

## Hans Knot International Radio Report April 2014

Hi there and welcome to this edition of the International Radio Report, just a week after the big happening in Amsterdam. And unexpected massive crowd of people joined in at Casa 400 to make the Radioday 2014 unforgettable. Thanks a lot for all deejays and technicians from the past, who took the time to come, from all over the world, to this event.

More than 425 people were coming from countries like Norway, Sweden, Denmark, Germany, Netherlands, Belgium, France, Spain, Italy, Serbia, England, Wales, Ireland, Scotland, Canada, USA, Thailand, Mexico, Southern Africa and Australia.

And as it was the biggest ever and Martin and I were sure that this will never be beaten again we've decided after several decades to stop organising these events. For those who were not attending here's what Martin and I had as a farewell to all those people who attended these Radiodays since 1978:

H: Well just before we come to the 2014 version of the presentation of the Bi-annual Radio Days Awards we have to say something of importance to you the audience. First we would like to have a short listen to a jingle, which remembers us that it's 36 years ago that Mike Baron and Nick Oakly from Music Radio Promotions asked a few people from the Netherlands, including me, to cooperate in a special event called Zeezenders 20, which was held at Noordwijkerhout

M: After the Zeezender 20 happening it was Rob Olthof who suggested that he, together with Hans, could organise small meetings for Offshore radio fans and he suggested to start with the so called 'Movie afternoons'. It was the pre-private video years and so 8 mm movies, made by fans, were played as well as discussions were made. In 1980 Hans Verbaan of the Free Radio Campaign joined in and

twice a year a group of people came together in a small building in Scheveningen harbour.



Hans Knot at Zeezenders 20 in 1978  
Photo: Jelle Knot

H: These movie afternoons sometimes were planned twice a year and it came to a point we had more people than available chairs and so we moved to bigger locations were cities as Amsterdam, Haarlem, Utrecht and again Amsterdam were visited.

M: It was 1984 we had the first guests to be interviewed including Simon Barret, Juul Geleick and Tom Mulder. In the meantime the organising team was getting bigger with Piet Treffers and Tom de Munck joining in. From the late eighties also more interest was coming from people in Germany and Belgium to come to the annual happening.





Tom Mulder and Juul Geleick Photo: Hans Knot

H: The nineties saw more and more deejays and technician from the former offshore radiostations coming to the Radiodays to be interviewed. Our team was already joined by Jelle Boonstra, who did marvellous work during 15 years for the RadioDay organisation. He got the idea to do a very long interview with Veronica's Bull Verwey, which led to a well sold double CD and a live interview with him on the Radio Day in 1994, the year also Keith Skues came in for the first time.

M: That year we were also asked to be working together with the Dutch Broadcasting Museum for an exhibition on Dutch Offshore Radio Stations. In the second part of the nineties I became a regular visitor to the Radiodays and became befriended with Hans and Rob and so it came to a point that I stepped into the organisation too. We went to a big venue at Amsterdam's Artis Zoo.

H: From 2004 we started to invite complete groups of deejays from the past starting with the class of 1973, the Caroline people who are here today again after a decade. The new century also saw the birth of the International Radio Report. Listeners and people, who worked for the stations during the offshore area, where brought together

by this report and so the Radioday got a more international flavour as well as more and more visitors.

M: Today, for the 36 year in a row, the Radioday is held and we have - as far as we know - visitors from the Netherlands, Belgium, France, Spain, Norway, Sweden, Denmark, Italy, Germany, Ireland, Scotland, England, Canada, USA, Mexico, Thailand and Australia. Today is absolutely the biggest Radioday ever.

H: And not only due to the fact we're organising this event already since 1979 but also as we know that most of the people active in the sixties and seventies on offshore radio are getting older and older, Martin and I have decided that this will be the very last Radioday organised by us. Before we go over to the Biannual Radioday Awards we would like to thank all, without mentioning a special name, whoever have worked together with us and also those who made it possible for us to create the truly warm atmosphere during the years. Thanks so much and we keep in touch by internet.



For the future these events will be organised under another name by two other guys, Jan van Heeren and Jan-Fré Vos. How they will do the organisation and when will be mentioned of course in the Hans Knot



International Radio Report. During the first organisation I will give them as much support as possible at the side line.



On <http://www.radioday.nl> hundreds of photos and the sound of all panels held during the day, can be found. Also reflections from several visitors are there. One is here, from our regular reader and responder, Ian Godfrey:

'I'm so glad that I made the effort to get to the Casa400 yesterday. I started to get both airline and Eurostar times about three weeks ago; the original intention being to travel out and back the same day. It suddenly occurred to me more recently that, as I'm visually impaired and probably wouldn't be able to recognise anybody and that if anyone recognised me they probably wouldn't be in a position to make themselves known to me. I felt that I'd have difficulty filling long periods of time in the evening so I didn't get round to finalising travel plans until Thursday afternoon!

That evening one of my carers asked me if I had anything planned for the weekend. I was quite stunned when she said that she would like to come over with me - not as a radio enthusiast but to do some sightseeing round Amsterdam. She also said she has a fair knowledge of Dutch - also a great advantage! I mentioned a particular British

Airways flight from Gatwick and she agreed to meet me at Victoria station very early Saturday morning. Unfortunately I discovered that this plan had to be abandoned due to insufficient notice. Feeling a bit uncomfortable about flying alone, and also being a railway enthusiast, I decided to opt for familiar territory and booked on Eurostar; the option to travel through the Channel Tunnel for the first time and three European countries looked interesting. The only irritation was that I had to collect the ticket from a travel agent on Piccadilly.

