arrived!



I can't thank Robin enough for taking the time to search for the old cards, fill one out, and send it across the pond. You made that 15-year old in me who tuned in the broadcast on that hot August Summer day in 1977 very happy. A tip of the hat, and a raised glass to you my friend! And thanks also to Hans Knot for keeping the spirit alive and passing along my e-mails, and Rainer Ebeling and Hardy Schracke for pointing me in the right direction. And lastly, thanks Brian, wherever you are. May you rest in peace. '73 Dave Valko Dunlo, PA, USA

Should you care to listen to the 28 August 1977 reception, here's a link to the recording of the closing

identification: <https://app.box.com/s/iji577cdzkd3njidxb7o>

Since a week or so a marvellous series of photographs made by Menno Dekker has been placed in our photo archive on internet.

<http://www.flickr.com/photos/offshoreradio/sets>

There are only exclusive photos made by Menno, which have never been published before. One series has been shot by him on-board the MV Fredericia en MV Mi Amigo, when both ships were still in Amsterdam harbour. One of the photos is showing an enormous amount of listeners' letters thrown on the floor. It's our lay out man from the Freewave Media Magazine who has always an eye for detail, so Jan van Heeren saw between the letters the next document on the floor:



The next sad message came in late December: 'Tributes have been made to radio presenter Mike Baker, the first live voice heard on Beacon Radio, who has died suddenly at the age of 65, on December 24th. Mike worked in radio for four decades, with early spells on Radio Caroline, Radio Veronica and Capital Radio. He then launched Beacon Radio and went on to work at different stations all over the UK including Lantern FM in Devon. He was commercial production manager at Chiltern in 1988, a presenter on Heart in the 90s and a

manager at Classic Gold before joining SAGA Radio in 2001. He's been a consultant since 2005 with clients including Eurostar. The sad news appeared on Twitter yesterday, with many tributes made, including BBC Radio journalist John Barnes: "Terribly sad to hear of the passing of Mike Baker. He was one of the great broadcasters. The man who made me want to work in radio. RIP Mike." Former colleague at Beacon Radio Andy Swift: "Sad news. 1st voice of Beacon Radio Mike Baker has died. An influence, that led me to broadcasting. He'll be missed by so many." Presenter Craig Butler: "Just heard about former beacon radio mike baker sad loss thoughts with family."

Orion Media's David Lloyd, who is now Director of Programming at Beacon Radio's supplanted Free Radio: "Another sad loss. Mike Baker, whose voice launched Beacon in 1976, has died. Thoughts with the family and friends."

https://www.facebook.com/permalink.php?story_fbid=10152838167386664&id=732956663&comment_id=147061516&offset=0&total_comments=3



Mike Barraclough wrote: 'His bio on this Beacon Radio site says he did English pop news for Radio Veronica. Don't know if you remember this Hans? On Garry Stevens board it is said that he was the engineer at Capital on Veronica's last day on air and turned down the power of Capitals 558 transmitter at Lots Road! http://www.beacon-radio-memories.co.uk/DJ_mike_baker.htm

But Mike had also the following to say: 'Some more information, he was not a DJ on Caroline but was involved in supplying the station. He was due to join RNI in 1972 as Barry Martin but decided against it.

In 1975 he was prosecuted under the MOA for supplying records to Caroline and fined £100 plus £50 costs. Andy Archer and John B. Mair were also up in court for broadcasting from the Mi Amigo, also fined £100 plus £50 costs. These were the first prosecutions under the MOA.'

I also had my doubts as he was not listed in my deejay list in one of the Caroline books I wrote and also Jon didn't had him in the Pirate Hall of Fame. So I decided to write to Tom Mulder (Klaas Vaak) who I knew was in contact with him too.

Tom came back to me with: 'Hello Hans, the death of Mike Baker was a big shock for me. Last year he promised a few times to come over to the Netherlands. It was 1968 that I met him for the very first time versus a mutual radio friend, Robin King, in Brentwood (Essex). Mike was a collector of jingles and in that way I got several hundred of jingles from him, from which I used also a few on Radio Veronica. In 1973 he became technician at Capital Radio and I had enough of Veronica. I started to work for the public broadcaster TROS, where I was responsible for producing the first big jingle package. I then sent a copy of the instrumentals used for the jingle tape to Mike Baker and he used some of these on Capital Radio when another commercial break was there.'

