

## Hans Knot International Radio Report 2025(2)

Welcome to the second edition of the Radio Report for 2025. Thanks for all the e mails and reflections and again I try to provide more interesting information. A pity we are in a part of our ages that more and more people are leaving us by passing away.

Adriaan Van Landschoot is no more



Photo: RadioVisie Archive

It was a particularly strange Easter this year. Pope Francis is no more, Adriaan Van Landschoot has also died. The man who on 15 July 1973 in one fell swoop dealt the ossified Flemish radio landscape such a blow, after which it would change for good. Offshore radio stations, free radio and commercial broadcasters were to follow. The Adegemnaar was behind this history when he started 'his' Radio Atlantis' from international waters.

Adriaan Van Landschoot was born in Heulendonk, a district in the East Flanders municipality of Adegem, on April 21st 1948. He died on ... April 21<sup>st</sup> 2025 in Ghent. Aged exactly 77. In three words, we prefer to describe him as an entrepreneur, music producer and radio pioneer. He started his career in the textile sector, but gained fame mainly as the founder of the offshore radio station Radio Atlantis, but also as a promoter of Flemish music.

Father Van Landschoot was a producer of wooden barrels. After his studies at Sint-Vincentiuscollege in Eeklo and the Erasmus Institute, Adriaan started as a bookkeeper in a textile company, where he further specialised at the Textile Institute in Ghent. He started a series of clothing boutiques under the name Carnaby. His eye-catching Rolls-Royce brought extra attention to his brand and himself.

In 1973 he founded Radio Atlantis, the first Flemish radio station after the unfortunate adventure of Radio Antwerp that had already ended in 1962, with the stranding of the broadcasting ship Uilenspiegel on the beach of Cadzand. Atlantis caused a real shockwave in the media landscape. 'A Flemish Veronica at last!' it said. The station had been on air for just under three months from the MV Mi Amigo, Radio Caroline's radio ship.

A broken transmitter mast and one Sylvain Tack as a privateer on the coast, forced Van Landschoot to look out for a radio ship of his own. It became the MV Condor, once intended as a floating home for Radio Condor. A Dutch project with religious ambitions that never took off. From the renamed Jeanine, named after Adriaan's wife, Atlantis was on air again from December 1973.

With the introduction of an anti-offshore radio law in the Netherlands, Atlantis came to an end on August 31<sup>st</sup> 1974, at the same time as Radio Veronica and Radio Noordzee Internationaal. A few months later, the comeback from a British lighthouse was nipped in the bud by the British authorities. He also collaborated on the relaunch of Radio Mi Amigo from the MV Magdalena in 1979, something he admitted only many years later in an interview. The radio ship stranded prematurely. The Atlantis story as free radio, in the early 1980s, did not fare much better, as this time a seizure followed.



### Adriaan van Landschoot during Radio Atlantis period

Van Landschoot was at least as ardent an advocate of Flemish music. He produced and managed artists such as Petra, Good Shape and Dream Express. His projects, including the Adrivalan Orchestra, the choir Fine Fleur enjoyed international success. ADYA Classic was released in sixty countries.

Adriaan Van Landschoot, who had been suffering from Alzheimer's for some time, stepped out of life on his birthday.

He leaves an indelible impact on the Flemish music and radio world (DP).

With thanks to the editorial office of RadioVisie.

Just after last issue was ready sad news was send by Leen Vingerling in France:

Radio man Nico Volker (70) died on Tuesday, 11<sup>th</sup> of February 2025.

He was a founder and employee of several offshore radio stations as well as radio stations on land.

Last Tuesday morning, I received an email from Nico that his colon cancer was no longer curable and that he would have his last 'disappearing act', read euthanasia, performed on this day.

Now Nico was known for his smokescreens and vagueness, so to be sure what Nico meant, clarification was sought and confirmation given by his sister. That took a while, hence this post a few days later.

So Nico has decided to end his life. We know Nico under the pseudonyms Piet de Prater, as a disc jockey on Radio Caroline and as Nico van der Stee of the Mi Amigo Drive in show and the Laser Road show, among others.

He was involved in almost all offshore radio projects after 1974. His great strength was finding financial backers. Without Nico, the stations Paradise, Radio Monique, Radio 558 and Radio 819 would probably not have seen the light of day.

Also on land, he was indispensable for starting Holland FM from the Communicator in the IJsselmeer and Stads Radio Rotterdam. Very driven, always creatively looking for solutions and a master at coming up with all kinds of games and shows.

But after a visit to the island of Lanzarote, Nico struck out in a different direction. He left the radio world in 2003 and opened two restaurants on that island. Unfortunately, he developed colon cancer a few years later, but recovered from it. When the cancer returned the second time, it proved incurable.

We lose in him a great man who actually wanted to remain invisible.



[Ad Roberts and Nico Volker](#)

Leendert Vingerling

Next an excellent in depth article by Martin van der Ven:

[Radio Brod: Freedom of Speech in the Adriatic](#)

[A detailed review by Martin van der Ven \(March 2025\)](#)

Radio stations on ships in international waters (often incorrectly called pirate stations) have been associated for decades with radio stations in the North Sea that broadcast pop and rock music, such as Radio Caroline or Radio Veronica. Accordingly, countless publications deal with the well-known phenomenon. But in 1993 Radio Brod ("Radio Boat" in Croatian) emerged. In the middle of the worst armed conflict in Europe since the Second World War, a completely different radio station appeared off the coast of the former Yugoslavia, primarily transmitting

messages of peace and understanding from the ship *Droit de Parole* (Freedom of Speech) throughout the war-torn region. It was a station that has unfortunately been forgotten in 2025, and its importance cannot be overestimated even three decades later. Read more: <https://offshoreradio.info/radio-brod-en/>

Next another very interesting story written by Martin van der Ven. Already in July 1987 - and again in October 1988 - Allan Weiner attempted, with his broadcast vessel *Sarah* off the coast of Long Island (New York), to establish an offshore radio station under the name of Radio Newyork International (not coincidentally also known as "RNI"), broadcasting predominantly rock music.