I arrived at the Casa400 at 13.00, my first two priorities being to locate both you and Peter, a friend of mine from North London. Unsurprisingly I found you fairly quickly but it was obvious that the only way of tracking down Peter would be via at least one other person. I knew that Nora Barnes (who's known him for at least 30 years) was there and it was a case of finding somebody who knew her. I decided to ask a guy who was standing at one of the high round tables if he could help. He said that Martin van der Ven seemed like a pretty good option! Within 5 minutes I met up with Peter and was shaking hands with both Martin and Nora, two people I met for the first time. I would like to have spent more time in the conference room but it was obvious that if I had done so my chances of meeting particular people would have been very limited. I'd like to have spoken to several other people but I'm quite satisfied with what I did achieve.

I'd heard soon after my arrival that the evening meal was sold out but decided to check whether this was the case. A guy at one of the reception desks said there were still a few vacancies so I booked up, receiving the red waistband (which I'm still wearing nearly 24 hours after the event!) I was surrounded by a variety of people mostly connected with offshore related Internet stations. On my left was Sven Martinsen from Northern Star, plus two other Norwegians who organised the radio Nord commemorative station on 603 last year. We chatted almost continuously, reminiscing and chatting almost

continuously, on subjects including the recent episode involving Sky and Foundation Norderney, early Caroline/Atlanta and contemporary European and British radio. On my right was a guy called Jen, from Dusseldorf I think, one of three who were involved with free radio news until about 14 years ago. He also mentioned that astronomy was one of his other interests and we chatted about radio reception during the total Eclipse in August 1999, when he received several remote stations for about three quarters of an hour, which nearly suddenly disappeared when daylight returned! I asked Sven if he knew John Myer. He said that he was a great friend of his and offered to ask him to come over, which he did a few minutes later - another person who I'd been e-mailing for about six years and met yesterday for the first time.



Ian Godfrey and Sven Martinsen  
Photo: Hans Knot

I spent probably about four hours in the conference room and greatly enjoyed it. The first person I heard speak was Arnold Layne, my immediate reaction was that he sounded no different from 40 years ago! I've always found reminiscences of the first phase of Caroline fascinating, particularly the very early days including Atlanta. I was impressed that much was made of the number of

offshore radio personalities who are no longer with us, including Rob Olthof, and that Ronan rightfully was shown such respect. I had the intention of photographing as much as I could but abandoned the idea fairly early on, due to the number of heads in the view, although this was probably a good indication that attendance was really healthy. I heard somebody mention soon after I arrived that the figure was around 500.

An advantage of deciding to travel home on Sunday morning was that I could stay for the Awards. Apart from two which ran on too long I definitely made the right choice.

I really wish the two guys who are taking over from you and Martin all the best. Although yesterday's was such a momentous occasion I feel that there is enough spirit and determination for the Radio Day to continue. Having made the trip once and although I had a couple of frustrating experiences, including a couple of frustrating cases of lack of assistance, the journey was a great experience and I'd be happy to do it again. Best wishes, Ian Godfrey.'

But after all this on the Radioday there's far much more to tell, so let's go to the e-mails and first this time is Mike Leonard who Has a brilliant idea: 'Hi Hans I hope you are well and thank you for continuing to publish the International Radio Report so regularly - it is always very informative.

I have been working on a new offshore radio related project for about 18 months now and I'm almost ready for it to go live! The project is the Offshore Radio Museum - a 'virtual museum' - which visitors can navigate as they would a physical museum by going from floor to floor and gallery to gallery. The initial phase of the Museum is going live in the next few weeks and, although the site already has over 600 pages there is still much material to be added and new galleries to be created. There are a couple of test pages live now at



<http://www.offshoreradiomuseum.co.uk/> which will give you a bit more of an idea of what the Museum will be like.

Nearly all of the material used for the Museum has come from my personal archive, which has been amassed over 50 years. I cannot be completely certain now of the original source of some items, particularly photographs, and it may be that a few I've included in the initial phase have come from your archive. Where I think I know the sources I have credited them accordingly, but if, when you see the actual site, you think I have missed or wrongly attributed any of yours please let me know so the situation can be rectified.



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The Museum is based on four floors of a 'former dockside warehouse'. It is an ever growing 'work in progress', with much

material still to be added - currently we are working to a four phase Development Programme.

Phase 1 is the opening phase and contains the basic information galleries.

Phase 1a will see the considerable enhancement of these galleries with the addition of audio, video and written material.

Phases 2 and 3 will see the addition of more galleries dealing with many different aspects of the history of offshore broadcasting.

I think it is a good way to convey information which will be seen not only by offshore radio enthusiasts, but also by people who know little about the stations, but would like to learn more. Essentially I have turned my book, *From International Waters*, into an interactive and three dimensional experience for the visitor. Kind regards, Mike Leonard

Next the monthly update from Jon Myer: 'March 2014 sees the 50th anniversary of the arrival of offshore radio in Britain. Arriving on The Pirate Radio Hall Of Fame: We mark Radio Caroline's 50th anniversary with an extensive ten-part look back at the story of *Caroline In The Sixties*; We review Ray Clark's recently published book *Radio Caroline: The True Story Of The Boat That Rocked*; offshore radio historians Dr Eric Gilder and Mervyn Hagger have provided a timeline of the major developments in British broadcasting leading up to the arrival of offshore radio; we have more fabulous photos from the archive of the late Rob Olthof; following the death at the age of 84 of Frank Wappat, a long-serving presenter on BBC local radio, we hear a clip from his broadcasting debut on Radio 390 in 1967; and there is news of the return, for one month only, of Radio Caroline North.

There's another birthday this month: The Pirate Radio Hall Of Fame is fourteen years old. We are very grateful to everyone who has contributed or supported the site over the last 14 years - it wouldn't have been possible without you. All the best, Jon

## The Pirate Radio Hall of Fame

[www.offshoreradio.co.uk](http://www.offshoreradio.co.uk)

I've truly enjoyed this update Jon and I want you to congratulate with the birthday of the 'PhallofFame'.

