

Hans Knot International Radio Report 2019 Winter edition.

Welcome everybody and although late I wish you all the best for 2019 and let's hope it will be another year filled with wonderful memories. Also thanks for the many Christmas wishes, which were most appreciated by Jana and me. Of course some of those are here in the report too, like the message from Keith Knight, who wrote: 'Thanks Hans, always a great read. You are the life and soul of offshore radio.' Thanks Keith and that reminded me that it's this year half a century ago I wrote my first small article which was published in the Pirate Radio News, not knowing that would be the start of something big.

And there was also Kenny Tosh who wrote: 'Merry Christmas Hans and Jana and a Happy 2019. Remember to listen to The Pirate Radio Revival show on United DJ's www.uniteddj.com Sat 5pm & Monday 11am



Here a photo from 15 years ago with Ben Healy and Kenny Tosh which was once send to me by Kenny.

Next Bob Rendle: 'The link to the Mi Amigo operation in Playa de Aro was a fabulous watch. I regretted never going there. I've tried Google Street View to find the shop as it is now but haven't found it. Of all the radio eras, Radio Mi Amigo was such an unlikely contender

but it lasted so long and against the biggest set of obstacles. Very good to see those photos for the first time - thanks'.

Tony Horseman next: 'Hi Hans thank you for the lovely radio report, I really enjoy reading them. In the picture of Murphy on board the Ross, the other Radio Investigation Office looks like Colin Richards who was head of hobby radio at the time. I met him a number of times when the RSGB (radio society of GB) were sorting licensing issues with the R.A. for amateur radio. Best Regards, Tony Horsman.'

Thanks a lot Tony also for updating the information of the second DTI guy on the Ross Revenge in 1997. On the whiteboard at the entrance of the ship it was only mentioned that DTI people would visit the station that day.

The new year started with a very sad message which was reported by Leen Vingerling: 'After a short illness, former radio Monique disc jockey Ron West (57) died on Thursday 3 January 2019 in his hometown Naaldwijk of the consequences of pancreatic cancer. Ron West was the disc jockey name of Ronald Koene. He started at a young age as a disc jockey in discotheques and made programs for local pirate stations. His big dream was to work in the media world.



Ron West Photo: Leen Vingerling

The first opportunity arose in 1981 at Radio Delmare. Unfortunately the then radio ship was seized just before leaving Maassluis harbour and Ron had to wait for a new opportunity. This came in 1985 when Radio Monique was broadcasting from the Ross Revenge.

On board the Ross Revenge he presented programs and news. Later the recordings came from his studio ashore and the tapes on board were unscrewed. Together with Walter Zwart he produced the LP 'Het Radio Monique Album,' which covers the history of the station from the early period. His ambition went beyond and on land he set up a cassette service, where programmes could be bought by various radio stations. He also became chairman of Foundation for Media Communication.



Ron and Walter with presentation of the Radio Monique CD in Haarlem. Photo: Hans Knot

At the same time Ron was at the cradle of 'Stadsradio Rotterdam'. Unfortunately the station did not generate enough income and he

decided to stop this activity. Not soon afterwards he was asked to operate the Westlandse Omroep Stichting. That became a great success, but an even bigger adventure beckoned. He founded Infohuis. Initially started as a local teletext service with a radio sound under the image. Later developed into a large information service with moving images for the Greater The Hague region. After selling the company he was until his sick bed occupied with data processing of music and commercials for large cable network providers.

Ron will be remembered as a media pioneer. And a born optimist, who never saw bears on the road. He has started countless projects, always looking for innovations and improvements. That search has now come to an end. He leaves behind a wife and two sons. Leendert Vingerling.'

Here a link to photos featuring the late Ron West

<https://www.flickr.com/photos/offshoreradio/albums/72157675204251517>

Thanks a lot Leen for this obituary. Hard to know that already four of the original Monique team have left us forever. Now we go down south:

'Hi Hans Long time no see, Seasons greetings to you and your readers. If you want to hear a great six hours of 50 60 70 tune in any Saturday morning at 9am your time (7pm summer saving time) (Victorian time) tune in to the link below for Saturday Night Gold. The might Quinn features me, about an hour and a half into the show. Rots a ruck, Webby (Graham Webb)'

<https://right-2click.com.au/rcPlayer2/index.php?c=klfm>

Well indeed very good to hear from you again Graham and also good you're still active in radio. Keep it going man! Next some very interesting links to visit:

76 Radio Veronica photos from Dutch National Archive:

<https://www.flickr.com/photos/offshoreradio/albums/72157705484915394>

And more than 60 offshore photos from the same archive.

<https://www.flickr.com/photos/offshoreradio/albums/72157705485384634>

Next we go to the man behind FRS Holland for decades. Peter wrote: I don't want to forget you to thank you a lot for another year with very interesting and above all very informative radio reports. Simply indispensable for many people who value (offshore) radio very much! I find it an incredible prestation that you have been doing this for so long in such a consistently high quality. Great! Greetings from the south, 73s Peter.'

Thanks a lot to you and you've done the work for FRS also for a very long time, which is appreciated by many too. Jake Kaneen wrote me early January : 'I was in my local pub last night over here on the Isle of Man having a few pints of my favourite beer. I thought I'd send you a couple of photos of what I was drinking!



Pieter de Lang from Steggerda in the provence of Friesland in the Netherlands wrote: 'Everytime when the radioreport comes in it's a lot of pleasure to enjoy and above that you're giving such interesting

links. Thanks for that as I still have a lot of pleasure.' Good to know Pieter and hopefully you and others can enjoy it for many more years.