Each attempt lasted only a few days before American authorities put an end to the experiment. Yet Weiner was a die-hard radio enthusiast who was by no means willing to give up. Another project aboard the ship *Fury V* met a dramatic failure in 1994. However, in 1997 I first heard that Weiner was now equipping the ship *Electra* as an offshore radio station in the Port of Boston, intending to make yet another attempt on the high seas.

My brother Christian was friends with a German doctor who was working in Boston at the time, and so Christian persuaded him by email to make a trip to the harbour and (in December 1997) to take a series of photographs for us, which I then published exclusively on my website a few weeks later.



From the end of March 1998, Ulrike and I, together with our daughter Miriam, spent two weeks in the USA. During our visit we met our son David, who was undertaking a student exchange year in the State of New York. With a hire car the four of us also travelled to Boston and had an eventful day full of impressions there in April.

As we grew somewhat weary on our journey back to our countryside hotel later that afternoon, I managed to convince my family that we should make an "interesting trip" (in reality, quite a huge detour) to the harbour. I had already made enquiries weeks earlier about exactly where the *Electra* was moored, namely at the Bang Corporation shipyard in East Boston. Naturally, I fancied that I might take numerous photographs there myself and perhaps even meet Allan Weiner for a tour of the ship.

We drove and drove along a multi-lane bypass through very heavy rush-hour traffic, yet the harbour still lay several miles away. It grew increasingly dark, and eventually I abandoned the attempt in frustration - in such darkness, taking any photographs would have been impossible. Once again, an opportunity to see a radio ship in person was missed.

It was not until 2025 that I eventually discovered, through an internet search, that the *Electra* had already left Boston a month earlier in the direction of Georgia. We would therefore never have encountered it at all... Incidentally, nothing ever came of the

ambitious radio project; not a single word was ever broadcast from the ship.

Ambitious, but failed: The MV Electra

<https://offshoreradio.info/ambitious-but-failed-the-mv-electra/>

*Another setback: The MV Fury V*

<https://offshoreradio.info/another-setback-the-mv-fury-v/>

*12 Photos: MV Electra - Another unfortunate project:*

<https://www.flickr.com/photos/offshoreradio/albums/72177720323823621>

'Offshore Radio Replay' is our new offer with a selection of interesting offshore radio-related audio recordings. The material comes from the archives of Martin van der Ven and Hans Knot. About 2 programmes are added every week. Here are the most recent uploads: <https://offshoreradio.info/replay/>

Another interesting photo page shows how a Radio Veronica team went into the country to make an evening with the listeners:

<https://www.flickr.com/photos/offshoreradio/albums/72177720323885801>

February 18<sup>th</sup> sad news came in versus Jon at the Pirate Hall of Fame. He was informed by Kris Sexton, the daughter from Gary Stevens: 'I'm Gary's daughter and thought you might like this obit and photo I put together for him. He was always very proud of the fact that he was involved with pirate radio... it suited his ethos! Gary Stevens (Gulfstream, FL and New Canaan, CT), a pioneering force in the radio industry, passed away on February 17, 2025, in Delray Beach, Florida, at the age of 84.





Born on April 5, 1940, in Buffalo, New York, Gary's passion for broadcasting began early. He launched his on-air career in 1959 at WWOW in Conneaut, Ohio, while on break from college. His early years in radio took him to WCKR and WAME—known as "Whammy in Miami"—as well as WFUN while he was a student at the University of Miami. In 1961, he moved to WIL in St. Louis before making a name for himself at WKNR ("KEENER") in Detroit in 1963.

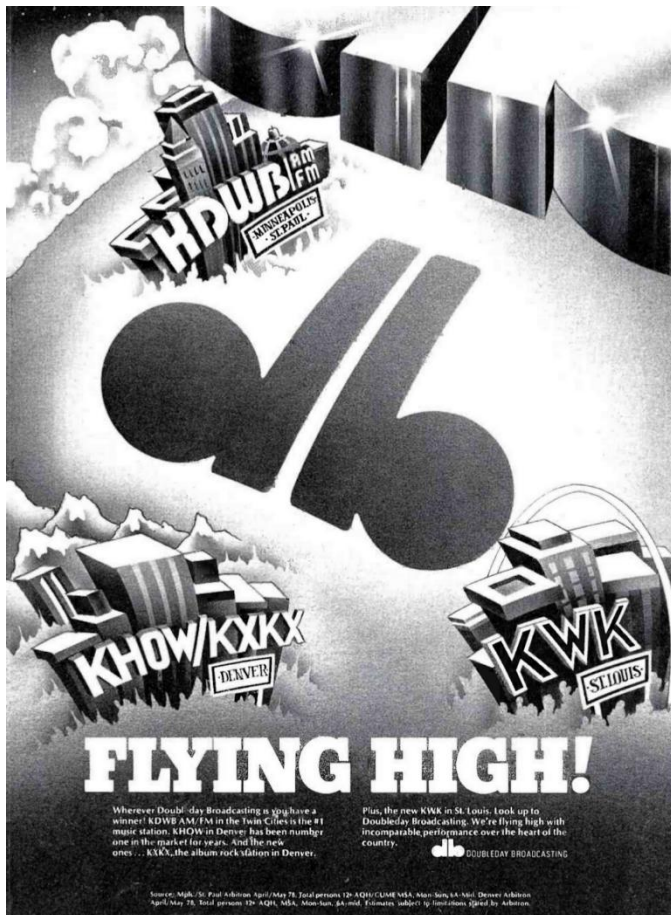


Gary became a household name in April 1965 when he joined WMCA in New York City as one of the "Good Guys," the station's beloved group of on-air personalities. Hosting a weeknight show from 7 p.m. to 11 p.m., he quickly became a favorite among teenagers who tuned in on their transistor radios. His influence extended beyond U.S. airwaves when, in 1966, he hosted a daily

American music program for pirate radio station Swinging Radio England that operated from May to November of that year. Next he could be heard with his shows on Radio City.

In September 1968, Gary retired from his role as a disc jockey and relocated to Switzerland and London, where he launched a company selling US TV programs to broadcasters across Europe and the Middle East.

