



Redakcja: Milena Abdel-Massih, Anna Malewska-Szałtygin
Redakcja Techniczna: Milena Abdel-Massih, Katarzyna Samoraj Stanczew
Tłumaczenie: Euroscript Polska Sp. z o.o.
Skład, łamanie, druk: Bronowski Studio, Coma2
Warszawa 2012



Remembering

RADIO

Luxembourg

in the People's Republic of Poland



Partnerzy



GRAND-DUCHÉ DE LUXEMBOURG
Ambassade en Pologne



Patroni medialni



TELEWIZJA POLSKA



CONTENTS

Remembering Radio Luxembourg in the People's Republic of Poland

1. ALL YOU NEED IS <i>LUXY</i> H.E. Conrad Bruch, Ambassador of the Grand Duchy of Luxembourg	5
2. Introduction by Prof. Barbara Zybert, Dean of the Faculty of History, University of Warsaw	7
3. THE COLOURFUL WORLD OF <i>RADIO LUXEMBOURG</i> – THE STORY OF THE MAKING OF THE EXHIBITION Anna Malewska-Szałygin <i>PhD</i> , Institute of Ethnology and Cultural Anthropology, University of Warsaw	9
4. EVERYONE LISTENED TO IT – RECONSTRUCTION OF CULTURAL PHENOMENA FROM OUR MEMORIES Jacek Żukowski <i>M.A.</i> , Institute of Ethnology and Cultural Anthropology, University of Warsaw	13
5. REMEMBERING <i>RADIO LUXEMBOURG</i> IN THE PRL – scenario of the exhibition Anna Malewska-Szałygin <i>PhD</i> , Jacek Żukowski <i>M.A.</i> , University of Warsaw	17
6. RTL – YESTERDAY, TODAY, TOMORROW RTL Group	41
7. THE TRANSFORMATION OF LUXEMBOURG INTO AN ICT HUB <i>Service des Médias et de la Communication</i> <i>du Gouvernement du Grand-Duché de Luxembourg</i>	45
8. Glossary and abbreviations	47



1. ALL YOU NEED IS LUXY

In October 2010 I came to Warsaw as the new Ambassador of the Grand Duchy of Luxembourg to the Republic of Poland. During my first courtesy calls to Polish politicians, high-level civil servants and business people I was struck by the fact that so many of my interlocutors spontaneously associated my country first and foremost with *Radio Luxembourg*. Indeed, many representatives of modern Poland's political, economic and cultural elites regularly listened to the English-language programmes of *Radio Luxembourg* in their youth. By chance, soon after my arrival in Poland, I was able to watch "*Był Luksemburg...*" [*Once upon a time, there was Luxembourg...*] – Piotr Boruszkowski's and Zbigniew Sabat's fascinating 2008 TV documentary dedicated to *Radio Luxembourg*'s huge impact on communist Poland during the late 1960s and 1970s. As a former amateur rock musician and rock fan, I was hooked by the subject.

Soon, one discovery led to another. I was struck by the image of our Polish friends listening during their youth under Communism to the often garbled signal of their cherished "*Luxy*" (as *Radio Luxembourg* was affectionately known) typically through the so-called

'*Green Eye*' radio of the Communist times, very often with the help of makeshift antennas. Through friends contact was established with the Faculty of Contemporary History of the University of Warsaw. The idea for an exhibition to be shown in Warsaw on the premises of the Luxembourg Embassy was born and made rapid progress.

Listening to *Radio Luxembourg* in Poland was incredibly popular with young people during the late 1960s and the early 1970s. It was a real social phenomenon. For young people in Poland at the time, despite the Cold War and the Iron Curtain, *Radio Luxembourg* became an opening to the free world, a bridge towards the alternative youth cultures of the West. *Radio Luxembourg* allowed young people to dream their dreams and to indulge in visions of a colourful world, very much in contrast to Communism's grey and oppressive reality.