Also in this issue a memory to a listener to offshore radio. When going through hundreds of letters Graham Gill got during his time on several stations like Radio London, Radio England, Radio 390, Caroline and RNI, I found also a lot of photographs. Here's one someone sent to him in 1973 showing the memories on the cabinet in the living room.



Photo: Archive Hans Knot

When I was putting this photo on Facebook a couple of weeks ago there were a few comments, from which I want to mention two. Andy

Archer wrote: 'Good gracious! There's a photo of me, third from right on top of cabinet!' and Andy Cadier, who we know also as Martin Kayne: 'Blimey! Recognition at last, one of me too, third from the left next to the Fredericia.' As you can see the person who did send in the photo to Graham must have been also a big admirer of Johnny Walker.'

Mike Terry sent us the next review on the 3 mile limit movie:  
The New Zealand Herald. By Barney McDonald, March 2, 2014

With radio stations in New Zealand falling over one another to out-shock, out-trash and out-rate each other, it's nice to remember that once upon a time it wasn't like that. No, I'm not talking about a century ago, before the advent of broadcast radio. I'm referring to the glory days of Radio Hauraki, when a bunch of hard case larrikins took the bull by the horns and launched a pirate radio station to play rock'n'roll instead of state radio's easy-listening pulp.

A new feature film, '3 Mile Limit', by first-time director Craig Newland, celebrates the unlikely heroes of Hauraki, depicting the genesis of a crazy idea and the antics that ensured it didn't just remain on the mixing board or get washed out to sea. On a broader scale, it's a joyful "kicking against the pricks", "she'll be right, mate", "number eight wire", "all for one, one for all" tale of triumph over mediocrity. But at its heart, "3 Mile Limit" is about the lengths Richard Davis (Matt Whelan) will go to establish his illegal station and the limits of his wife Judy's (Belinda Crawley) patience as he drives them out of house and home to fund his dream.



"Judy's love for Richard and their marriage is the foundation of this story," insists Crawley. "It's through this that Richard is able to take an enormous risk and pursue his dream and fight for freedom. Judy is his biggest supporter, his rock, the constant in his life."

Richard is loosely based on Hauraki founder David Gapes, but Judy is fictional, leaving Australian actress Crawley plenty of scope to mould the woman she plays. "She's creative and passionate and in that we're very similar," concedes Crawley. "I was drawing from my own life and my own relationships to bring her to life. She's also a strong woman with her own dreams, but how much of herself is she willing to sacrifice? That's what drew me to her as a character."

Present in almost every scene, Whelan, perhaps best known for *Go Girls* and *My Wedding and Other Secrets*, had to muster all his research skills to capture his character. And though Gapes was a good starting point, Whelan's approach mirrors the legend's own words in a *New Zealand Herald* interview in 2008: "It was a hell of a lot more than one person, that's for sure."

"He was always intended to be an amalgam of a few different guys and I'd say that comes through in the script," admits Whelan. "But I always envisaged him to be closely linked to David and I spent most of my preparation finding as much information as I could about him. I was lucky enough to have the book, *The Shoestring Pirates*, with me so I could at least see what he looked like and get a feel for him



through the pictures and the stories told."

Crawley's knowledge of the trials and tribulations of Hauraki was non-existent when approached for the film, though she admits to being astonished that at a time when a number of commercial radio stations existed in Australia, New Zealand was under a draconian system that meant no rock'n'roll could be heard on the airwaves. "I just couldn't wrap my head around it!" she declares. "To think that you couldn't turn on your radio and sing along to a great rock'n roll song is almost unfathomable for me."

For his part, Whelan insists he's always been a fan of the station without knowing a great deal about its history. "I knew a bit about it, but on a very broad scope and didn't really pay much attention until I started studying radio," he confides. "I remember waking up for school every morning and my parents would have Hauraki on, listening to the morning show, so in a way it's kind of nostalgic for me."

"3 Mile Limit" opened early March in New Zealand. Hopefully we can see it also in Europe and other parts of the world. With thanks to Mike.



Tiri II on the beach. Archive: Freewave Media Magazine

You know that for many years a smart guy from California appears every time in the report. As he didn't make it to the RadioDay we will give him some bigger space in this edition of the Hans Knot International Radio report. Here's the 'Emperor Rosko Interview' done by Rob Jones

You were responsible for popularising a lot of soul music back in your Radio 1 days

Haha! well, what can I tell you? I heard what the other DJs were playing, and I didn't want to be any part of that, it was just too poppy for me. When I started at Radio Caroline it was the same thing, which we won't get into here because you didn't ask me about it, but I was used to programming. I knew, because I was the DJ that went out and did gigs in the Top Ranks, in the Meccas and the clubs, so I knew what the people wanted to hear from listening to what street DJs were playing and I would pick up on what they were playing, even if I didn't know it, even though I was the one busting hits, I would pick up some that they had picked up even before me. And my thing was Reggae, Rock 'n' Roll, and Soul. Pop had to be extremely good. If pop wasn't instant, it didn't have a prayer. Soul, if it was a slow record it had to be extremely good because I wouldn't play slowies because it was an up show and I only had an hour back then, which was midday spins. So you really had to put a lot into it. And what I would do is if the BBC was really hot on me playing a song and it wasn't really very good - I would edit the song from its two or three minutes or whatever it was, down to a minute and play it in on tape. It was only a minute but it was impeccably edited so they didn't kind of realise I'd chopped two minutes out of it. That was one of the things I did, so actually I played probably more songs than most people (except Kenny Everett who did mini-vignettes on songs all the time), and a lot of times just to get the pluggers off my back - you needed a plugger, because they got you all the songs you wanted.