After starting a family abroad, he returned to the United States in 1971 when Nelson Doubleday Jr. recruited him to manage KRIZ, a Phoenix-based radio station. In 1975, he moved to Minneapolis to oversee KDWB 63 AM and played a pivotal role in acquiring its FM counterpart at 101.3 for one of the first-ever simulcasts across both bands. His leadership and vision led to his promotion as President of Doubleday Broadcasting in 1977, where he remained until 1985.



During his tenure at Doubleday Broadcasting, Gary managed stations across major markets, including WLLZ ("Wheels") in Detroit, KWK in St. Louis, KPKE ("The Peak") in Denver, WAVA in Washington D.C., as well as WAPP ("The Apple") and WHN in New York City. He made waves in the industry when WAPP launched its groundbreaking "Commercial Free Summer" promotion—a bold move that shook up traditional advertising models and garnered national attention.

When Doubleday decided to sell its broadcasting assets in 1986, Gary transitioned into media investment banking as Associate Managing Director at Wertheim Schroeder & Co., Inc., where he brokered major radio transactions. Later striking out on his own, he became President & CEO of Gary Stevens & Co., specializing in radio station investments. He also served on several boards, including the National Association of Broadcasters, the Radio Advertising Bureau, the Electronic Media Ratings Council and

several public companies, including Saga Communications, where he served as Lead Director, leaving an indelible mark on the industry he loved so much.

He is survived by his wife Frankie; his children Kristin (Stevens) Sexton, Christopher Stevens, and Victoria (Stevens) Chapman; and his grandchildren Georgina and David Chapman III. He was predeceased by his parents Gertrude and Leslie Grossman and his brother Arnold J. Grossman.

Gary Stevens' legacy lives on through the countless listeners he entertained and the industry professionals he mentored throughout his remarkable career.'

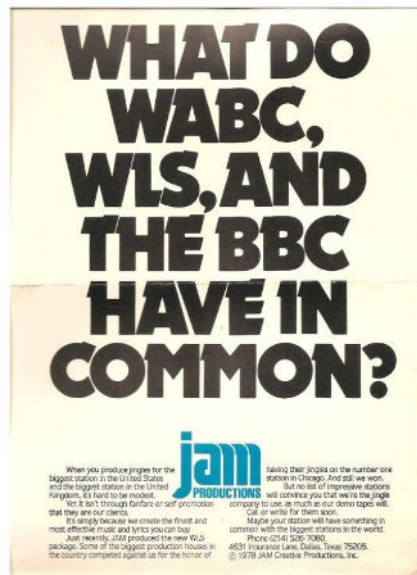
With thanks to Jon Myer at the Pirate Hall of Fame.

From Los Angeles the Emperor Rosko reflected on Gary Stevens passing. 'Definitely one of the good guys and he will be missed. These were the real innovators of what would become modern radio. Have a good one regards, The Emp.'

Next a very interesting article from Norman Barrington:

A bit of my life story, in which it interweaves with Jon Wolfert of JAM Productions. I wrote this as an accompaniment to a three part jingle montage of JAM jingles, to mark Jon's 50th Anniversary running JAM

Norman Barrington's salute  
to Jon Wolfert's 50 years  
of JAM Productions Excellence



As soon as I got a tape recorder I started recording things from the radio. When the British pirates arrived I recorded them, but slowly began to focus on jingles. These were quite new to me at 12 years of age.

Sitting poised with my hand over the record button, I would attempt to anticipate a jingle and curse under my breath when the DJ spoke over them.

Before long I discovered others who had somehow obtained jingles in the clear. Soon it was evident these were demos, and PAMS already stood out above the rest.

A network of jingle traders which extended across the Atlantic, which is just as well, since that is where they came from. However  $3\frac{3}{4}$  ips was the usual speed and often 9th generation copies, so tape noise and dropouts were common.

By 1969 I was working in the London branch of The Algemene Bank Nederland, this was before it merged with Amro and

Twentsche. Foreign calls were normal, so I had the brainwave of ringing PAMS in Dallas, and asking for demos.

Now PAMS was already selling packages to the BBC, but they knew commercial radio would soon start in the UK so they were keen to bite.



They were quite amazed at getting a call from "London, England" as Americans love to call it, and were only too keen to send off my first batch of demos in a jiffy bag, with an impressive letter, using an electric typewriter which produced very a crisp typeface. Again something I hadn't seen before.

Hearing first generation dubs at 7½ips was mind blowing compared with all that had gone before. I was soon on the phone for more, which they sent without quibble. Next I was on to Pepper Tanner, Heller who sent jiffy bags the size of pillow cases, Drake and others, although I never managed TM for some reason. I had jiffy bags arriving weekly from somewhere, and I now had the ability to trade with others who had pristine dubs.

In addition we received 'jingle samplers' from the USA.

American collectors would make montages of prime cuts from their own collections. Jonathan Wolfert, Ken R, Storm King, Don Williams, Joe Myers, Ron Harris, Wild Worm to name but a few. Thus I quickly learned the remarkable range of resings that were being made across the US and around the world.

By 1971 I was still requesting jingles from PAMS, and I had exhausted almost every numbered series from #22 to #40 and numerous named package.

Although I didn't realise it at the time, Jon Wolfert was now working at PAMS, much to the envy of his jingle friends!

There I was, still requesting demos, but now asking for the most obscure numbers #14 to #21, and different versions of #28, #29 and #30 for WKBW. 'Some Kind of Radio', Solid Rock, KIIS 70.

I even had the audacity to ask for the complete Radio London collection, #16, #17, #18, #26-D and #31. This Jon duly sent to me, but now he had me sussed, he knew exactly what I was up to.

How did I know? He included one of his own samplers which I call "Riiight!" after the exclamation added to the end of a very serious sounding PAMS' copyright warning. This he dubbed to some space on a 7" reel together with the Big L collection.

Well, I left the bank to head for the British Pirate in the North Sea that had made its name in the 1960s, Radio Caroline. It was now anchored off the Dutch coast, to get around the British Marine Offences Act.



I took a large Haldal of PAMS tapes with me, courtesy Jon, and am quite certain it helped secure me the job, since my boss-to-be Chris Cary, aka Spangles Muldoon aka Herb Oscar Anderson

(Just to use HOA's jingles) I therefore knew he was a jingle freak too. His eyes lit up as I opened the bag. 'Take me on, and you get these thrown in'.