It is also true, of course, that many established radio stations in Western Europe were still very conservative at the time and would refuse to play the kind of music so much desired by young audiences. *Radio Luxembourg* played a very significant modernising role here too.

Contrary to what was done for *Radio Free Europe* and *Voice of America*, the Communist authorities never resorted to systematically jamming *Radio Luxembourg*'s signal,

probably because it was so apolitical. *Radio Luxembourg* was indeed a purely commercial, non-political broadcast, intended for an English-speaking audience in Western Europe. With the technology available at the time a radio signal intended for the West would necessarily also go East, South and North. Programme directors at the time – even if we are quite sure that at least some of them were perfectly aware of their listeners behind the Iron Curtain – were not deliberately focusing on the Central and Eastern European region.

I hope that many young people in Poland will be attracted to our exhibition. They might discover that – while material conditions were often difficult under Communism, with many shortages and deficits – their parents' generation had a musical youth culture too. The pop and rock icons of their times – such as the Beatles and the Rolling Stones – have endured and are still listened to today. I could even dare to say that the Beatles, Stones and many others significantly contributed to bringing down the Iron Curtain, ending the Cold War and the East-West divide.

The tremendous role *Radio Luxembourg* played for Polish youth culture under Communism, as well as for the development of a genuine Polish rock and pop culture (Poland having been the first country behind the Iron Curtain with such a culture) is largely unknown in Luxembourg itself, with the possible exception of a very few specialists closely associated with the development and history of *RTL*. It is my sincere hope to change this with our exhibition, bringing our nations more closely together within Europe and the European Union, giving them the possibility to learn more about each other and to become better acquainted. The Heads of State HRH Grand Duke Henri of Luxembourg and the President of the Republic of Poland, Mr. Bronisław Komorowski, have graciously accepted the High Patronage of our exhibition.

As a Luxembourger and as the diplomatic representative of my country in Poland, I feel great pride from Luxembourg's pioneering role in the field of electronic media long before the age of the Internet. Let me draw your attention to the short presentation "*The Transformation of Luxembourg into an ICT hub*" included in our catalogue. It certainly shows the continued vitality and dynamism of my country in media and communication fields, which are becoming ever more important for Luxembourg's economy.

Finally, I would like to very warmly thank Mrs. Anna Malewska-Szałygin PhD of the University of Warsaw, together with all the other organisers, authors and makers of the exhibition dedicated to *Radio Luxembourg's* impact on the People's Republic of Poland. A great many hours have gone into this project, funded by public-private partnership and with the generous help of the Luxembourg Government and *RTL Group*, as well as with the support of a number of private sector partners from Luxembourg with commercial interests in Poland.

Conrad Bruch, Ambassador of the Grand Duchy of Luxembourg



2. Introduction text by Prof. Elżbieta Barbara Zybert

The end result of the 2011 agreement between the Embassy of Luxembourg in Warsaw and the Faculty of History of the Warsaw University is this exhibition presenting the role of Radio Luxembourg in Poland during the 'Cold War'.

Radio Luxembourg, which has been broadcasting its programmes for nearly 80 years and addressed them primarily to listeners from Western and Central Europe, also played a major role in pre-transition Poland. For many Poles it constituted a window to the outside world, especially between the years 1968–88 when its popularity reached its peak. Although the radio played music mainly for the young, older listeners could also find something for themselves within the programmes – which promoted music for people of various ages.

Thanks to the *RL* programmes broadcast at the frequency of 208 MHz, one could become acquainted with the fashions of the Western music scene which

were otherwise not available in our country as there were no other places to listen to or buy records of popular Western performers. And the *Top Twenty* programme – with the most popular songs at the time, gave us an illusion that we knew what was going on in the world of European music for young people.