They got you the stuff. They had all these big goodies. I had a hell of a record collection because of the pluggers. And you know, you could go to the record company and open the cupboard and just take what you wanted, because they were so happy to get a record played on Radio 1, especially on the Rosko show. I used to go there and fill the trunk - the boot was absolutely choc-a-block full of stuff. The good stuff would go in the collection, the good stuff would be played and then the mediocre stuff would go to gigs for you guys and then I'd give that stuff away as prizes; anyway popularising the song on the show. We had five million people listening to us on a Saturday back then, which wasn't as big as the breakfast show, but the thing was that people listened to me and bought records. It wasn't just sitting at home listening to the breakfast show. They would wait and the club DJs would wait and they would hear what I would be playing, because I would make sure the guys back in the US would send me stuff that I knew.



## Rosko in the seventies. Photo: Archive Rosko

My mates who'd hear something really good would send it to me right away - no downloading on the line - there was no internet back then, it arrived in the post! And I would go back every four or five months and I would fly over and buy every 45 I could find, because I realised the power of that and I was more apt to play the B-side of a Soul record than the A-side if the A-side wasn't up to par. Anyway we would play the record on the Saturday, and it would be in the charts on Monday because that many people would go out and buy it.

Whenever you and I have these kinds of conversations, one record that always springs to mind for me is The Show Stoppers 'Ain't Nothing But A House party.'

Yeah - well, a good example would be the Show Stoppers. It was owned by Milton Samuels, who owned the label that had the Show Stoppers on it, and Milton Samuels was one of those guys just like all the rest - he was so happy to get a record played on a Saturday. Rosko - Trojan, I owned Trojan basically, because I was always playing a couple of Reggae tunes and it was the only place they could get aired! I was god, they loved it. And you know, it would go on the charts on Monday because enough people would go out and buy it. Anyway Milton had a flat in some mews in Marble Arch and he said he was moving out and I said great! Because I was always in the area looking for a place to live and I said, "I'll take your place over when you go", and he said "fine OK." And so he moved out and I moved in and whilst he was moving, he had all these records out there and I said, "What's this 'Ain't Nothing But a..." and he said "it just came in." And I played it and I went, "Ah this is awesome!" I said "I'll play this for you on Saturday, he said "oh yeah, cool, great." And the rest is history on that one. But that was just one song. And then I ended up living there for a couple of years and in the same mews - actually the group Yes were a couple of mews down and a couple of other celebs were in the area, but it was all low-key stuff. B.I.G.'s restaurant was

around the corner and that was the Italian place to eat. B.I.G.'s. Still there actually, I don't know if it's as good, but that was my favourite place in the area.

You had some strange experiences when you used to show up at the clubs to play your gigs.

Notably the Apollo which was a Reggae club and what would happen is it's radio and I explained in question 1, why I like radio is because nobody knows what you look like - and the guys that went to the reggae clubs back in the early '70s had no idea what I looked like outside a couple of appearances on Top of the Pops, and a few this that and the other. I was basically radio.





## Fashion Photo: collection Rosko

Unlike your Tony Blackburn - you know what he looks like because he was on Top of the Pops every week. So anyway I would get a booking come in - the agent would call me and say, "you wanna work this club?" And it would be a Reggae club. And he's say, "just do your thing," and I'd say "you don't have to tell me how to do reggae, I know." I said, "did you tell 'em what I look like?" And the guy said "no, they didn't ask, they just said "hey man, we want to book the Rosko guy" And so, I go "oh here we go again." OK, so anyway I would show up with my van and sometimes without the van, sometimes it was just a PA, personal appearance, but the Reggae clubs were really strange because they didn't come alive until midnight. It's not like your Top Rank at seven o'clock when you open the doors - these guys opened the doors at midnight, so it was always a hassle getting the equipment in or checking-in for a sound check because I didn't trust their equipment if it was a PA and the Apollo was just one of many. I showed up for the first time as a PA and the guy thought I was trying to hustle my way in! "You're not Rosko, man! You're white!" 'Cos they all thought I was a black guy - and I couldn't get in! "Let me in!" I'm saying. He said "If you're Rosko, do his thing, man, do like he do" and I'd say "Have mercy! Blah de blah!" and his eyes would go all wide, "Oh...YOU HIM!" and I'd say, "Yeah, I'm him" - and he had no idea because my driver's licence doesn't say Rosko.

That would happen quite a lot, they wouldn't let me in. And of course, they opened the doors at night and I'd be there, Mr. Efficiency, I was there an hour before they asked me to be there because I wanted to make sure it was going to be kosher and good - and the lines were around the block! I had to struggle to get into these Reggae clubs. It's midnight. I'm there at eleven o'clock. So they let me in and they say I'm supposed to be on at one o'clock. "Oh yeah, yeah, man...ay, here..." and they'd give me a bottle of Bacardi, an ice bucket and a couple of cokes. They'd put me in some schleppey dressing room with a TV. And that was it. And then of course the

bass, we don't want to get into the bass, BOOM BOOM BOOM - the whole room is shaking and I'm there, it's midnight and I'm having my drinks, I'm not too fussed.

And if we had our own gear it was all set up, the roadies are having drinks with me and we're all in the dressing room and the line never gets any shorter. I'd send the guy out every hour, go and have a look, see what's going on, the place was packed - always. The line is still around the block and he's jacking-up the price every hour. It might have been a quid to get in when it started but now it's a fiver to get in - and there's no room to get in anyway! If there was a fire marshal in the area he'd have shut the place down. They were hanging from the chandeliers. It's now three o'clock in the morning. By now I'm already blitzed. I'm so drunk I can't even talk anyway and I'm still not on!