MUSIC WEEK SEPTEMBER 3, 1977

RADIO

Rosko in America: I'm more British than before

MIKE PASTERNAK, alias Emperor Rosko, left the BBC over a year ago and went to Hollywood. The reason he gave was that he wanted to be near his father, film producer Joe Pasternak, who was ill. But there was something else as well. Rosko had done more or less all he could on this side of the Atlantic. He had broadcast throughout Europe, been on the pirates, held on to a Radio One Saturday show for eight years (he never wanted a daily strip show, which would have taken up too much of the time he could spend making money elsewhere) and pioneered with Dave Lee Travis the Road Show idea that has now become a staple of British radio.

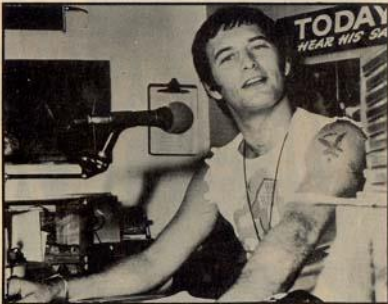
EMPEROR ROSKO is back, briefly, doing a few Radio One programmes to keep his name alive over here while making one for himself in the US. He spoke to Godfrey Rust about his American plans and how he hopes to sell himself back to the radio station he left.

was where he wanted to work. He went to California with no plans, just an idea. "The idea was to go out there and be mentally braced up for what would be terrible in this country: that you're nobody until you prove yourself." He was interviewed by *Billboard* the first time he was in the States.

programming, and the computers have said that listeners want more music and less dj chat. Disc jockeys' salaries, accordingly, have gone down where everyone else's have gone up. Rosko remarks: "American radio has got itself into an almighty rut, totally relying on surveys and computers and not daring to tread one step in any direction off the beaten-path, having told people since the early Sixties that being a personality was uncool. "It's ironic. What it boils down to, I think, is that the English have too much personality and not enough style and the Americans have too much style and not enough personality. What we really need is a balance between the two."

the machine it came out saying "very acceptable" in a 12-minute format, with long songs edited down to one-and-a-half minutes with the main melody line being repeated.

They say I'm wrong, but what will eventually happen is that radio will sound exactly like one gigantic eight-track tape. So what do you need in



ROSKO: British ambassador in the US — and vice versa.

Yes he's there too : Rosko. 'I just saw the latest Gem and photo from my time on Luxembourg in the recent report. The fellow who started the new image was Ronan O'Rahilly! He asked me to go over to RTL and give them a verbal facelift. Change had been in the air at RTL for a few years. As well as the Dutch and English changes a new managing director for the French Service had rebranded the LW station in 1966. Going for a younger audience he ended the old programming with its drama serials and the like.

He and Jean Prouvo and Mr. Arnold De Conrad of Paris Match and Ronan O'Rahilly cooked up the new image. Those were the best days! I was given an unlimited cash account and told, go for it! I flew to PAMS in Dallas and took their best packages and had them done in French, built the first self operational studio, and within 3 months our younger slot was number #1 across France. I had never worked so hard and also was rewarded so well. He was one of the three names I have mentioned earlier, just to clear it up.'

Thanks a lot Rosko for sharing these memories from the French period and let us share more.

December 17th 2018 the following was announced by the press office from AVRO-TROS: 'This year's Marconi Oeuvre Award is for Willem van Kooten, also known under his pseudonym Joost den Draaijer. This afternoon Van Kooten was surprised by his grandson with the news in the broadcast of 'Tijd voor MAX'. The former radio personality receives the award as the founder of the hit radio in the Netherlands. Jingles, fillers, intros and horizontal programming; today we find it the most normal thing in the world.

Yet there is only one who has introduced it in the Netherlands following the American example: Willem van Kooten. The Marconi jury also announced the nominees for the Storming Talent Award, the Best Sender Award and the Online Award. The Marconi Awards will be presented on Thursday 31st of January during the Radio Gala of the Year, organized by AVROTROS.

In its jury report, the Marconi jury wrote: "Van Kooten mastered radio making like no other; always full of energy, bravura, passion and perfect timing. This made him the ultimate example for later generations of disc jockeys. They all practiced the DJ profession within the standard that Van Kooten may have unconsciously set in the Netherlands".

The Marconi Oeuvre Award has been presented since 2004. Adam Curry (2017), Tineke de Nooij (2016) and Ruud de Wild (2015) have already received the award.



Wiilem van Kooten Photo: 1994 Freewave Nostalgia

Surely we can say that Radio Mi Amigo International filled a gap within the radio industry. Presented programs during the weekends are bringing shows from well known names as Emperor Rosko, Johnny Lewis, Robbie Owen, Paul Graham, Hans Hoogendoorn, Lion Keezer and many more. Since late autumn also Bob LeRoi joined in and his program is transmitted on Fridays and on Sundays.

It's called Bob's 60's Splash and I can tell you that it's really a great splash. Listening for the first time I had several astonished thoughts like 'that's how oldies radio has to be' and 'that song I haven't heard for many years on the radio.' In the program also memories to his days in offshore radio like Radio City in the sixties. A must to listen to. Bob LeRoi also told me something more about the history of this special program: 'I began 'Bob's 60's Splash' on Invicta Radio in the late 80's, it's been on many other stations since I made it a full three hour Sunday morning 7-10 show on Red Sands Radio and it became very popular