Nevertheless, the significance of *Radio Luxembourg* was not only limited to popularizing music. There was a lot more to it. News delivered in brief bursts, humorous interviews with band members and artists and the unconventional manner of presenting the programmes gave us an idea of a different kind of radio journalism, unknown to us at the time, as well as the free English lessons during the broadcasts. Lucky people managed to acquire *Fabulous208* – a magazine published by Radio Luxembourg, with news, photographs of bands, singers and presenters, e.g. Jimmy Saville – which for us was a presentation of new trends, behaviours and fashion. Radio Luxembourg was a choice, a lesson in democracy which was unknown to us then.

Undoubtedly for many people of my generation the name *Radio Luxembourg* signifies a time of youth and the thought of those years reinforces what was good and meaningful during this time. This meaning remains in my memories of Radio Luxembourg.

Prof. Elżbieta Barbara Zybert, Dean of the Faculty of History



3. The Colourful World of *Radio Luxembourg* – the story of the making of the Exhibition

The organiser of the exhibition “Remembering *Radio Luxembourg* in People’s Republic of Poland...” was the Ambassador of the Grand Duchy of Luxembourg in Warsaw, Mr. Conrad Bruch. Upon taking up his post in Poland he noted that the first association for Poles with the name of his country was ‘*Radio Luxembourg*.’ In his quest to better understand this phenomenon he turned to Professor Elżbieta Barbara Zybert, the Dean of the Faculty of History of the University of Warsaw, with the idea of organising an exhibition documenting the influence of *Radio Luxembourg* on Polish listeners in the 1960s and the 1970s.

The social impact of media is a fascinating phenomenon, researched by media studies, sociologists and anthropologists who have always emphasized that reception of media is not just a mere consumption of emitted sounds, images and content. It is more like a sort of cultural decoding – a creative adaptation of

the local cultural *milieu* – and a sort of ‘utilising’ of the transmission in many possible ways. This exhibition aims to present the ways in which the music and information broadcasted by *Radio Luxembourg* was used, processed and adapted by the people of Poland during the 1960s and 1970s.

Professor Zybert entrusted the preparation of the exhibition to the Institute of Ethnology and Cultural Anthropology (of the Faculty of History, University of Warsaw). The choice of the contractor thus determined the exhibition’s specifics. An anthropological approach to the past emphasises the cultural and social contexts of past events, and focuses on reconstructing the “remembered worlds” rather than seeking the absolute truth about past realities. The methodology of anthropological/ethnological processes relies on using published sources, such as recorded statements and interviews conducted specifically for the purpose of the project (as well as observational records). This is the procedure we applied whilst gathering information on listening to *Radio Luxembourg* during the Communist era.

Our preparations for the Exhibition were preceded with small-scale anthropological research. A group of young researchers – students of the master’s programme in eth-

nology (Aleksandra Dudzińska, Alina Kaczmarek, Anna Stępień, and Marta Wiesławska) – conducted approximately 30 open and in-depth interviews under our supervision and often with our participation. The subject stirred both the researchers and the respondents, who by definition included both ordinary listeners and music journalists and public figures. Their opinions were emotional and thought provoking, as they recalled with pleasure the years of their youth and the role *Radio Luxembourg* played in it. The picture created in their stories excellently supplemented the slightly more rigid textbook descriptions of the PRL times for our students of ethnology.

Listening to *Radio Luxembourg* played a key role for many people during these times. Some respondents recalled calm evenings, when, in the surrounding stillness of the night, they would turn the knob of the radio set to catch – amongst the hums and cracks – music so different from that available on Polish radio at the time. They talked about the delight of being presented with a record of the music listened to on *Radio Luxembourg*. They recalled house parties and dancing to that music, and the romantic (and not so romantic) events connected with it. For future radio professionals there was a new manner of presenting programmes and for future musicians the new rhythms and melodies were ground breaking.