Thanks Tom in telling your side of the story. Indeed again a sad lost for the radio industry. I've got a few e mails lately where readers where asking if something is known about the release of the earlier mentioned movie on offshore radio in New Zealand. As far as I know the first showing will be in April. As ever searching for more interesting links Martin van der Ven found the following ones in connection with Radio Hauraki:

<http://www.imdb.com/title/tt2292692/>

<http://www.youtube.com/watch?v=WeR5dfusv-g>

<http://www.filmarchive.org.nz/the-catalogue/media/rock-the-boat-the-story-of-radio-hauraki-1965-1970-f28556>

<http://dannews.co.nz/2013/01/23/rock-the-boat-the-story-of-radio-hauraki-to-screen-on-heartland/>

Our E-bay specialist is Jan van Heeren, who sends me regularly interesting things for sale on that platform. This time he mentioned a poster for a special football match. Who of the former Radio Caroline sixties deejays remembers this special charity game?

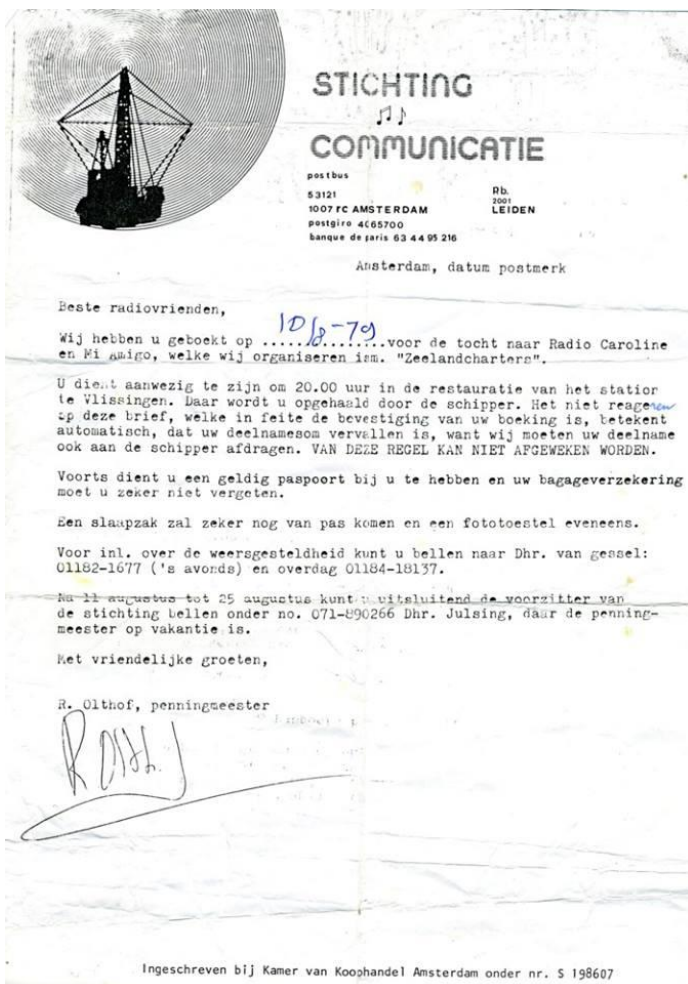


More interesting links are:

<https://www.facebook.com/radiocarolinedocumentary>

<http://9rpm.wordpress.com/2013/12/29/12-29-13-radio-caroline-a-film-by-hans-fjellestad/>

Many trips to the offshore stations have been organised through the years by the Foundation of Media Communication headed then by the late Rob Olthof. Walter Beilo found an entrance letter to such a trip recently.



However it was not on this trip that Walter joined in. Let's see what information he has: 'I was staying with Jan Verkley at the house of his grandmother in Rijpwetering, not too far away from Scheveningen. With the train we went to Rotterdam to take a visit

to the Entrepot harbour to find the Aegir 1. Next we booked with SMC a trip to the MV Martina. It was at 16 hrs in the afternoon we left the harbour with a wind force from around 5 till 6. Most of the time we stood on the deck; tried to keep us straight as good as possible. That certain day I've seen a lot of people feeding the fishes. The way back to harbour was - lucky enough - far much better to do.