Caroline soon became 'Some Kind of Radio' and "You're on a music weekend, you're on it with Caroline"

Steve England also joined the ship at the same time, and his opening line to me was "Are you the bloke with all the PAMS jingles?" My reputation had obviously preceded me. So next was 'Happiness is a thing called ... Norman Barrington with good music" Thanks to UBN's open bed, and Steve's matching sonovox (I directed the logo melody).

Caroline led me to meet my future Dutch wife, but that's another story, a great example of what is known as 'The Butterfly Effect' (Thanks Jon!)

At this time, Jon had left PAMS to set up his own operation. His timing was actually impeccable, since PAMS seemed to have lost its way. Jon was a natural, self-taught as was I, from listening to all these tapes, listening and learning.

But he got to know the singers, the arrangers, how the cuts are put together. What makes a jingle more than the sum of the parts. He understood that bit of magic, that leaps out and grabs you, and you don't forget it.

As he once said 'a jingle isn't a short piece of music, it's a piece of drama'. Perhaps also important, he got to see what PAMS was doing wrong too. It was to be Jon who carried the torch of magic excellence forward.

Being a fan of other producers, I am thinking of Heller, who had a completely different approach to production. In particular one composer, Dick Hamilton. I feel I know this because his influence is evident in Jon's work from the start.



To my ear the early cuts that he made for Rick Routh at WXEZ and Bernie Quayle at WOHO, and the long cut from Dimension II just shouts Hamilton. His penchant for producing long cuts, almost songs, which can be broken up and yield several stand-alone cuts. So Jon had a great palette of styles from which to choose, and writers and singers who already knew what to do.

As an Englishman, I make no apologies for the large amount of BBC material I have included in my 50th salute. There are several reasons for this, for a start I have them all, but also they cover Top 40, CHR, AC and MOR formats.

Then there is the enormous inventory of JAM jingles which the BBC bought for both Radios One and Two, and not just full packages but numerous top-ups and tweaks in between.

Jon also created a number of custom packages for both stations, so likely there are cuts you have never heard outside of Britain.



Sadly as we entered the 21st century they began to lose their way. Radio One became very niche, and whilst Radio Two took over much that had been on Radio One, however they began to use TV celebs at a loose end on other BBC contracts, rather than people who understood radio, the presenters that listeners loved, such as Steve Wright and Ken Bruce.

Now run by accountants, the BBC were only interested in cost, cheap is what they want, and cheap is what they now get. The grey suits upstairs have no particular love for radio, and do not even know their own history.

Still I would not be at all surprised if the BBC was Jon's biggest account. As an aside, I think in starting JAM from scratch, Jon, no doubt with Mary-Lyn's unwavering support, beat the laws of gravity by pulling himself up by his own bootlaces, only to end up buying a private airplane, in part funded by the British tax payer.

I cannot possibly feature every package JAM has produced in 50 years, and so have been totally indulgent and only included the cuts that blew me away, one way or another.

I have split my sampler into three 15 minute parts, roughly chronological, but not always. I have gone by the release date, so where a station buys something later on, it will appear earlier in the sequence.

I have followed Jon's career at distance, but will never forget his discreet inclusion of weird and wonderful stuff from PAMS, whilst we were still both practically teenagers. (He is 3 months younger than me). Thus 5000 miles away, his actions affected my own life course.

I could not resist a little nod to the fun samplers that the jingle fraternity used to make way back then, that last voice you hear is that of Ron Harris of 'RH Audio' who once opened a sampler with the immortal line [Cue Drum Roll] "R H Audio resents!.. Jon Wolfert working at PAMS"

Listen carefully in good headphones or monitors, and you might spot the odd tricky edit.

Above all, enjoy.

Norman (Better late than never) February 2025.

Please play in this order:

<https://www.mixcloud.com/norman-barrington/confirm-name-normans-salute-to-jons-50th-at-jam-sampler-part-1/>

<https://www.mixcloud.com/norman-barrington/normans-salute-to-jons-50th-at-jam-sampler-part-2/>

<https://www.mixcloud.com/norman-barrington/normans-salute-to-jons-50th-at-jam-sampler-part-3/>



Thanks a lot Norman for this very interesting jingle story.

21th of February a report from Jos van Heerden about what forty years ago was so special on Radio Monique: '40 years ago today, we broadcast the Elfstedentocht from International waters! The night before, the green light came. I got up at 04.30, went into the Radio Monique studio to record jingles: 'Radio Monique TOCHTFLITS'. On the same mixer, Reverend Maasbach was being broadcast. Much later, I learned that

things had not gone quite right, as my entire recording session had been heard softly in the background.

We had a plan and we rolled it out on the Ross Revenge. Frits Koning's cabin was set up as an Elfsteden studio, cables were drawn, microphone set up and a radio that could receive Hilversum 1. And from very early on, as a reporter, Frits knew exactly where the leading group was, would it be Jos Niesten or Evert van Benthem? Frits knew, always a few minutes after Hilversum reported it. There were listeners who really didn't understand a thing, it was as if he was there. But the distance between the Knock Deep, off the English coast and Friesland was huge. Frits was in the hold all day and we had a great day.'

Interesting to know, with thanks to Jos, is that at the time Frits was my brother in law and as he was in the centre of the Elfstedentocht on board the Ross Revenge, I was in Friesland to report about this massive skating venue for regional radio in the North of the Netherlands.

Now e mail time from Phil C: 'Good day Hans! Thank you for another great IRR. I can't wait to peruse it. By the way, I like the new website. Very nice. I want to get around to see all that's there too.

I've been down with the flu for a couple weeks so this'll be a nice bounce back for me. Always thinking about my mate in the Netherlands. Whenever I think of radio, I think Hans Knot first of all. Hey,

Winter is finally over for us here. It's been frigid for far too long. {45-50 below windchills?} Yikes! Nine years since I started my pirate radio station WCHR. Wow how time flies. I'll be 76 on May 17. Strange; it doesn't feel like 76 for the most part. And in digression,, this weekend will start in the 40's! Oh boy! That's Spring for us.

How 'bout a song? -

Happy days are here again

The frigid temps are gone again

Now we get to warm our toes again

Happy days are here again!