Rosko on the road Photo: Archive Rosko

The Apollo happened but there were half a dozen around the country that were different names I can't remember now, and I wouldn't go on until three or four in the morning - and by then I was drunk. It

didn't really matter, I mean, nobody seemed to care because I'd just do my thing and they loved it and that's the way it worked. And I was all Reggae all the time anyway. If I was using my own equipment of course, then it was slightly different because we'd have to blow them out - make them twice as loud as they were. And that was Reggae time back in the early '70s in the UK. I just had to say this - it still amazes me I still recall it so well, how absolutely insane it was, back then in those kind of environments.

You spent some time in the company of some of the great soul legends; so let's talk about that. First of all, tell us about your most memorable experience with Wilson Pickett.

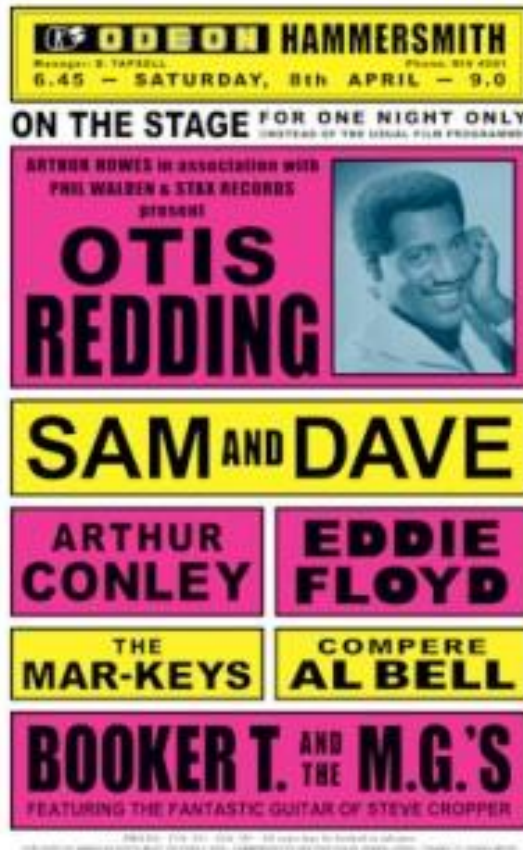
My most memorable moment probably was seeing the whites of his eyes and the look of sheer terror on his face on the rear view mirror of my motorcycle, because he had just done Albert Hall and those were in my crazy days. You have to understand that I'm now a senior citizen. I deal with things in a much more relaxed manner. Back then, I was a little bit mad, and a night of partying at the Albert Hall, buzzing around with all the, you know the stars and things, um... I was chatting with Wilson Pickett and I said well, the record company's throwing a dinner for us. "You wanna come on the back of the motor cycle? Or you can wait for everybody else. I'm taking my bike." He said, "yeah, fine, okay," and he got on, and I guess he was not used to going fast and I was just like roaring through London - zoom, zoom, zip, zip! you know, much like the guys who deliver packages, the guys in traffic - zoom, zoom, zoom! And he was holding onto me like for death, he was just "Let me breathe, man!" I looked in the mirror and he was going "Slow down, slow down!" and I did. But that was my instant thought of Wilson Pickett.



Rosko on the bike. Photo: Archive Rosko

And of course you did spend a lot of time with the great Otis Redding.

Otis is my story, you know, one of the stories I have of artists who spent time with me and then died very quickly afterwards. It's almost like a Halloween thing isn't it! Ha ha! I toured with Otis all across the UK for what, six, eight weeks, something like that, the whole tour. Arthur Conley, I think he kicked off, then who did we have - Carla Thomas for a while, Percy Sledge and then Sam and Dave - and that's when things really started livening up, when Sam and Dave took the stage. They closed first half. Nowadays you don't get that kind of value for money right? Now you imagine all these are coming on and doing ten minutes, and I'm bringing the acts on, every night - different place. Then of course the second half would kick off with Booker T - again a little warm-up, and then would come Otis and he would tear the house up!



You've told me some great stories over the years and my all-time favourite is the one about Sly Stone, which I don't think has ever been heard in public before, so tell us about Sly.

Sly Stone. He was always totally bananas! You have to understand that Sly grew up in a ghetto. He grew up in San Francisco, so that makes it a liberal ghetto. Liberal ghettos differ to normal ghettos because they have visions and they are much more apt to being acting on them and having attitude. And so I met Sly - he was playing conga drums at a club. I was in the military at the time and we were based in Oakland, California, and I was working as a car park attendant to pick up extra change at the time, so I would see him coming and going and we got talking and we had a lot in common - we both liked radio. Then I found out that he also was a musician, so we became buddies and I thought, this guy has a lot of chat. And I then got out of the service and went to disc jockey school because back then you had to go through school and get a licence before you were allowed to DJ - kind of the opposite of the way pirates operate in



London, where you buy a small transmitter and stick it in the boot and off you go, Reggae town.

In the US you had to have at least what we call a third ticket to even be able to sit behind a microphone. That means you had to go basically pass a test and to pass the test you could study a book or you'd go to school. I went to school because I wanted the whole nine yards, and it lasted I think about two or three months. I thought, "oh Sly might do this. This would be good for him," 'cause he could get out of the rut he was in and do something different. So I got him into the Chris Borden School of Broadcasting. So we got even closer because we were in school together and one night after school (this is the story I know I mentioned to you and what you're waiting for patiently) we went out, I guess it was midnight or one o'clock in the morning. San Francisco, and we decided to get something to eat and we went in one of these all-night Trucker cafés (that was with a T) heehee - and we're sitting in this cafeteria-like place and ordered food and there was a table of I guess you would call them red-necks, sitting over there, giving us dirty looks. What can I tell you? That's the way it was - this was 1964. And this guy, the typical, typical overweight, lots-of-jowls hanging on his face, you know kind of fat, pink-red hair type sauntered over and started giving us, mainly Sly, a lot of flack about "what's a black guy doing in here?" and "what's a nigger doing eating breakfast in the place?" And this type of thing. You could see he was trying to build himself up to a punch-up and he had a table of five buddies not too far away and I'm thinking to myself, "these odds are not good" and Sly, of course now he's a ghetto boy so he's reacting a lot faster than I am to this - I'm a Bel Air boy, he's a ghetto boy. And I'm thinking, "hey, where's the nearest exit?"