MV Martina Photo: Walter Beilo

Next Jon about another update for his: **The Pirate Radio Hall of Fame.**

New this month: there is another page in the ever-growing 'Eighties Supplement' - this time featuring DJs from that decade with names beginning with G and H; there are some unique photographs of Radio Caroline ships in Dutch harbours dating from 1966, 1968 and 1972 taken by the late Rob Olthof; there is news of one of the 'lost' DJs from the seventies - Radio Caroline's Alan Simons; and following last

month's Radio Atlantis story, I have added some press cuttings relating to the station. Last month I began the long job of converting all the RealAudio clips on the website to mp3's. Hopefully they are now all done but please let me know if you spot any that are missing or don't work.

More than 158,000 people visited The Pirate Radio Hall of Fame during 2013. That is up on last year (134,410 in 2012). It is immensely gratifying that, as we enter the fiftieth anniversary year of British offshore radio, so many people are still interested in the subject of watery wireless - and in the website. My grateful thanks to everyone who has contributed. Best wishes, Jon.

www.offshoreradio.co.uk

Nickname time again and a regular with the facts is Jan-Fré Vos. He listened first to an old recording on Radio Monique from April 1987, in which he heard Ad Roberts giving Luc Dardin the nickname Lucky Luc. On RNI it was in January 1972 that Brian McKenzie nicknamed Paul May 'The Hoover'. Wondering why? Maybe Brian or Paul can tell us, as they both reading the report.

Next we go to Paul Rowley: 'You may have heard about this, but I did a documentary over Christmas and New Year for BBC Local Radio about Independent Local Radio in its 40th anniversary year. Among those I interviewed were former offshore pirates Roger Day, Keith Skues, Dave Cash and Tony Blackburn. It was broadcast by seven stations : BBC Radio Lancashire, Gloucestershire (who broadcast it twice), Bristol, Somerset, Wiltshire, Cambridgeshire and Cornwall.

There were really some nice comments on Digital

[Spy.http://forums.digitalspy.co.uk/showthread.php?t=1923274](http://forums.digitalspy.co.uk/showthread.php?t=1923274)

The chairman of the Radio Academy John Myers sent out this. 'Best commercial radio doc I've heard yet. Well done Paul.' And this is

from one of my contributors Tony Stoller, ex IBA, ex Chief Executive of the Radio Authority. A 'must listen': '[paulrowley BBC](#)'s superb history of the early days of ILR.' So I was very pleased with the response.' Thanks a lot Paul and I totally agree that it was and is a very good documentary. A pity my readers have now no available link anymore to listen to it.

Well next our almost monthly reporter from England with 'question time'. Here is Ian Godfrey: 'Hi Hans, I have three queries, two of which I was on the verge of mentioning in the last e-mail but held back, feeling they might have been a bit 'against the grain.'

I've wondered a few times over the years whether there has ever been information published about regional record sales. The offshore stations undoubtedly had considerable influence on the national charts but many of the entries on the Big L Fab 40 for example, although not making the national charts, may have scored very high figures in the stations' key listening areas. The charts they used were often ridiculed for the number of records which never registered nationally. The prediction factor, adopted by Big L and RNI, for example, was presumably based on popularity research. The records that weren't national hits may have sold well in London and the south-east, for example. Did the stations do research? The only station I remember using a regional chart was Radio Scotland.'

Well Ian I think that on Big L there was something of a weekly meeting on the ship whereby the senior deejay - together with the deejays - decided what the next fab 40 would be. If there's one of the Big L deejays within my readership - who has another memory - please reflect on HKnot@home.nl Another example is Veronica in offshore days. Weekly people in the office phoned several records shops in all regions of the Netherlands to come to the weekly Top 40. Of course there were many singles in those days that had a B-side with a Veronica deejay as songwriter. Some of them became big

hits, others were put in lower region of the Top 40, without really official sale figures.



Ian again: 'On a similar tack, I've never seen much information on listening figures for Internet radio stations. The figures I've seen are incredibly low and a few years ago I station would go off the air' if the stream registered considerably more than the usual number of listeners; maybe still the case today. The figures quoted seem to be for specific times. I've seen much higher figures for Caroline and one or two other stations. Some quote figures in the thousands. Like satellite TV I'm still amazed at the survival rate of Internet radio. I have dozens in the favourites and other lists but only two or three have closed in the last five years, two of which have returned twice!

A lot of internet radio stations are hobby stations. Some with advertisers, some without. But as far as I know there is no mentioning of internet radio stations in the Dutch monthly research.