Ahhhh....nice to get my karaoke groove on again. Sunny greetings to you all- Phil C.

And from a new reader in the USA:' Hello Hans, I hope all is well and you are keeping warm! I'm a member of the World of Radio I/O group and somebody posted that we could email you directly for the latest copy. If this is still the case, I would love to receive a copy of the latest addition. I very much appreciate it as shortwave is a love for me. I live in Columbus Ohio and started listening when I was ten years old the weekend in April 1986 in which the Chernobyl accident happened. I boldly remember hearing what happened and tried to imagine the scenario. I was hooked at the first broadcast and still listen today with a Lowe HF-225 Europa and a Wellbrook 1530 loop. I just can't make the transition to SDR's yet.

I have seen your name in the hobby for years and am glad to finally get to introduce myself. Best Regards, Christopher Campbell Columbus Ohio'

Next we go to Lion Keezer who has another interesting story to share: 'Hello Hans, how are you? I just read your latest newsletter. In particular, my eye was caught by the interesting story about the attempt to build an offshore radio station for Suriname.

I have a related anecdote about another attempt to establish a free Radio station by the Suriname resistance, one that takes place a few years later, somewhere in the 2nd half of 1984, I don't remember the exact date.

Since you're an historian, I'd like to share that story with you, 'for information and entertainment', and perhaps to supplement (with some minor corrections to details) your the newsletter article, but it shows those Suriname broadcasting plans did not end after the earlier debacle, and how that story continued.

First some background on how I totally unexpectedly got involved:

## VINTAGE TRANSMITTERS FOR LAND-BASED PIRATE RADIO

As you may or may not know, in those days ('81 - '86), I was heavily involved with [Radio Decibel](#) in Amsterdam, one of the largest and most successful land-based FM pirates of that time.

Same as that other big pirate, Hofstad Radio in The Hague, we too exclusively used the powerful FM transmitters that were known as 'Harry's': pirate nickname for the well-known rock-solid vintage (German) Rohde & Schwartz series of VHF aircraft beacons operating just above the FM band.



## Close-up of one of Decibel's 'Harry's'

Many German transmitters built in the 50s and 60s, now obsolete in the 80s, were scrapped or sold in special dump stores for vintage equipment. They were popular by land-based pirates, who bought them in numbers.

These 'Harry's' were then expertly converted by specialised engineers Ed Bakker and Cees Graafland (*pseud. real name: Kreuger*) into 1 kW FM transmitters - although usually only a few hundred watts were used effectively, so that Decibels' neighbours on the Da Costakase could still watch TV...

But that was more than enough for a beautiful signal reaching over 40 km around Amsterdam thanks to the 32m high 4-dipole mast (*pic*) for anyone to see, high above the (live!) studio at the Da Costakade. Sometimes we also used the smaller 500 watt 'Henriette's', a more compact, later model from Rohde & Schwarz that also worked fine.

I had met Ed Bakker in 1981 at 'Hofstad Radio' in The Hague, where I was DJ and Ed often come over from Amsterdam to install and maintain the 'Harry's'. (*pic*). Through Ed I ended up at Radio Decibel in Amsterdam shortly after, a modern urban station that turned head and shoulders above the rest in terms of R&B/Urban music and 'big city attitude'. Extremely popular with the youth in and around the capital, from Haarlem to Utrecht and everything between under and above. The 4 years that followed were my most fun years in radio. Legendary.

Incidentally, top-40 oriented fellow Amsterdam pirate 'Radio Unique' (we were well-connected, I even sometimes sat in as a DJ ) never used those big Harry's - as was mentioned in the newsletter article. Unique mostly worked with well-hidden home-made transmitters and had their own team, even though we

helped each other out after raids or when there were technical problems, but that's irrelevant here.



Ed Bakker in 1981 with 2 German Rohde & Schwarz FM transmitters of Hofstad Radio in The Hague



## **FRITS HIRSCHLAND AND THE SURINAME CONNECTION**

During my years working for Dutch record company Phonogram (1978 - 1981), I had worked closely with Frits Hirschland, manager of Kayak, Bolland en Bolland and Earth & Fire, well known Dutch pop bands for which I handled the promotion. But I had also known Frits as a friend from my hometown of Leiden, as I had been in the same class at school with his younger (and early deceased) brother, so that created a bond.

Frits was a well-known and striking figure in the music business, known for his striking stunts to draw attention to his acts. Nothing was too crazy for him. (like he once entered Phonogram's prestigious office/studio in Hilversum galloping on a horse, just to get attention from management and press.) But around 1982, after the death of his parents, he went through a personal crisis and left the music business.

Frits broke off all contacts and seemed to have disappeared from the face of the earth. But months later, he turned out to be based deep in the jungle of Suriname, in a rebel camp, acting as 'advisor, strategist and right hand' of 'The Jungle Commando', the resistance militia of Ronnie Brunswijk, a rebel former army leader who revolted against the military coup that had taken place in the young republic, the former Dutch colony of Suriname.

## **RESISTANCE AND JUNGLE - AN ATTRACTIVE OPPORTUNITY**

A complete surprise to many, but Frits once confided to me how he always felt a strong urge to do something more meaningful with his life than operating in the superficial music business, which he often saw as one big game, acting accordingly.

Being of Jewish descent, his parents had been badly damaged by the war. Perhaps out of frustration about that war, together

with a long time interest and fascination for jungles (that I knew he had), Frits saw an opportunity to commit himself to the resistance struggle he saw in Suriname, and which he linked to the fight against the Germans during the Dutch occupation. His opportunity to make a difference.

Super-intelligent, adventurer, brazen and afraid of nothing and nobody, he arranged arms transports for Brunswijk's jungle commando with chartered Dakota airplanes from South America, provided publicity and maintained contacts with activists and financiers in the Netherlands and the Surinam government in exile.

As one of the very few who knew Frits really well, I could see and understand how this must have looked like an attractive opportunity to him, but also how he had managed to pull it off and take it this far...

All of the above just serves as background to my first-hand story of how I got involved in all this, and how I was not entirely surprised when I got that strange phone call...