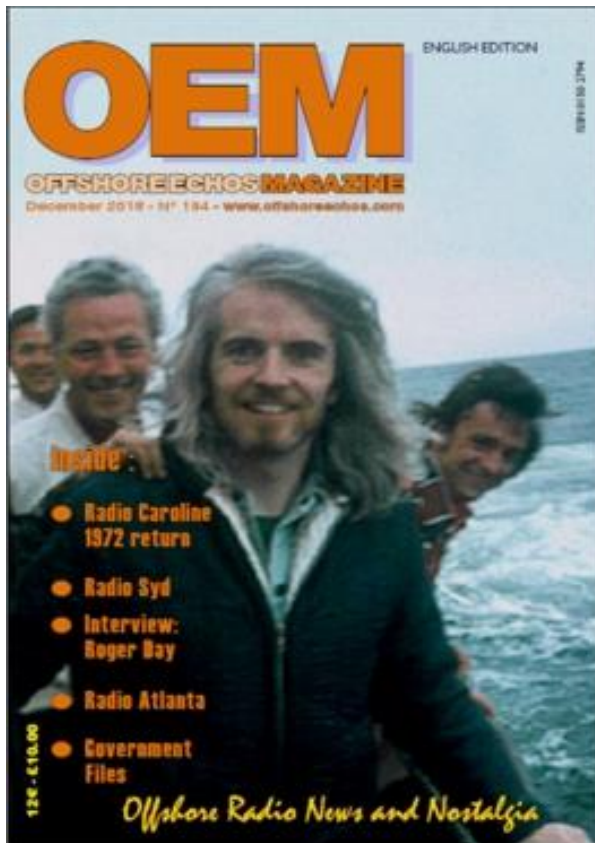
Bob LeRoi 2018 collection Bob LeRoi

When asked to work with the great team at Mi-Amigo I thought 'Bob's 60's Splash ' would fit in nicely.' Here's the station's

schedule. <http://www.radiomiamigo.international/english/sw-schedule.html>

OFFSHORE ECHOS MAGAZINE PRESS RELEASE

The new issue of Echos Magazine offshore is now available.



In this issue (194 - December 2018):

Tribute to Duncan Johnson

Tribute to Larry Dean

Radio Caroline 1972 return part 3

Interview - Roger Day part 2

Radio Syd Story Part 8

Government files

Equipment inherited from Radio Nord
by Radio Atlanta

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OFFSHORE ECHOS MAGAZINE (OEM): De Laatste, De Beste !

Sometimes strange things can happen. It was in 1970 that Ingo Paternoster brought to me in Groningen a studio tape from Klaas Vaak on Veronica. He was on friendly feet with one of the ladies working there. I was very glad to have the tape, which I shared with some people. It must have been in the late nineties that I got a bunch of recordings from Canada and among was the same recording from Klaas Vaak, although it was recopied several times and the quality was on a lower level than the original. But offshore radio had gone around the world.



More memories this time from Gavin McCoy: 'Working on board a "pirate" radio ship, of any kind, was a surreal experience. In my case The Voice of Peace was home for a while. Although the jingles said "somewhere in the Mediterranean" we were quite clearly within sight of Tel Aviv-Jaffa. Most days the sea was calm and glassy, but just occasionally very very rough. One day, at storm force 8, our anchor chain dropped to the bottom of the ocean. We were helpless and adrift. It is a scary experience to be broadcasting as the studio tips end to end and from side to side. The mic boom swinging with the roll of the ship. You try your best to sound calm, whilst hanging on. It's

also funny to get out of bed and walk just a few feet to your place of work. The whole place constantly alive with the sound of cooling fans and high powered transmitters and generators.

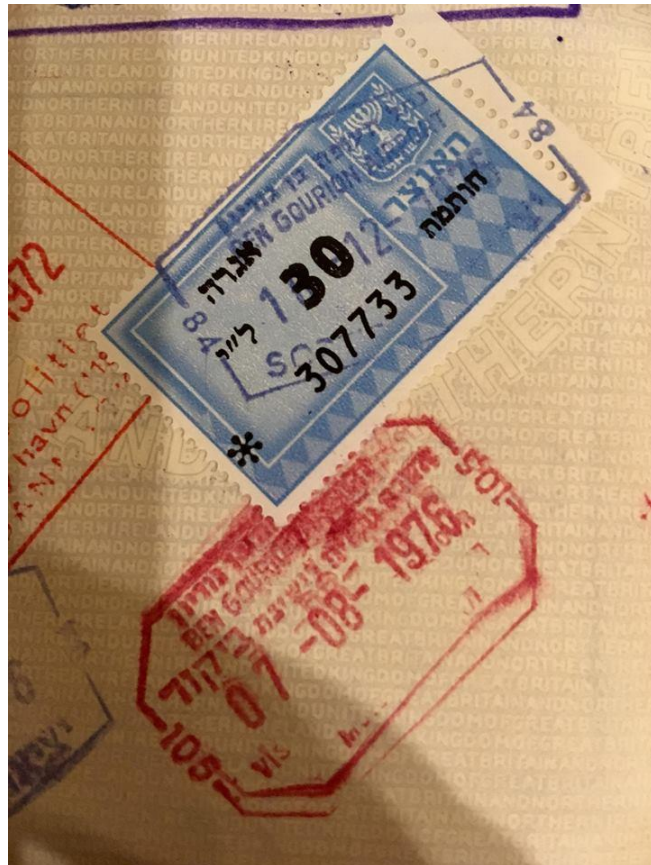


Sleeping in your cabin, as the bunk rises and falls takes some getting used to. And after the show is over, unlimited time to sunbathe on deck, or socialise with the crew or broadcasters. Your view lying on top of the Green cargo hold doors, is fixed on the huge and somewhat hypnotic antenna mast. This silhouetted against the clear blue sky. Life at sea wasn't glamorous, but it was special. Our American cook Monty could sometimes turn out a tasty meal. The kitchen wasn't big.

Even 6 miles out at sea, we had ants, cockroaches and flies on board (seriously!) Our ongoing sport was to try to rid the galley of pests. You could throw the roaches overboard and they would swim to the hull and climb back on again. Needless to say, you make great buddies in a situation like that. We laughed a lot and had crazy fun every day.

In its day the VOP was a market leader. We were a non-political entertainment lifeline to many in Israel and the greater Middle East. An escape from the constant messages of pain and conflict. On shore leave, we soaked up the history and authenticity of our location, in what was still a war zone. To remind us, the Israeli Navy dropped depth charges around the ship at night. Visits from Abe Nathan saw us in housekeeping mode, cleaning every inch of the Peace Ship ready

for his pending arrival. We were proud of our floating home. And proud of the station. It's a long time back, but still vivid in my mind I fished out my old expired passport and here is my Israeli stamp. Before going on board, the authorities took away passports and issued special "seafarers document IDs". The stamp meant it was for a few years perilous to travel to certain Arab countries. Sometime later I did get a long term weekly recorded show on Radio Kuwait.'