That's what I'm looking for - if things break out, I'm not hanging around. And the next thing I know, this guy's kind of got down to table-level and at the level of us, bending over and about to start something, and Sly grabbed a fork. I'm used to fisticuffs, but I never saw anybody use a knife or fork or whatever - and he grabbed this fork, and before I could even say anything, he whooshed! And he stuck this fork in the guy's face, right in the meaty part of his cheek, and it was sitting there like a tuning fork, vibrating, twinging-ing! And Sly was up and gone - I mean, this kid was fast, he could have been on a track team. He was heading for the front door, this was a big café, the five guys were up from the other place and they're running after him - the other guy's there with the fork and he's wondering, "what the hell?" And he's trying to pull this fork out, and you could tell he was really kind of mystified at what this thing was, he where did it come from? And he pulls it out and he's running - they all wanted to chase him because he made it out the back door. Sly hit the big glass doors in this restaurant - it's amazing how certain things stick in your head after all these years. I can still see him. He hit the front door and paused - because these guys were ten feet behind him - and paused just long enough. They hit the thing and he swung this big glass door at them. It's like in a movie, and

bang! They crashed into this big glass door and he was gone. And I was gone. So I go to the car - I remember I had a big, old green, '47 Packard or something, one of these tank-kinda-cars; and I thought, "where am I gonna find him? We're in the middle of nowhere," so I drove around the neighbourhood for a while, never saw him - and wasn't until the next day, I saw him again at school. I said "What happened?" he said, "Oh I just ducked down, ran away. End of it." I said, "Wow, that was pretty serious, man!" Can we dance to the music, or was it a family affair?' I threw that last bit in here just for the fun of it.

Well thanks both to Rob Jones and the Emperor Rosko for having this interview in the report and surely much more has to be told, so grab your paper and pencil Rosko and write some more!

Next an interesting story from Scotland engineer living these days in Florida. It comes from John Lumsden, with thanks to Ian Bigger. 'It's been a long time since my days on the "Big S" as it was affectionately called but my memories are very vivid. I love Audio and Radio, and when the opportunity to join '242' presented itself I seized it with open arms. Actually, it was Bob Spencer's introduction to Tommy Shields that led to my appointment.

When I arrived on the ship, my first task was to repair the toilet so that it would flush; they had a bucket on a rope to fulfil that function before it was fixed. I reviewed all of the equipment and the ship and found some problems, the back-up generator was not working and the main generator had been running non-stop for six months. I fixed the back-up generator and gave the main generator a well-earned rest.

Overall, the 'Comet' was a good choice it was an iron ship and therefore did not have a lot of rust on her; she was very stoutly built and had seen service as a light ship off Ireland for many, many years. Being designed as a lightship to sit at anchor, she did not have

any propulsion and that was a worry especially when we withstood a hurricane during which we stayed on air 24 hrs...even I did a spell on air to help out.

On the equipment side we had two RCA ampli-phase transmitters with a combining / switching network interfacing with the 172 foot folded monopole aerial. We ran on one transmitter, the majority of the time, to reduce fuel costs. The transmitters had an output power of 10,000 Watts. For a short time we tried running with these combined in an effort to improve our signal in the Edinburgh area. However only doubling the power did not really increase our listening area to any significant extent and we reverted to the single transmitter approach.



Transmitter Scotland Photo: Hans Knot Archive

One generator could not handle the power requirements of both transmitters so a combining network and synchronizing scheme had

to be designed. I took a pragmatic approach where we had light bulbs between the three phases of the generators, when all bulbs went out a contactor switch was engaged that connected the phases in parallel. Operation, of the synchronizer was by pushbutton and the first time it was tried we were behind a door...there was no problem. Incidentally, the generators stayed in step (phase) by what is known as motor/magneto action...it worked perfectly.

In the studio we had two turntables mounted on gimbals and this arrangement worked very, very well indeed. However, the guys on-air had to be careful in heavy seas since it was possible to get fingers caught between the two frames of the gimbals...nasty!

The other equipment consisted of two Ferrograph tape recorders and I think a Brenell also. The mixer was somewhat unsuitable and was a valve based unit. While on board I designed and built a custom, semiconductor, mixer which when installed was loved by everyone.



Scotland deejays in the studio  
Archive: Hans Knot

When I arrived, the station had problems with heterodynes (whistles) and I did use a variable frequency oscillator to adjust our frequency by a very, very small amount to eliminate the problem. Subsequent, crystals of the appropriate frequency were ordered from RCA and installed in the transmitters.

The equipment, generally worked well, although required a lot of maintenance. In one occasion, we went off air because a key transformer blew...we needed a new one. Delivery was weeks, so I removed the transformer, unwound the windings around the deck ( a lot of wire ) until the break was found and repaired, unfortunately re-winding by hand resulted in a number of windings not being accommodated, it worked but failed again a few weeks later...the same day that the replacement transformer arrived.

On board ship the expedient solution had to be found with the aim of keeping the signal going at any cost. I look back to Radio Scotland with great affection; it was great time of my life.  
Best Regards, John Lumsden.'