## **REBEL RADIO - STRAIGHT OUT OF THE JUNGLE**

One afternoon (somewhere mid 1984) I got a phone call from a certain Johnny Kamperveen, a Surinamese journalist, whose famous father was one of the 15 intellectuals, executed during the December murders. Johnny said "he got my number from Frits Hirschland, who had said he should meet with me. In secret, it was about an important case and Frits had said that I could help him with something..." Curious and knowing Frits, I agreed and we met shortly after in an Amsterdam cafe.



Another model 'Harry' - This one being an original FM transmitter

During that meeting I was first thoroughly tested and questioned by Kamperveen: he wanted to know exactly who he was dealing with, whether I could be trusted, what I thought about the situation in Suriname and what my relationship was with Hirschland. He looked imposing, almost threatening and

demanded absolute secrecy about what he was going to ask: "whether I could get him a powerful medium wave transmitter for Ronnie Brunswijk's jungle commando..."

A transmitter needed to broadcast news and propaganda straight from Brunswijks' Jungle Commando to the people of Suriname. Set up from a secret location in the jungle (actually in Guyana, just across the border with Suriname, which was also Brunswijk's well-known escape route) A transmitter strong enough to be received in Paramaribo. (No radio ship or earlier attempts were ever mentioned, and I wasn't aware of that earlier story either).

## **THE DECIBEL CONNECTION**

The dots were not hard to connect: Frits Hirschland knew all about my involvement with Decibel Radio, had actually visited there occasionally and was always impressed by how we in Amsterdam worked openly with those powerful transmitters. As Brunswijk's PR guy, it made sense that he had sent Kamperveen (an active member of the Suriname resistance) to me.

I told Kamperveen that I myself was only using, not trading transmitters, but that I could try and put him in touch with reliable contacts who could possibly help him find one. I approached Decibel buddy, engineer Cees Graafland, who -with Ed Bakker- was one of the best transmitter engineers who frequently visited those dump stores in Groningen and Germany that sold transmitters. As expected, Cees soon found a MW transmitter, I think it had a price tag of 3000 guilders.

After I had informed Kamperveen, Cees and I were invited to a 'super-secret' meeting in a large mysterious villa with a hidden driveway that could be reached from the Overtoom, but located

out of sight from the busy street: '[Villa Betty](#)', apparently owned by an eccentric real estate magnate.



**Mysterious 'Villa Betty' and entrance, well hidden behind Amsterdam's Overtoom**

## **MEETING CHIN A SEN**

We parked in front of this impressive villa that almost looked like a castle, and were guided into its basement. There, to my great surprise (or rather, bewilderment) we found, besides Johnny Kamperveen, a whole committee of Suriname gentlemen dressed in suits and raincoats. One of them, apparently the leader, stepped towards me with his hand outstretched and introduced himself: 'I'm Henk Chin A Sen...'

In a flash, I realized: wow, I just shook the hand of Surinam's ex-president. He and the other gentlemen turned out to be all members of what they called 'the Suriname government in exile',

that had fled to the Netherlands after the military coup by army leader Bouterse.

I had trouble keeping a straight face, being fully aware of the bizarre situation we were in: how Cees and I, two Amsterdam radio pirates, were secretly meeting with the entire former Suriname government, discussing transmitters for freedom fighters in the Suriname jungle...

**Villa Betty Today known as Amsterdam's most expensive house**



And how probably, somewhere far away in that jungle, my old pal Frits Hirschland was rolling over the floor laughing at the mere thought of what he had sent my way.

Anyway, the transmitter was OK'd and bought, and after approval by the entire committee (apparently everyone had to agree) the meeting was mainly about who would install the thing.

Cees, the one who would sell the transmitter and the only technician in the room, 'had to come to Surinam - of course. Was that included in the price? And otherwise: 'a unique

opportunity for an adventurous journey and to do something good for the still young republic...'

When the somewhat intimidating looking Johnny further insisted on this, Cees, who started looking pale, promised 'that he would seriously think about it ' and 'let them know, but that he couldn't decide so quickly there on the spot'.

Furthermore, there was some discussion about how the transmitter should be transported, 'but that was mainly something for Johnny and Frits', I brought up quickly, after which Cees and I left, still with straight faces, but once in the car, laughing all the way to the Decibel studio for a strong cup of coffee.

## **RESISTANCE FALLING APART**

During all these dealings, Kamperveen nor any of the others involved in this story ever mentioned offshore radio stations, ships, previous attempts or Steph Willemse. Also, Ed Bakker, who we saw regularly in those days, never mentioned it. And I never asked, not knowing anything about that either, until I read the story in the newsletter.

After reading, I called Ed Bakker (we are still in touch) to see what he remembered of that period. He confirmed the newsletter story about Stef Willemse, the Suriname radio ship and his involvement as being accurate, commemorating 'that he had lost another 800 guilders because of dealing with them and also that Olthof wanted commission' ;)

Cees never went to Suriname, the transmitter was shipped, but as far as I know, it never went into operation (at least not by Brunswijk). Most likely it ended up somewhere at a local station in Paramaribo.



### Antenna Decibel Radio Amsterdam

Not long after our encounter with the Suriname resistance, the situation around the Jungle Commando quickly became unstable; Bouterse strengthened his power. Chin A Sens' power decreased, while Brunswijk and Bouterse eventually teamed up again and got involved in drug trafficking.

Hirschland had left Suriname before all that happened and moved into an apartment in London, our contact faded. I spoke to him a few more times in Amsterdam, just before his death, but that was years after the Surinam adventure, about which he did not want to say much at the time.



Lion Keezer

(2025)

All photos with this article are from the collection Lion Keezer

## **OEM** OFFSHORE ECHOS MAGAZINE

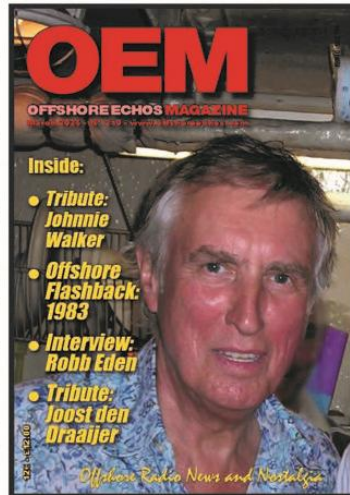
### **ANNOUNCES**

Issue 219 (March 2025) of Offshore Echos Magazine is now available.