I prepared the exhibition scenario together with Mr. Jacek Żukowski, a doctoral student at the Institute of Ethnology and Cultural Anthropology. His idea was to underline the continuity between the past's fascination with *Radio Luxembourg* and the contemporary development of digital media. A challenge faced by the authors was the combination of the colourful and emotional stories of our respondents and finding the structure by which the collected materials would be presented so as not to ruin their charm and yet at the same time enable the visitor to track down the really key details. We divided the materials into 9 thematic blocks regarding: what *Radio Luxembourg* meant for listeners; problems with reception; penetration of information from the radio to communities; the class structure of the listeners of *Radio Luxembourg*; the political neutrality of *RL*, importing original records to Poland; parties at home; and the impact of *RL* on Polish musicians.

Another problem, how to prepare a visually attractive exhibition which presented the text materials, was solved in an extremely creative way by Marek Mikulski, who has prepared such an attractive and skilful exhibition. The idea of building exhibition kiosks using radio sets with knobs, where the grey PRL reality could be left behind and one could move on to the colourful world of music of *Radio Luxembourg*, changed the texts into visually attractive expositions. The colourful collages and graphical solutions of Mr Mikulski, and the execution by the *Passe Partout* Gallery, are the foundation of the artistic effect of the exhibition.

I would like to end my story of the creation of the Exhibition with a warm thank you to His Excellency Mr Ambassador Conrad Bruch, mainly for the idea of this undertak-

ing, for activating the essential measures, for emotional and conceptual engagement in this project and, finally, for lending the beautiful premises of the Embassy at Słoneczna street.

Special thanks also go to Milena Abdel-Massih and Katarzyna Stanczew, who with great engagement cooperated with us on behalf of the Embassy and dealt with a significant part of the tasks connected with the promotion of this Exhibition and to Mr. Patrick Hemmer, who initiated our cooperation and has greatly supported us in completing this joint project.

I am also very grateful to David Dominguez Muller, researcher and archivist of the RTL Group and also to Charles Foster for making available all the archive materials connected to *Radio Luxembourg*. I would also like to thank the main financial sponsors of the Exhibition – the RTL Group S.A., as well as Astra CEE Sp. z o.o., Banque Internationale à Luxembourg S.A., Euroscript Polska Sp. z o.o. and the Ministry of Culture and Ministry of Foreign Affairs of the Grand Duchy of Luxembourg as well as Service Information et Presse.

I hope that our exhibition will achieve the expected success in the task of promoting Luxembourg in Poland and the huge potential of its media industry.

Reconstruction of the “crazy sixties” atmosphere would be impossible without presence of authentic exhibits. I am very grateful to Halina and Adam Markowski for making available their collection of radios and sound postcards, also to Jan Świącicki for lending us radio “Aga”, and to Witold Sikorski for original vinyl discs. Re-enactment of the exceptional impression home parties were giving in sixties is also achieved by authentic dresses and accessories prepared by Zuzanna Żubka-Chmielewska.

I would like to thank warmly Mrs. Dean, professor Barbara Zybert for entrusting the ethnologists (cultural anthropologists) with the execution of the exhibition.

I am grateful to all the project associates for the kindness, mutual trust and creative engagement which they offered at all stages of preparation for the exhibition. Especially warm thanks go to our respondents, who opened up to us the world of the listeners of *Radio Luxembourg* in Poland during the 60s and 70s.

Anna Malewska-Szałygin PhD



4. 'Everyone Listened to it' – Reconstruction of Cultural Phenomena from Memories

In his or her explorations a researcher of the past encounters phenomena of everyday life which resist routine classifications and go beyond existing perceptions. Not all of these, while strongly affecting the social and cultural life of their times, leave long-lasting material which later adorn the collections of museums, galleries, archives and libraries. To a large extent this situation results from the symbolic dimensions of cultural tradition. The knowledge from everyday life is transferred via activities and narrations and not the artifacts accompanying or arising from them. Our exhibition is an attempt to mould these activities and narrations into material evidence of the past.