Thanks a lot Gavin, wonderful memories coming in after so many years. More is always welcome. Next is Paul de Haan:

'Before we get in to Peter Chicago's information I need to explain. I have as long as I am aware of the radio ship Mi Amigo been intrigued by the ship. Not just as a radio ship but also as the ship, how it was constructed and converted into a purpose rebuild small cargo ship that made trips between Germany and Scandinavia with wood. Wood not only in the hold of the ship but also on deck, that explains why before fitted out for radio she already had the bridge

on a somewhat high position on the stern of the ship. Clear view over the cargo high on deck.

Now back to my question to Peter about the construction of the Mi Amigo and more specific the problems with shipping water to often and too much. Peter replied and gave a detailed story of what we could call "the concrete side of the Mi Amigo". But if you read there are two concrete sides and sites to the story. A thank you goes out to Peter for his information. Also a thank you goes out to Walter Galle who has forwarded my question to Peter. Its great reading.

The question : 'I have a question that concerns the ship Mi Amigo, not about transmitters, aerials or deejays but purely the ship. I know my way on the Mi Amigo since I visited the ship several times between 1968 and 1972 and are aware of the lay out onboard. The problem aerie the space under the plates in the engine room, near the stern of the ship, just forward of the wheelhouse.

Lately I did read the Albert Hood book and he reported on the January 1979 problems with the ship shipping water. He wrote that near the cabins there was knee deep water and in the downstairs studio up to the record turntables. If that's correct that's an awful lot of water. However no reports on the same level of water in the generator room, so it looks as if the water level was higher towards the bow of the vessel.

If you look at pictures of the Mi Amigo since 1974 and the new mast it looks as if the bow was deeper in the water than the stern. Could it be the weight of the tower that caused her to be deeper in the water at the front end of the ship and does that perhaps explain the fact the water level got as high as reported and also to be seen in pictures Marc Jacobs made after water problems. I know it's a long time ago but this always intrigued me. I hope you have the answer.'

Kind Regards Paul de Haan
Holland.



Peter Chicago in the Caroline studio on the Ross Revenge. Photo: Paul de Haan.

Next the response Peter wrote: 'Hallo Paul, the answer to your question is a little bit complicated. When the Mi Amigo was taken back out to sea, none of us on board knew much about the construction of the ship. We learned the hard way, by discovering things when dealing with problems. The accommodation area below deck became flooded on several occasions.

During very bad weather, with waves crashing over the poorly fitting cabin hatches, water would enter the cabins, and if enough water came in, the cabin floor would become flooded. That water soon flowed into the corridor down the centre of the ship, and into the record library at the Forward end of the accommodation. Later, when the ship developed leaks in the hull plating, and the generator room became flooded, this also caused flooding in the Mid-Ships area. An investigation revealed that most of the Mid-Ship's hull had been filled with concrete, to ballast the ship. The area of the hull

below the floor level of the cabins and record library was almost completely filled with concrete, which had been poured into the hold to ballast the ship. The top of this concrete block was just below the level of the wooden floor in this section of the ship.

A small area, at the foot of the stairs, and adjacent to the bulkhead separating the accommodation from the generator room had been left empty of concrete, and this small section had been left to collect any water from this section. At some time in the past, the bulkhead separating the two compartments had been deliberately opened, to allow the water to flow freely between the two compartments. If one area flooded, the other would also flood. That also meant that the oily water from the generator room was also present in the bilge area of the accommodation, and when the water level rose above the concrete, it would surge back and forth with the movement of the ship, and oily water would flood out over the floors of the cabins.



During several occasions when the ship had taken a lot of water, the water level would rise above the floor level, and as Paul has said, the water would tend to collect at the forward end of the accommodation, and the record library would always be the worst affected.

The replacement mast was much heavier than the original lightweight tubular mast, which was made from an aluminum alloy, and probably the ballasting of the ship should have been adjusted to compensate. At the time we lacked the expertise to fully understand the problems, and none of the engineers that we had on board made any suggestions, but with the benefit of hindsight, and more experience, I believe we got a lot of things wrong.

There were tanks in the old engine room, and those tanks could have been used for ballast, because the large diesel tanks in the generator room made the smaller tanks unnecessary for use with the main engine. The simple answer to the question is that because most of the hull was filled with concrete in the mid-ship's section, it did not take a large quantity of water to flood that section above the floor level. The pitching of the ship then caused this water to surge back and forth along the length of the corridor, and the effect could be quite frightening. I hope that information answers at least some of your questions. Best Regards, Peter.'

Of course a big thanks to Paul for sharing these interesting things with us and Peter Murpha for the answers.



Recently I found some time to scan the photos from my archive related to the Principality of Sealand and taken in the eighties of last century. Most of them have been shot by Theo Dencker and a few I made during the period I was researching and writing the book

'the dream of Sealand'. Martin van der Ven has published the photos on line: A kaleidoscope of Sealand

<https://www.flickr.com/photos/offshoreradio/albums/72157705879241595>

Great news for Chris Pearson and congratulations to you. Radio Caroline presenter and former British Forces Broadcasting Services manager Chris Sully is the new Managing Director of Manx Radio. Chris has had a 28-year career with BFBS, having held station management roles in Belize, Cyprus, Germany, Northern Ireland, The Falkland Islands and the United Kingdom.

Bill Mummery, Chairman of Manx Radio, told RadioToday: "I am very pleased to announce that the Board have identified Chris Sully as the new MD for Manx Radio. "He joins us at a pivotal time in the development of Public Service Broadcasting and the Nation's Station. With this appointment we go into 2019 well-equipped for the challenges and opportunities that the year presents.