Question three from Ian: 'A few days ago a friend asked me when the Veronica Tipparade was introduced. I've assumed it was January 1965, with the introduction of the Top 40. The right answer Ian is November 1st 1969, the same date the weekly 'Alarmschijf' was introduced by the station.

Finally Ian: 'I had a look at the Pirate Radio Hall of Fame site yesterday and was really impressed with the set of photographs, taken by Rob Olthof, of the Mi Amigo in Zaandam. They're are very clear and sharp. The first set was taken about a week after the Frinton beaching. Best wishes, Ian Godfrey.'

Memory time again and this time with Kenny Everett:

<http://www.youtube.com/watch?v=enYq195MoSA&feature=youtu.be>

In the last issue of the International Radio Report I asked who took the photo from the Ross Revenge and the Greenpeace ship and it was François Lhote from France reflecting on the question with the answer that the editorial staff of Offshore Echos Magazine made the montage of two photo's to a new one. Thanks François!

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NEW MUSIC DOCUMENTARY,"RADIO CAROLINE,"IN PRODUCTION

Documentary to tell true story of the Pirate Radio Ships that changed the course of Rock and Roll history.

Los Angeles - From the team behind music documentary *Sunset Strip* comes the true story of Radio Caroline, the legendary pirate radio station that broadcast rock and roll from ships anchored off the British coast. Caroline defied the establishment in 1960s England and fomented the British Invasion.

The documentary feature is directed by Hans Fjellestad (*Moog, Sunset Strip*) and produced by Joe Mundo (*Sunset Strip, The Heart is a Drum Machine*), Jamie Talbot (*Sunset Strip*), and Mike Witherill (*Drinking Buddies, Frontera, Cardboard Boxer*). Despite storms, government threats, attempted military interventions, shipwrecks, and decades of misadventures and mishaps,

Radio Caroline was unsinkable, and continues to the present day. Ronan O'Rahilly, founded the British Pirate radio station in 1964 to circumvent Parliament and the BBC's radio monopoly. O'Rahilly muses, "The English are pirates - and always have been. Drake and Raleigh, supremacy of the seas and all that. Radio Caroline is a throwback to the good old buccaneering days and the public loves us for that very reason." Program director, Tom Lodge, explains, "We were out to sea on the airwaves broadcasting fun across the land. We were working hand in hand with the bands that were in the concert halls, together beating down the barricades of repression. The English Establishment was tumbling down. Pirate radio quickly found an audience of over 23 million loyal listeners who were hungry for great music that couldn't be heard anywhere else. Along the way, Radio Caroline made hits out of countless singles by bands like The Who, The Beatles, The Rolling Stones, Pink Floyd, The Kinks, Tom Jones, Donovan, Beach Boys, Bob Dylan, The Hollies, Stevie Wonder, Jeff Beck. As Pete Townshend puts it, "For The Who, Radio Caroline was an angelic force. Pirates came to our rescue. Without Caroline we would not have sold a single record." And according to Paul McCartney, "Pirate Radio and in particular Radio Caroline, was a really exciting part of all of our lives in those days and summed up the spirit of the times culturally and musically."

Writer/Director Hans Fjellestad says, "Radio Caroline is about the dramatic changing of an era and the music that powered it. This is exactly the kind of story I love to dig into and put up on the screen. " "This film is very much about the music, but it's also filled with fascinating and eccentric characters. These guys launched some of the most iconic bands in the world during a very repressive time," adds producer Joe Mundo. Producer Jamie Talbot continues, "After Sunset Strip I knew I had found the right team for this film. I'm proud to be bringing this story to the screen, as it has never been depicted before"

Featuring never-before-seen images from its time, and rare concert performances from some of the biggest bands in rock music history, the film is set for release in 2014 to coincide with Radio Caroline's 50th Birthday.

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Next another e mail from Martin Samuel who saw recently a painting on a wall of the Kings Head Pub, Dania Beach, Florida which he wanted to show to us:



And from Australia it was Graham Webb who sent me the next very interesting musical link on the web:

<http://www.1959bhsmustangs.com/VideoJukebox.htm>

Well that's ending this month's Hans Knot International Radio Report and yet one other to go before many of you will join in into our Annual RadioDay in Amsterdam. To get your latest information just go to www.radioday.nl

Up till next month all best wishes from me and let the memories come!