In this process of materialisation, we have drawn on memories of those for whom the cultural phenomenon of *Radio Luxembourg* was close to their hearts and related to the times of their youth and understanding of the world. Bringing back memories to people emotionally involved in this is connected both

with effective research, which allows for collecting colourful relations containing occasionally elusive nuances (Mędrzecki, 2005, p. 63)¹, as well as engendering the risk of deliberate embellishment of presented facts, along with one's own participation in them. Then such memories become a reflection of all one's past covering the given period and the most important event in it, considered to be the common and full representation of the past, as well as its memento (Lowenthal, 1991, p. 8)². In the process of memorising the surrounding world and from this narration, they become an element of everyone's everyday life. The knowledge drawn from such sources (Kaniowska, 1999, p. 83)³ does not claim the right to objectivity but is a product of subjective rela-

¹ "...for the historian, the opportunity for researcher's direct contact with the participants of analyzed reality does not constitute a problem, but it should be treated as a unique chance to formulate research questions that due to their nature may not be satisfactorily answered by the existing sources. The prerequisite for success of such research involves referring to methodological achievements of other humanities, and in particular the anthropology of culture ..."

² "...Mementoes are cherished recollections purposely salvaged from the greater mass of things recalled. This hierarchy resembles relics: everything familiar has some connection with the past and can be used to evoke recollection; out of a vast array of potential mnemonic aids we keep a few souvenirs to remind us of our own and of the wider past ..."

³ "...Knowledge may be based on the foundations of memory and not on evidence, a documented source, description or text with a specific material form, which can be interpreted, learned, understood ..."

tions of the persons participating in an event and recounting this story. Upon relating it to the researcher the participants add their own past and share their experiences, creating a 'current' version which has adjusted to the context of their conversation with the researcher (Kaniowska, 2003, p. 58)⁴. The vision of the past emerging from such presentations is in essence different from the one presented from the perspective of significant social and cultural events. Such events often do not even appear in the vision, and even if they do, they are presented as the context of the activities undertaken by the storytellers at that time. In the materials for our exhibition the authorities' policy, economic problems and attempts to isolate the People's Republic of Poland appear only as the context in the evolution of youth culture, the almost heroic quest for music records, or a fight while tuning a radio set at night.

Is it certain that *everyone listened to it*? Analysing the statements of our respondents we just could not ignore the apparent popularity of *Radio Luxembourg*, especially due to the fact that on numerous occasions we received this impression. Although in view of the problems connected with media accessibility during that period such declarations should be treated with suspicion in this case there is a lot of reason behind them. *Radio Luxembourg* was unique and because of this it undoubtedly affected the youth culture of the generation of the 60s and 70s. Even if not all young Poles had the opportunity for direct contact with the station and the chance to become fascinated by it, they remained under its indirect influence either through the school newsletter, or friends, or music played at parties directly from *RL*. The common experience arising from this impact was translated into a life narrative common to all the respondents, to which not only the 'chosen ones', but *everybody* listened (Szacka, 2005, p. 28)⁵. This is why we have decided to present *Radio Luxembourg* not only as an interesting episode in the lives of the selected respondents, but as a cultural phenomenon affecting everyday life in the People's Republic of Poland; as well as being one of the first pop culture phenomena exerting a strong impact on the citizens of this country.

⁴ "...Acknowledging subjectivism as an additional value and realizing that this value appears in dialogue, which builds the knowledge of both participants in this dialogue, is important, because consequently one perceives that knowledge of anthropology originates from subjective experience, interpretation (sometimes also understanding) of the world by the explorer – both his own world and the explored reality ..."

⁵ "...Collective memory is an idea of the past of one's own group, constructed by individuals from remembered – according to rules discovered by psychologists – information originating from various sources and arriving through various channels. It is understood, selected and transformed in tune with individual cultural standards and ideological convictions. These standards in turn are created socially and therefore common to members of the given collectivity, which leads to a convergence of their ideas about the past and therefore allows them to speak of a collective memory about the history of the group..."