In his leisure time, he has, for a number of years, supported in a voluntary role Radio Caroline as a presenter and is well-known to its listeners under the pseudonym Chris Pearson. "We look forward to him joining the Manx Radio team.'



Chris Pearson. Photo Leen Vingerling

Bob LeRoi: 'My new weekly show is going well, it went out this morning, you might have seen my post, it repeats on Sunday morning 'Bob's 60's Splash' on-air & on-line from 11am GMT (12 mid-day CET) on Friday and Sunday from 8am GMT (9am CET) on www.radiomiamigo.international '

Bob has more involvement in radio again about which he wrote to me: 'Regarding the London station here's a little background information. I decided not to progress Red Sands Radio (RSR) even though we were looked on favourably by Ofcom. After 8 years, things were getting difficult. The Fort team hadn't the drive to make things happen aboard, whilst on shore we were forced to leave our harbour studio's.

I'd agreed a new base on the West Quay, but the local council were less than helpful and wanted unrealistic rates.



Greenwich building where Maritime Radio has the studios. Photo: Bob LeRoi

Therefore we took the RSR model to London operating for two years. I didn't want full responsibility when the area was advertised, so the Ofcom application was put in by one of the guys who worked for me

at RSR. We won the bid, there are four of us as Directors for the station, named Maritime Radio. We'll cover the Royal Borough of Greenwich, Woolwich, Plumstead, Charlton and beyond. Like Medway FM we have a Grade 2 listed building (picture attached) with a suite of three studio. Located high over the TX area at Shooters Hill predictions show good penetration on 96.5 KHz.

The first years Maritime Radio TX was made from the centre of Greenwich in the breakfast room of a Bed and Breakfast house owned by the actor Robert Gray and his partner. The second year we'd made an association with League 1 Division Football Club Charlton Athletic, broadcasting from a purpose built studio at the ground.

Over the two years we made some ground cutting broadcasts: Two live weekly shows from Charlton Athletic, live O/B's from the the Royal Greenwich Maritime Museums, the historic Tea Clipper Cutty Sark, the Thames Clippers, the Emirates Airline Thames Cable Car, City Airport and the Woolwich Ferries, Ethiopian and African Restaurants and ran a weekly spot for the Nepalese community.

I actually made a broadcast whilst walking from Greenwich via the Thames Barrier to Woolwich, with ad lib chats to people met on route, taking photographs of key points and posted them on Social Media whilst walking. The new studio base came about via one of our good friends and supporters at the Local Authority. The complex at Shrewsbury House commands views right across our TSA.' All best, Bob.'

Well the aboven information sounds very good and hopefully the paths which have been walked with Maritime Radio during the past years will be a very long for the future. Here is the fb link where more about the forthcoming RSL:

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

Next part one of a special from Spain written by Juan Perrich which is part of his research for a Spanish language book about the Radio Mi Amigo organisation activities in Spain. It's written in Catalans and translated with a translation program and could have segments which doesn't give the real meaning of the contents.

The political tolerance of Spain with the Offshore stations in the 60s and 70s. Part 1.

It has always been believed that the role of indifference in Spain with the offshore radiostations, that emitted from the North Sea and other international waters, during the sixties to the early eighties of the twentieth century, was also possible due to the fact that the then Franco regime had not signatored the international treaties and agreements on the matter, called the Treaty of Strassburg.

Spanish ports, especially the catabrics, were the bases where several ships dedicated to offshore radio docked to repair or even adapt ships to this practice. In the seventies of last century Spain was even the base of operations of one of the most popular offshore radiostations of Europe, Radio Mi Amigo. In this case, in addition to the widespread belief that the permissiveness of the Spanish authorities was due to the lack of international cooperation of the Franco regime, there was the will, expressed by various Spanish government offices in the press, to protect Radio Mi Amigo for the valuable task of tourist promotion of the country in general and of the Costa Brava in particular.



Maurice Bokkenbroek, Haike Debois, Sylvain Tack and Ton Schipper in Playa de Aro 1978. Photo: Theo Dencker.

We have also been able to read, in an interview with some politician of the time, about one of the reasons why Spain did not act against offshore radio station. It was that at the time the Spanish government had not been accepted in any of the European Commissions for treating these issues. Until the last months of the flamenco station, we had political demonstrations of support for senior government positions in the activity of Radio Mi Amigo in Spanish territory [1].

In our research we had access to a work published in 2008 [2] by Francisco José Montes Fernández, professor at the Universidad Complutense de Madrid, which was titled: "Commercial Pirate Broadcasting" , which provides conclusive evidence that Spain was very aware of the Offshore phenomenon, and in which we can see the real reasons why Spain did not fight in any way against the pirate radio stations.

In his work, Montes analyzes the legislative situation regarding radio piracy. As early as 1959, the "Radiocommunication Administrative Conference", held in Geneva, adopted the new rules with the additions approved by the "Conferencia Administrativa de Radiocomunicaciones" and also adopts a recommendation relative to the measures that have to be adopted to prevent the operation of broadcasting stations on board ships or from aircraft beyond the limits of national territories.

Before that, there were only statements by the United Nations in the matter [3] and two general principles of the right of people: the one of the abuse of the right and the one of good neighborliness. In the following years small steps were taken against piracy. The Council of Europe through preliminary meetings and decisions, encouraged that wireless piracy and all activities that were directly or indirectly related to she was condemned by national laws.

Norway in 1960, and Sweden in 1961, condemned with two decrees the passage of ships carrying pirate stations for their territorial waters. France, in another decree of 1961, prohibited private radio broadcasting from its waters or the entry of vessels destined for this activity; The Nordic Council, for its part, passed specific legislation in August 1962, condemning pirate broadcasting, which was ratified by the national laws of Denmark, Finland, Norway and Sweden. Finally, Belgium enacted a special law, at the end of 1962, to prevent the same activities.