Thanks a lot John and a pity you couldn't make it but sharing your memories in this way it reaches also thousands of readers.

Now we go to Peter Halls who recently took time to see if something of interest was for sale versus EBay and yes he succeeded in getting something special: 'Hi Hans, I am back I have been trawling through eBay again! I have found and bought for very few £`s a Free Radio Association car badge. The badge appears to be unused. There cannot be many of these around today! Oh the wonders of using eBay. Peter Halls'.





And after some e mail exchange also this came in: 'Here is a photograph of my Big L Car Badge, which I found on eBay. I assume it is a perfect recreation, seeing the colours are: skyblue and silver instead of black and red, there can't be many of these badges around! Peter Halls.'



And as it was Big L related I've sent the information of course to Mary and Chris Payne from [www.radiolondon.co.uk](http://www.radiolondon.co.uk) and Mary came back to me with:

That's very interesting, Hans. Thanks for sending the photo. I haven't seen a badge in that colour, but Chris and I acquired one in 2010, which is similar.

<http://www.radiolondon.co.uk/rl/scrap60/badge/badgestory.html>

The 'crown' logo at the top of Peter's blue badge is lacking the 'R' for 'Renamel' - the manufacturer - which ours has. However, although some Radio London staff did recall a little information, we were able to find out virtually nothing about it and nobody seems sure if the badges actually went on sale as Radio London merchandise. Peter's badge is the only other one we've seen since we first put the page about ours on the site nearly 4 years ago. We'd be interested to know if Peter's has any serial number or markings on the back. Ours does not. See you soon, Mary.'

Thanks also to you Mary and to my readers: don't forget to visit regularly [www.radiolondon.co.uk](http://www.radiolondon.co.uk)

And from Mary we go to Chris in England: 'Hi Hans - Chris Dannatt here from Lincolnshire, UK. As I'm sure you know, I run Pirate Memories, which owns the 'Flashback '67' UK Pirate Radio Exhibition. I am happy to say that the very rare tape, you've mentioned in the last issue of the report, is now a part of the exhibition, and I am very pleased to have been able to save it for the collection. I will be digitalising it shortly, so there may be copies available at some stage soon. Best Wishes from the UK Chris Dannatt.'



One of the exhibition boards shown in 2007, at the Sugar Reef in London. Photo: Hans Knot

From Phil in Australia the next one: 'I thought that this NZ based website might be of interest to your readers. It has a good summary of European offshore broadcasters. Try the link below, and also click the homepage button for the full website.

<http://www.radioheritage.net/europe/countries-intwaters.htm>

Thanks Phil I get their newsletter already many years but as many readers probably didn't know the internet site I've republished it.

Well let's see what Bob LeRoi has to tell us: Welcome to a massive update, six big features with something for everyone! 'ScrapBook' marks the 50th anniversary of Radio City; fresh on the trail of part 15 it's Sutch and City Pictures - Part 16, with station documentation, a supply tender DJ, and the announcement of original Commemorative Prints, T-Shirts and Mugs being launched at Radio Day in Holland.

We take a walk along the Row and delve beneath deck on Sealand on the old Roughs Tower, with the continued coverage of the refurbishment and repairs after the devastating fire of 2006 Talking commemorations, at the Radio Caroline event in 2000 we auctioned a pair of Gates CB 100 turntables, these had been languishing on the ship for some time, purchased only to disappear again. Sold on the decks have now been lovingly restored and brought back into service.

'One Subject One Link' has the final part of our feature on computers in the radio studio with a look at programme assembly and voice tracking. In the 'Personal Pages', North Kent people will be aware of the numerous old castles, land-based forts, gun emplacements, tunnels, ship and submarine wrecks. They might not though be aware of the Thames Boom that span the waters between Shoeburyness and Minster

Finally, the artist that designed the Radio City 2014 commemorative items, shares some of his early work of his adopted home of Whitstable, and later commissions undertaken at his studio in his native home town of Sidmouth in Devon. Enjoy your visits.

[www.bobleroi.co.uk](http://www.bobleroi.co.uk)

And Bob is was really good to meet up again after a long time.

March 14<sup>th</sup> at the age of 88 former Post Master General for Labour and the man who brought in the idea to ban the offshore radiostations in 1964 died. Radio Kent's Dave Cash was deejay on Radio London. He met Tony Benn and asked him why he worked for the closure of the pirates. Tony told Dave the then Prime Minister "Harold Wilson rang me and said what are you doing about the pirates, I'm listening to them".

[http://www.bbc.co.uk/kent/content/articles/2009/03/25/cash\\_benn\\_pirate\\_feature.shtml](http://www.bbc.co.uk/kent/content/articles/2009/03/25/cash_benn_pirate_feature.shtml)

It was Andrea Lawton with one of the reflections about Benn: Just over ten years ago, he came to my school at Broadway, St Helens, to take part in an edition of 'Question Time'. As a School Governor I spent nearly an hour with him afterwards having tea and refreshments. I asked him about the MOA. He paused, smiled, and admitted to me that he may have looked at things a little differently, had he the chance to live his life over again. I only shared an hour of the man's life, but must say I enjoyed the experience of meeting and chatting to him.'

I was in England myself during that week and read several newspapers but nowhere his role as Postmaster General in connection with the offshore radiostations was mentioned.