Bibliography

Kaniowska, Katarzyna

1999 *Opis. Klucz do rozumienia kultury (Description. The Key to Understanding Culture)*, "Łódzkie Studia Etnograficzne", vol. XXXIX

2003 *Antropologia i problem pamięci (Anthropology and the Problem of Remembrance)*, "Konteksty. Polska Sztuka Ludowa", No. 3–4

Lowenthal, David

1991 *The Past Is a Foreign Country*, "Res Publica", No. 3

Mędrzecki, Włodzimierz

2005 *Dwadzieścia pięć lat etnograficznych doświadczeń historyka (Twenty Five Years of a Historian's Experience in Ethnography)* in: *Horyzonty antropologii kultury: tom wa Volume Presented to Professor Zofia Sokolewicz*, ed. Wasilewski, J., Zadrożyńska, A., Bruckowska, A., Warsaw

Szacka, Barbara

2005 *Pamięć zbiorowa (Collective Memory)* in: *Wobec przeszłości. Pamięć przeszłości jako element kultury współczesnej (Facing the Past. Memory as an Element of Modern Culture)*, ed. Szpociński A., Warsaw

Does a *RL* listener sitting at night next to the radio set with his ear nearly locked on to the speaker, constantly twisting the knob in pursuit of the elusive frequency remind you somehow of today's internet user with his or her eyes fixed on the screen, clicking on and on to find interesting sites?

It's worth feeling this for a moment. Let's experience it together.



Kiosk 1: *Listening and listeners*

Can we talk about *RL* listeners as a community? Certainly many had similar ages, educations, marital status and interests. The only barrier being their dispersion across Poland. From the Baltic Sea to the Tatra Mountains, *Radio Luxembourg* connected people from various parts of the country. Just as today one web community can consist of people from all across the world.

"*Radio Luxembourg* somehow reached Poland with quite a decent signal. I thought decent quality as the conditions in which one could catch a melody or even hear an announcement amongst the humming, screeching and whistling. Apart from this, Luxembourg broadcasted on medium wave (208 metres) as well as short wave (49.6 metres). **This was a cornucopia of music, which I had hitherto only dreamed of.** It was not only the difference in musical repertoire which was astounding but also the way the programmes were presented which was modelled on American stations. If someone was used to the static and unhurried tone and rhythm of *Polskie Radio*, then

the first contact with Luxembourg was completely shocking (...) I sat next to the radio set with my head nearly stuck to the speakers and absorbed everything. Songs, titles, information about performers, records, language, all the news – even scraps of it. The culmination of my nights with Luxembourg was **the 'Top Twenty', the twenty most popular songs of the week.** It was presented by Barry Alldis, an Australian gifted with a fantastic, slightly nasal voice."

Wojciech Mann, music journalist (*RockMann* 2010, p. 34)

"The crazy sixties in PRL⁶? For people born like me several years after the war, a window onto the world and a ticket to a free world was provided by the radio – both news and music. The previous decade had been ruled by jazz and then rock 'n' roll. In my decade pop appeared – although back then that was not how we would have called the creatively simple but melodically beautiful compositions of the Beatles, Stones, Animals, Yardbirds... From spring 1957 we listened to *Radiostacja Harcerska*, broadcasting – at the amateur wave of 40 m – from the building of the Warsaw YMCA; whoever had at least an average radio set and a few metres of spiral wire could also catch, on medium wave – obviously – *Radio Luxembourg!* '208, Your Station

⁶ Polska Rzeczpospolita Ludowa – People's Republic of Poland (PRP)

of the Stars' – the advertising slogan reminded you about the frequency, carefully selected by the radio technicians so that the signal bounced back from the ionosphere and obtained the widest possible range."