But all these measures proved to be ineffective, given the fact that more and more ships were engaged in these activities. So, the Council of Europe, through an Expert Committee, began in 1962 to work out for approval an "European Agreement for the repression of emissions Broadcasting carried out by stations located outside the national territories'. Only with the signature and ratification of this agreement they believed that this radio phenomenon could end the threatening the monopoly of radio in Europe.

This agreement, which will end up knowingly with the "Strasbourg Agreement", was finally signed in the capital of Alsace on January 22nd, 1965, with no reservation for Denmark and subject to ratification or acceptance by Belgium, France, Greece, Luxembourg, the United Kingdom and Sweden, and later, although too in the year 1965, for Italy, Norway, Ireland, the Netherlands and the Federal Republic of Germany.

Although Spain was not invited to the agreement, in the same draft it was specified that it was proposed going to any member country of the ITU, although not outside the Council of Europe, to approve by means of its council of ministers and make the cord effective.

Without a doubt, they were thinking about Spain, given the great extent of its coasts and the high number of ports with a certain proximity to the Channel of La Manga.

But a year and a half after the signing of the agreement offshore radio was booming as never before. This situation continued giving offshore radio to flourish. At that time there were at least ten

offshore radiostations on the air.

In 1967, the British Parliament decided to ratify the Strasbourg Agreement and was able to paralyze much of the offshore radio activities. Only the two Radio Caroline's disobeyed the orders of the British authorities. In 1968, Radio Veronica was still on the air, thanks to a condescending attitude of the Dutch government, which did not want to put the youth of the country against it.

But the international pressures made the Dutch government to act and gave permission to create a public station with a program that was marked by the likes of Radio Veronica, so more poporientated. Finally, the Dutch government approved the Strasbourg agreement in 1973 with serious episodes of public disorder. The entry into force of this ratification by the Netherlands in September 1974 begins our history.

Spain

But what role did Spain do in this whole chronology? The Strasbourg Agreement signed in 1965 gave the option to countries that were not members of the Council of Europe to approve and adhere via the advice of misinformation to the agreement. In fact, intense diplomatic efforts were made so that Spain and other countries in the surrounding area approved the treaty.

The first of which has the news or in the Ministry of Information and Tourism or (MIT), and in particular the Directorate General of Radio and Televisión n (DGRTV), was a note sent by Félix Fernández-Shaw, at that time Director of International Relations of RTVE, the general director, Adolfo Suárez, with a copy to the director of TVE, Luis Ezcurra, for which he communicated the conclusions of the European Conference of Post and Telecommunications (CEPT), held in Brussels in April 1970.

This was attended by the representatives of the branch, except in the case of the delegation of Spain, which was chaired by the director General de Correos y Telecomunicaciones, Leon Herrera Esteban. At a later stage he would be the Information Minister and Tourism, to which they accompanied representatives of the

Dirección General of the Ministry of Foreign Affairs or and Telefónica, in addition to Fernandez-Shaw.

At the meeting there were two important issues, the European satellite telecommunications and radio pirates, which was not subject to the agenda, but was introduced by indicating through minister of telecommunications from England. They all agreed on the need to fight against pirate emissions. The Minister of the United Kingdom requested both Norway and Spain to adhere to the 1965 Strasbourg agreement.

The head of the delegation Spanish responded that the topic was dealt with by the "Radiocommunication" working group held in Madrid, a week before, in April 1970. Then it was being studied by DGRTV. MIT sent a letter in May 1970 from its minister, to the Minister of Foreign Affairs, which called for the ratification by Spain of the "Agreements for the repression of the 1965 radio broadcasting stations and the European Agreement for the Protection of the television broadcasts of June 22, 1960.

This was about a year after that it had been requested. The director of TVE, Ezcurra, responded on May 19th, 1970 to the two notes of Fernández-Shaw: "I would like to let you know that it would be very interesting for our future negotiations to leave this issue. A widespread threat that these stations could be installed in Spain would not go wrong, "and with respect to the notes between the two Ezcurra ministers, I urge you to see this note not with your facet as a diplomat, but rather taking into account the general interests of Spanish Television Radio. It would be useless to expand into the subject. I will only remind you of the fears of the Algerians around the possible installation of a pirate station in Morocco near the border. Days later Fernández-Shaw gave explanations to Ezcurra for his efforts, blaming the undersecretary to pass the note to the Minister

It was known that some of the pirate radio ships used Spanish ports

to equip or repair their ships. Only in the history of our ship 'MV Mi Amigo' we found two references for repairs or stays in ports in Spain. In August 1962, although the name used of Magda Maria, the ship was anchored in the port of Ferrol for repair a series of faults occurred while serving Radio Nord of the Swedish coast. Precisely during that period and as a result of the closure of Radio Nord by the Swedish authorities, the ship was put up for sale and it was renamed 'Mi Amigo'."

In February 1964 she returned to the Galician port to make new repairs from Las Palmas. In this case, the stay was longer since it had to be re-dressed as a radio station after American owners wanted to turn it into a luxury yacht. Other ships dedicated to the emission of offshore radio have also used ports such as Bilbao, Gijon, Cádiz or Ferrol itself.'

In next issue this article will be continued.

January 21st 2019 the sad news came in that Jonathan Hall died at the age of 80 in an hospital. He contracted pneumonia just before Christmas. Those interested in radio since the sixties of last century surely will remember Jonathan from his presentations on the easy listening station Radio 390. With thanks to Jon Myer more about him: 'He was born in East Ham, London, on the 22nd September 1938, Jonathan spent the war years living in Leicestershire but returned south, to Romford in Essex, when peace was declared.



After completing his education, he joined the RAF for five years and spent some time with the British Forces Broadcasting Service in Cyprus. A car fanatic, after leaving the service, he spent two years working for the Ford Motor company. Jonathan joined Radio 390 on 10th August 1966. His official station biography mentions his interest in cars and says that, at the time he was on 390, he owned two Ford Anglias, a 1935 Morris and a 1934 MG Midget. He was also chairman of the Three Beacons Motor Club.'