A special issue dedicated to legendary Radio Caroline deejay Johnnie Walker, who passed away at the end of last year.

In this issue you'll find an exclusive interview with the hero of free radio, the man who, on 14 August 1967, defied the might of the British government by becoming an outlaw in defence of the principle of free radio. Photos, contemporary press cuttings and tributes are included in this issue, which is sure to become a collector's item.

We also pay tribute to another legendary deejay, this time from the Netherlands, Joost den Draayer.



If you haven't yet subscribed to Offshore Echos Magazine, you can do so now (see conditions):

<https://www.offshoreechos.com/TextMagazineEng.htm>

You can also reserve this unique issue by sending £13.00 (or 13€)

<https://www.offshoreechos.com/OEM219.htm#TOPPAGE>

In the latter case, please reserve as soon as possible!

Offshore Echo's, London WC1N 3XX, ENGLAND  
[oem@offshoreechos.com](mailto:oem@offshoreechos.com)

Some photo updates on our Flickr Pages. In 2003 Rob Olthof and Hans Knot made their annual visit to England and in that year, they focussed on radio in the county Kent, including a short visit to see the Ross Revenge there:

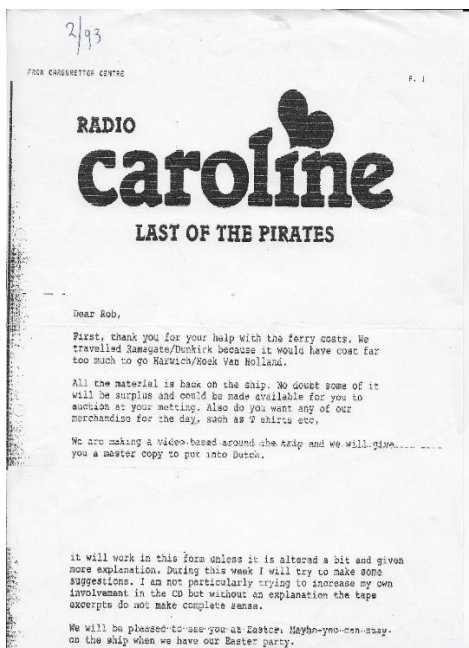
<https://www.flickr.com/photos/offshoreradio/albums/72177720324307662>

On January 12th 1998 Rob Olthof and Hans Knot visited the EKR (European Klassic Rock) studio in Maidstone, Kent. Photos: Rob Olthof. With thanks to Ben Meijering for digitising the photos:

<https://www.flickr.com/photos/offshoreradio/albums/72177720324329254>

On August 8<sup>th</sup> 1998 Rob Olthof and I, among others, were invited to celebrate the fact that Radio 10 was 10 years of age. We went with the MV Fortuna from Scheveningen into international waters. A lot of deejays and other well known radio people from those days enjoyed not only the very nice weather but also shared their memories. Rob Olthof had his camera with him and recently it was Ben Meyering who did clean and digitalise the photo's:

<https://flic.kr/s/aHBqjC4V3g>



[Click to enlarge](#)

Halfway March I was asked to scan some documents concerning a radio project that took place in the 1990s. To this end, I retrieved some files with documents and articles from the archive. Besides the requested documents, I came across numerous items that took me back in time.

After the raid by the authorities on the Ross Revenge In August 1989, I decided to produce a CD through the Media Communication Foundation, with Marc Jacobs acting as an excellent voice over. The CD, *The Legend Lives On*, was released in 1989 and in many of the offshore station fans' homes.

After the raid, Rob Olthof and I also decided that the proceeds of the CD would go to the Caroline organisation. Thus, a part was already made available to Peter Chicago.

In 1992, during a RadioDay in Haarlem, Peter Moore was also present, as was Martin Raumen of OCD, responsible for in command for the Raid. With great thanks to Herbert Visser, it could be concluded that the OCD was willing to return the materials confiscated during the raid to the Caroline organisation. These materials were stored in Bleiswijk and from there they were taken to Dover in a rented truck via a boat link. Rob and myself decided to cover the cost of the crossing, including renting the truck. And so in one of the files I found the fax that Peter Moore sent to Rob thanking him.

Next we go to Kent and congratulations to Bob Le-Roi

60 years on the Radio

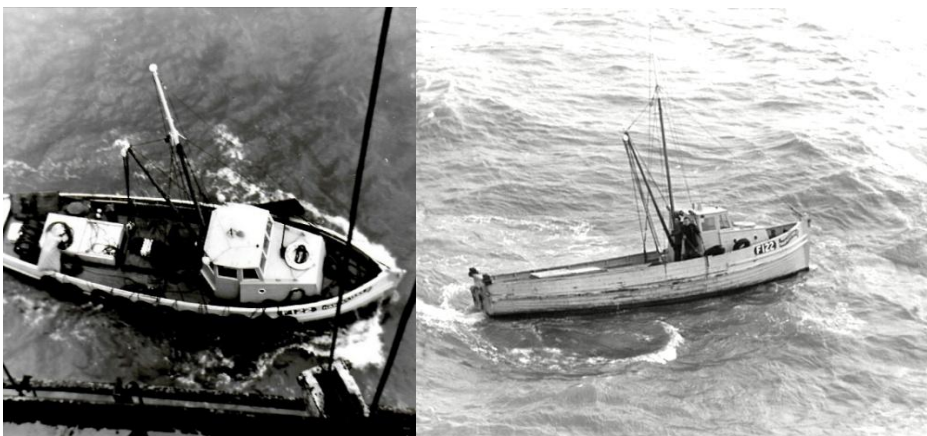
Early on a dull damp miserable March morning in 1965 a lonely fishing boat makes way out to sea on the rising tide, its engine reverberating off the metal shuttering of the Harbour Quay. Picking up buoyed pots of whelks and crabs, the boat named 'Harvester' steadily makes northeast to its destination. Onboard are 50 gallon metal drums of diesel fuel oil, electronic components, tools, containers of drinking

water, fresh, tinned including the obligatory Fray Bentos Pies, dried food and Fussell's milk. There's some fresh vegetables a little fresh, and a crate of sterilised milk, boxes of records a sack of mail and a young lad!