Well ending this report with the names of the VIP who were on the RadioDay: Wayne Hepler, Ian Biggar, Tony Meehan, Bryan Vaughan,

Pete Bowman, Nico Steenbergen (moderator), Ferry Maat, Hans ten Hooge, Marc van Amstel, Pieter Damave, Peter Ford, Dick de Graaf, Jan Hartevelde, Robbie Owen (moderator), Victor Pelli, Arnold Layne, Robb Eden (Greg Bance), Graham Gill, Dave Gregory, Peter Chicago, Michael Lindsay, Roger Kent, Paul May, Peter Hartwig, Werner Hartwig, Roger 'Twiggy' Day, John Ross-Barnard (moderator), Phil Martin, Graham Gill, Mark Sloane, John Aston, Patrick Starling, Andy Archer, Johnny Jason, Paul Alexander (Rusling), Robb Eden, Don Stevens, Clive Correll, Elija Vandenberg, Charlotte Ribbelink, Mickey Mercer, Teun Visser, Mike Plumley, Stephen Bishop (Johnny Lewis), Stevie Gordon, Richard "Buzby" Thompson (Bob Lawrence), Stuart Russel (Nigel Harris), Peter Chicago, Ad Roberts, Martin Fisher, Nick Richards, Marc Jacobs, Cliff Osbourne, Bob Le-Roi, Ricky Michaels, Norman St. John, Mike Hayes, Dick Dixon, Martin Green, Peggy Knight (Linda Bass), Ray Clark (Mick Williams), Robbie Dale, Keith Skues, Norman St. John, Gordon Cruse, Mark Sloane, Ross Brown (RWB, Freddie Beare), Bud Ballou, Steve Young, Tony Prince, John Aston, Wally Meehan, Alan Turner, Johnnie Walker, David Williams, Roger 'Twiggy' Day, Mary Payne, Chris Payne, Ferry Eden, Francois Lhote, Robert Magniez, Mark Wesley, Peter Ford, Philip Hayton, Dick Klees, Bob Noakes, Peter Philips, Jaap de Haan, James Kaye, Richard Jackson, John Dwyer, Ren Groot, Leendert Vingerling, John Thompson, Bill Rollins, Jan Veldkamp, Herbert Visser, Wim de Valk, Elly van Amstel, Edo Peters, Fred Bolland, Mark Dezzani, Peter Clayton, Jon Myer, René van den Abeelen, Hans Hettelder, Ray Anderson, Dennis Jason, "Harkie" Paul Harald van Gelder, Frank Leonhardt, Jan Sundermann, Sietse Brouwer, Johan Vermeer, Albert and Georgina Hood, Brian Cullen, Barry James, Graham L. Hall, Mike Knight, Enda Caldwell, Ad Roland (Petersen), Stewart Payne, Hans Fjellestad, Jonathan Marks, Barry James, Graham L. Hall, Ruud Kegel, Ton Vogt, Jaap Schut, Jacqueline Schut.

Of course the Radioday Awards were given away too on the RadioDay 2014. One of them went to Mary Payne from the [www.radiolondon.co.uk](http://www.radiolondon.co.uk) site. And thankful she is: 'We're back home in



Stoke Mandeville and extremely tired! We spent most of Sunday continuing the anoraking yakking on the Norderney and were on the ship for 5 hours! The yakking continued with various people until around 2330 last night.

Chris and I and Cousin Moosie want to thank you so much for arranging such a wonderful Radio Day, which everyone thoroughly enjoyed. You can be very proud of your final event, which we know took many months of preparation and extremely hard work on your part. Of course, we also appreciated your poignant tributes to the much-missed Rob.

I am proud and delighted to be a recipient of one of the final Radioday Awards, which is also an accolade to Chris and to everyone who has kindly contributed to the Radio London website over the years. On Friday 28th, we shall celebrate not only the 50th anniversary of the start of offshore radio, but the website's 15th birthday, which is the following day. Do raise a glass to the Radio London website on March 29th! We wish your successors the best of luck with arranging future Radio Days. The Knot and Van der Ven team is a hard act to follow!

Very best wishes and grateful thanks, Mary.'

Of course there were five other awards given away and after reading the report go to [www.radioday.nl](http://www.radioday.nl), where all soundbites of the day are for listening and of course the award presentation is to hear back to. One not on the day present responded with: 'Thank you very much Martin, and to Hans, and not forgetting the late Rob Olthof (where-ever he is now in spirit). It is good to know that all the work of France Radio Club / Offshore Echo's is appreciated. Sadly I wasn't able to be at the event, but most appropriate that Francois was there to collect the award, as a very large proportion of the work on the magazine and production of CD's and DVD's is down to



Francois' hard work and dedication. Again thanks. Best wishes Chris Edwards',



All awards given away  
Photo: Martin van der Ven

Another one not attending was Carl Thomson, who was very surprised hearing the news: 'Well what a surprise to receive such an e mail! I hope everyone enjoyed the day and I am sorry I could not be there due to family commitments. It is an honour to nominated for such an award, as to me in the 1960's it was just an interesting electronic job, and there were other more qualified engineers also on the radio ships. Please thank all those who voted for me as it is a great honour. Once again thank you, I am overwhelmed with the honour. Regards Carl Thomson.

[www.radioday.nl](http://www.radioday.nl) for photos  
and audio now!

At the end of this report I want to thanks my dear friend Martin van der Ven that he stepped into the organisation of the Radiodays many years ago and put all his effort in to cooperate in a wonderful way, so we could bring you the radio makers as well as the radio listeners all those happy RadioDays through the years!



Martin van der Ven Photo: Ulrike van der Ven



Late news is the interview on BBC Radio Merseyside with John Dwyer (ex VOP and Caroline) about the Caroline North RSL:

[https://www.youtube.com/watch?v=rJI02cRmoeY&feature=player\\_embedded](https://www.youtube.com/watch?v=rJI02cRmoeY&feature=player_embedded)

Sorry John we didn't had a longer talk on the Radioday but surely we will meet again.

Well that's all for this month and much more to come in the future.

And keep your news, views, memories and more coming at

[HKnot@home.nl](mailto:HKnot@home.nl)