After Jonathan's offshore days were over, he went to Anglia TV as Promotion Department Manager and from there to manage Radio Caribbean International in St. Lucia. He later worked for BBC Radios Merseyside and Radio Solent before becoming a lecturer on business and marketing. He also worked voluntarily as a mentor for the Prince's Trust and was involved in the setting up of a community radio station in Lincoln. Using the pseudonym Max Hunloke, he published a book about his time in local radio: *Call Me Max: A Life in Radio* in 2017. '

Here some memories of his former colleague Greg Bance aka Roger Scott: 'He was the sort of empathetic friend that anyone would feel privileged to have. A naturally funny guy and one who would do what he could to help, including giving 'a leg-up', where necessary. While promo script writing at Anglia at the time of *Wind in the Willows* appearing in the schedule, he sent me an internal note about something, signing himself as "Hall of Hall Hall", which I thought was hilarious (and clearly still do).

I last saw him in Radio Trent land in the 1980s, after which we lost touch. He worked on radio in St Lucia for quite a while [R. Caribbean?] - one wonders what his thoughts would have been on the present day state of the island. Oh and yes, he was a fine broadcaster - clipped, English tones but in actual fact as down-to-earth as they come. God rest you old soul and a pint of Watney's Red Barrel (all we had back in the day) on me.'

Enda Caldwell next with a memory to Big D, which was an important Pirate with many stars on air in the 70's up to about 1981. A feature is now online:

<https://m.youtube.com/watch?feature=youtu.be&v=J44c6G0mLmU>

It is certainly a noteworthy cultural contribution to Irish Entertainment and Popular Broadcasting. The Big D holds a huge place in peoples hearts muchlike DB962 in NL did it held a niche and was a 'first' of many things for the Dublin radio market. Kind regards, Enda' .

A new photo series is published in the Flickr archive from Martin van der Ven and me. It's an impression from a Caroline North visit on the Ross Revenge on November 25th 2018 by Christof Ueberschaar.

<https://www.flickr.com/photos/offshoreradio/albums/72157704278892204>

News from the USA versus Radio World newsflash and AJ Janitschek:

Howard Stern is again "last year's highest-paid radio host" - but Limbaugh's was close.

The SiriusXM personality rakes in a Forbes-estimated \$90 million a year - not that far ahead of Rush Limbaugh, at a possible \$84.5 million. That's up for Limbaugh, whose paycheck from Premiere is boosted by his cut of the revenue from the Premiere-operated Rush Limbaugh subscription site and the new app. Ryan Seacrest is up from last year's estimated \$58 million to \$74 million, thanks to iHeart, Premiere, and all his TV and other work. Sean Hannity's up to \$36 million, with Forbes helpfully breaking out the main sources of that dough. Those would be \$15 million from Fox, and \$20 million from Premiere. (Most Fox viewers probably think he makes more from TV than radio, but not so.) Forbes says "Glenn Beck's earnings

stumbled once again, sliding to \$8.5 million from last year's \$10 million, due to the struggles" of his TheBlaze - which just agreed to join forces with Mark Levin's CRTV. Read the breezy Forbes play-by-play about radio's millionaires

<https://www.forbes.com/sites/hayleycuccinello/2018/12/06/the-worlds-highest-paid-radio-hosts-of-2018>

Now before some more pages in Radio Luxembourg history time for an update from Jon at the Pirate Hall of Fame: 'We normally only feature items about Europe's English-language offshore stations but when we received two batches of photos of the Dutch Radio Veronica's studios, it seemed a shame not to share them. So this month we have pictures courtesy of Bob Arnold and Nico Verbeek;

- also in Holland: we have news of a new book about the two Dutch stations which broadcast from the mv Laissez-Faire in the sixties, Radio Dolfijn and Radio 227;
- following the sad news we reported last month of the murder of former Voice of Peace and Radio Caroline DJ Gavin Ford in Lebanon, we link to a tribute programme broadcast on eleven radio stations in that country;
- and we were sorry to hear that Peter Madison (known as Mac Peters on Radio City) passed away in December after a short illness.

My thanks to all the contributors and supporters, both this month and throughout 2018. Happy new year to you all. Jon

www.offshoreradio.co.uk

Also don't forget to check out the recent updates at

www.radiolondon.co.uk and www.bobleroi.co.uk

RADIO LUXEMBOURG 208 2.7.1951-31.12.2015

Phil Champion

Let's go on with the story:

German Service's increasing fortunes

The German Service continued to do well. In 1971 it had 16.5 million listeners. As with all the Services the widespread availability of transistor radios from the 1960's had helped listenership. With the deejays friendly, informal approach it was, as the posters said "refreshingly different." The public broadcasters were staid with no connection made with the listeners. By contrast, fans flocked to visit Studio IV, some getting autographs from the deejays like Frank and even being put on the air. Looking back several decades later one listener wrote that the channels of today (2008) simply lacked the moments of surprise and the spontaneity of the presenters. Some years later deejay Camillo wrote that they could take initiatives, tinker with things and develop new things.



While the German Service was audible in winter with darkness between 1971-1974 I used to listen to it at odd times during the day via short wave as an alternative to RNI. While the Dutch offshore radio stations gave good daytime signals in the North East they did not do so in Worcestershire when I was at college so it was onto the shortwave as Radio 1 was, apart from the Top 20 on Sunday teatime, still 'beyond the pale'. Shows were generally two hours long. The deejays went by Christian names, whether their own or not; no doubt this added to the friendly feel of the station. Examples are Frank, Oliver or Karin. Some lasted a number of years on 208. Camillo was

on 1958-1968, Monika did 20 years from 1963 while Helga (with a very nice voice and apparently very popular) did thirty years 1964-1994!