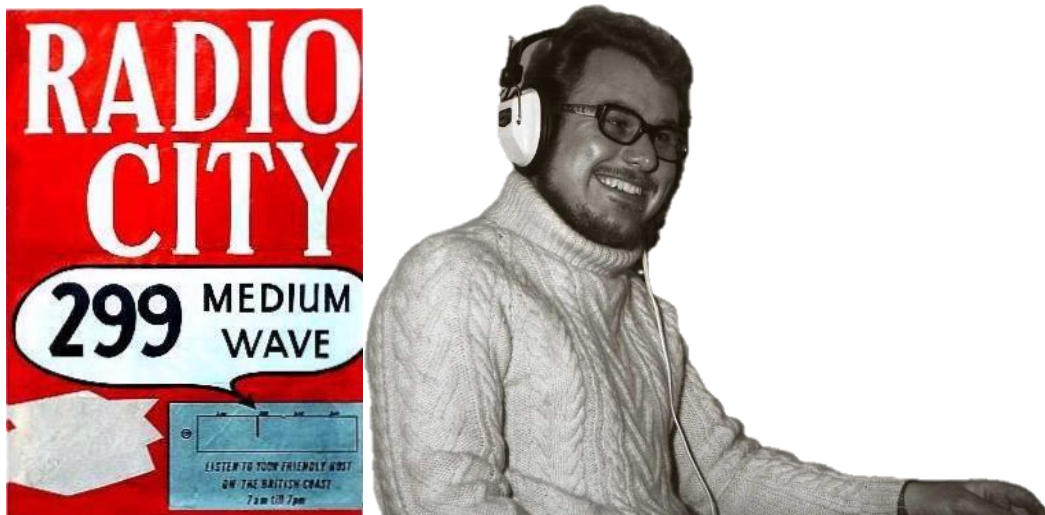
Bob Le-Roi from his own collection

The 'Harvester' is owned by Fred Downs who subsidises his meagre fishing income by supplying the abandoned WWII Maunsell Army Forts on Shivering Sands, now engaged in pumping out pop music under the banner of Radio City 'Your Friendly Host on the British Coast' later 'The Tower of Power'. The young school boy is Bob who lived on one of the families' farms in Whitstable, when buying records from the Record Centre in the town he'd befriended the owner, and when the shop becoming the southern office for Radio City, Bob was asked to make taped programmes.



## Harvester collection Luuk Meeuwisse

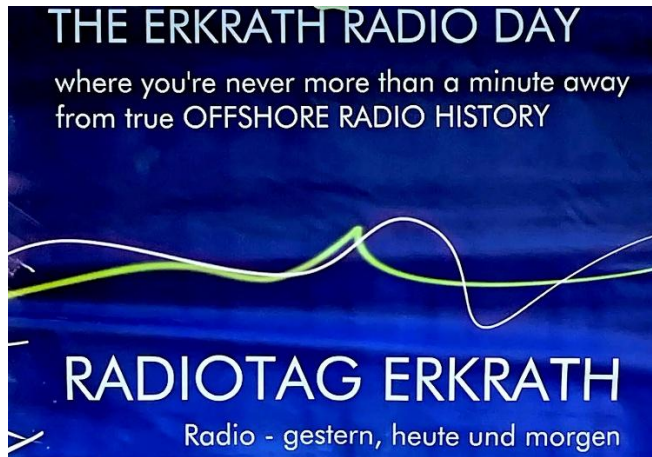
Generally with a small crew aboard 'Tender Tapes' were played during supplying and crew changes. Arriving at the Fort chaos ensued, the cacophony of the boats engine, the Fort Generators, and instructions hollered. Everything was eventually craned aboard, suitcases and bags were transferred in both directions, several people made their way down the Fort ladders to leap aboard the 'Harvester' tossing around in the heavy swell. Pitching and yawing in the rough seas Bob was ordered to jump onto the heavily rusted encrusted lower ladder and quickly scramble up before the boat lifted on the next wave.



Once on the Fort Bob was shown around and given a couple of minutes of familiarization with paltry studio equipment, before unceremoniously being told 'You're on next'. With the studio clock hitting the top of the hour Bob made his first ever 'live' radio broadcast aged just 15 and embarked on what would become a lifetime career. Bob posts on social media details of his popular weekly 'Bob's 60's Splash' programme which is available on select radio stations in the UK, Europe and further afield, see more:

<https://radiolondon.co.uk/redsands/index.html>

Bob Le-Roi



The 23rd Erkrath Radioday

Saturday, September 20<sup>th</sup>, 2025

The 23rd Radiotag will be on September 20th 2025 at the usual location Technisches Museum QQTec in D-40721 Hilden. The day's programme is under preparation and will be published later.

The event is as usual from 13.00 to 19.00 o'clock. The entrance fee is 12€. The location: QQTec, Forststr. 73, D-40721 Hilden, [www.qqtec.art/museum/](http://www.qqtec.art/museum/)

GPS 051° 10,23` N , 006° 54,12` E

Arrival: from Düsseldorf Main Station (Hauptbahnhof/HBF) with train S6 to Benrath BF, then bus 784 to Horster Allee, then walk Forststr. to the IBIS Hotel. The QQTec is next door. Or: Bus 785 bus stop Hülsen. Arrival at DUS airport: Train S1 direction "Solingen" stops at Düsseldorf main station, change to train S6 to Benrath BF. Alternatively: the same train S1 also stops at Hilden train station, from there about 3 km by taxi to Forststr.

The Thalys train from Brussels via Cologne stops at Düsseldorf main station. Brussels is connected by Eurostar from London.

Jan Sundermann radiotag.erkrath@yahoo.com

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Ending this edition of the International Radio Report with Jeff Martin. He has some new episodes on his podcast series, including a 2 part interview with DL Bogart, who was responsible for programming Laser Hot Hits in the eighties from the MV Communicator. See for more information:

[http://bit.ly/Radio\\_Rollback](http://bit.ly/Radio_Rollback)

Well that ends this edition of the Hans Knot International Radio Report. Again a lot has not been told but surely more around mid-June. Let your memories come too with best wishes from me:

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