Helga Guitton Photo: Archiv Radio Journal

Just like Bob Stewart of the English Service being well remembered by generations of listeners she is remembered by many for her programmes on the German Service. Hannibal from RNI joined in August 1970 on a four week trial but stayed 3½ years as Ullrich. The music was German-language, European and American pop. He said there was a requirement not to play more than 20% English titles on Luxembourg though on RNI's German Service it had been up to the dj. On Sundays at 1400 they played "Die Nationale Hitparade" then at 1500 by "Die Internationale Hitparade." They also aired an "LP Parade." The weekday lunchtime show gave cash prizes. News was at three minutes to the hour with dedicated newsreaders.

The first intro I heard just seemed like a soft -brush drum sound creeping out of the music till the newsreader spoke. Later it was replaced by the slightly more strident 'dong-a-dong-a-dong' etc. one. While the station had plenty of voiceovers and lively promos it lacked one surprising thing -jingles. The sound seemed so out of character for the time and therefore so different from the English and Benelux Services. From 1979 they brought in newsflashes to interrupt programmes. This made it one of the fastest information media in Europe. The German Service's editor had the attitude:

'Why just put on horror stories around the world, even a smile can be good news.'

An idea of the line-up can be gained from this 1969 weekday schedule: 0615 "Der fröhliche Wecker" (The cheerful alarm clock) - Jörg, 0800 "Ich hab Musik so gern", (I like music so much) - Helga, 0830 Einkaufsbummel (Shopping spree) - Helga, Wed 0800-0900 "Das Hausfrauen Magazin (Housewives' magazine), 0900 "Doppel axel" (Double Axle), 1200 "Luxemburger Funkkantine" (Luxembourg radio canteen)- Frank and Achim, 1400 "Autofahrer unterwegs" (Motorists underway) - Wolfgang, 1500 "Disckommode" (Disc dresser)- Haidy, 1600 "Frohe Fahrt" (Merry ride) - Achim, 1700 "Unsere Freunde, die Tiere" (Our friends, the animals) - Monika, 18:00 Hörergruß-Lotterie (Listeners greetings lottery)- Brigitte, 1855 Nachrichten (News), 1900 Heute im Club (Today the Club) - presumably SW and FM only, 1930 English Service. By the 1980s The German Service went out 0500-0100 CET on SW and FM with 208 on until 1900.



The outlook of the German Service reflected Luxi's approach of music and entertainment. In 1971 Station Director Helmut Stoldt said it radiated warmth. For some years the station had talked of its "vier fröhlichen Wellen" -four cheerful Waves -Medium Wave, Short Wave and VHF Channels 6 and 33. Stoldt referred to it as 'Radio Bild', after 'Bild', Germany's biggest selling tabloid. There were 5.1 million listeners a day, 16.5 million over the week. The average listeners were upmarket skilled workers aged 25-45 with two children. The news was slanted rather more to human interest and well known personalities than politics. Among teenagers two out of

three listened to Luxis. The most popular show "Der Luxemburger Funkkanteen" weekdays 1200-1400 had various features in each half hour to catch interest. This, like a number of German Service shows, were co-hosted, often by a male and a female.

In one particular record with rude words these were edited out so that a housewife listening in the kitchen with her children would not be offended. A lot of the creative ideas came from deejay/Programme Director Frank. Luxembourg was not politically active; it had been agreed with the Grand Duchy's government that the station was not to interfere with the affairs of the Federal Republic (West Germany.) All its programmes came from the small 15 sq. m Studio IV on the second floor in the Villa Louvigny. Each week it received 45,000 letters and cards.

German listeners' memories from this period from the radioforen.de tells us more. Many remembered the deejays individually, seeing them as real personalities and "true professionals", fun, "in a good mood" unlike other broadcasters, exciting and interesting. One person who met Rolf after a broadcast found him exactly the same personality off air as on the radio. Their informal approach was something unknown to German listeners unless they had been lucky enough to listen to the offshore stations or BFBS Berlin. The station was characterised by quizzes and competitions which brought it closer to the listeners.

Another listener wrote: 'It was alive, it was authentic, it was different from anything that has gone before. It was just entertainment radio in the style of his time. And exactly such a thing today I miss.' Another recounted that it entertained with a lot of wit, spontaneity and repartee. One person added that if reception on medium wave was too bad you still had the option of switching to short wave 6090. During the 1970s Programme Director Frank Elstner started bringing in the 'RTL' name so that announcements ran. "Hier ist RTL, Radio Luxemburg" At that time they started a

sales chart "Der Grossen Acht" at 1400 hrs. based on telephone returns from a limited number of record shops. These 'great 8' were actually two lists: the top eight German records and the top eight by international acts. The deejay started with No. 8 in the German list then No. 8 in the International list, alternating until both No. 1s were played.



However, sometimes listeners heard two versions of the same song: the international one then the German version. This happened particularly with the No. 1s. Examples are "In The Summertime" (1970), "Tornero"/"Wait for Me" in 1975 or "Tu t'en Vas / If You Go" in 1977. During 1978 this show aired Monday through Saturday so that usually the same records like "Rivers of Babylon" and the Smurf Song were played at the same time each day. In 1979 it reverted to Saturdays only. Sundays had a "Sonntag Melodie" (Sunday Melody) of easy listening music with Frank. The "Hitparade" on Sunday afternoons was a family institution. "Also, there was also music on RTL for everyone from Bay City Rollers, Smokie, Sweet etc. to Peter Alexander (German Schlager Singer) and Mireille Mathieu." A German listener inspired by the station to become a broadcaster wrote that it was private radio without the now common formatting.

The 'gigantic success', as that radio professional called it, of Radio Luxembourg led to the creation of Europawelle Saar from the public broadcaster in that German state plus the third channel later set up in all the West German states like SWF3. Later it led to the creation

of private commercial radio stations in *Germany*.
to be continued.

Well that's all for this time, back around March 15th and if you have some questions, memories, something to share and more: feel free to respond to Hknot@home.nl

best greetings Hans