Prof. Tadeusz Cegielski,
Dean of the Faculty of History of the University of Warsaw

"[Radio Luxembourg] was listened to by many people in the 60s, I mean teenagers and students in cities, predominantly the wealthier ones, because you needed a decent radio set ... For them Radio Luxembourg was a window onto the world ..."

Prof. Jerzy Eisler,
Director, Institute of National Remembrance Branch in Warsaw

"Virtually everyone in Poland listened to it; it spread at an amazing pace. (...) This kind of music quickly poured into Poland thanks to Radio Luxembourg. We listened to it as high school students and then university students ..."

Maria Szabłowska, music journalist

"[Radio Luxembourg] was listened to by brave people. If I asked you today who listens to punk music, you would generally say that these are 'untamed' people. Manifesting something, yearning for something, something new."

Jerzy Gluziński, listener from Warsaw

"I spent my childhood in an orphanage. There were quite a lot of kids there and it was difficult to get access to a radio set but we did have this DIY enthusiast who put together a radio set. One of the famous stations then was Radio Luxembourg mainly because they played heaps of music, not only foreign, but also music which they were the first to play."

Roman Kostrzewski, rock musician

"I remember listening to it regularly on Saturday evenings when they played a lot of popular music which gave some idea of what was happening in the world. I also remember the characteristic voice of the presenter saying 'Radio Luxembourg' and this was repeated all the time. That's the first time I heard the Beatles and felt a complete fascination and excitement."

Listener from Gorzów

"This radio station was a kind of musical window onto the world, where you could listen to music, hear about what was happening around the place, discover new trends, and also chat to one another. Later, in the 70s, Radio Luxembourg slightly lost its sparkle, because Poland started selling foreign records on its own which were produced on the basis of foreign licences."

Listener from Chełm

"It was definitely a radio for young people, **a breeze of fresh air, something quite different from what we were surrounded by.** It was a revelation to know that young people in the world were having fun, being happy and here we struggled with everything in order to have the same thing they had at their fingertips."

Listener from Pruszków

"Also, the lyrics of these songs, '*California*' and so on, by referring to specific places in the world made this world more real in our consciousness. It was therefore a type of link, in the consciousness of my generation this was quite significant, let's not exaggerate, but it really was **one of the few bonds which connected us to the outside world.**"

Listener from Warsaw

"Here [in the PRL] we had... a lot of spare time I guess I would call it... It wasn't colourful, it was grey and the predominant colour was red. **Over there was a different world, whereas here we could only listen to *Radio Luxembourg*.**"

Roman Gradek, IT specialist

Next to the lamp there was a portable 'Guliwer' radio with a 1-metre-long antenna; a packet of 'Carmen' cigarettes within easy reach (seven zloty per packet) and an ash-tray. **And during the May-June Top Twenty my absolutely favourite – until this day – pop hits like *No Milk Today* ('My love has gone away...') by Herman's Hermits and *Bus Stop* by The Hollies ('Bus stop, wet day, she's there, I say please share my umbrella').** (...) Back in those days broadcasts of *Radio Luxembourg* ended – as God intended – exactly at midnight. *It's High Midnight* – said the presenter, and then he played the record with the national anthem. However, before *God Save the Queen* finished, the smooth voice of the presenter would say: *Good Night and God bless!* Sometimes he added: *and sweet dreams!* I didn't go to sleep at midnight and I didn't really believe in the good God watching over us here behind the Iron Curtain. But the seductive voice of the presenter made me hope that maybe one day the eye of providence would graciously look at me, at us, and then I would light my *Carmen* and return to reading *Sztuka Cenniejsza niż Złoto*."

Prof. Tadeusz Cegielski,
Dean of the Faculty of History, University of Warsaw

"Music, practically since childhood, has been one of the most important parts of my life. One day in the spring of 1969 or 1970 one of my friends told me about Radio Luxembourg and soon after the songs of British and American blues and rock musicians, hardly ever played on the *Polskie Radio*, surrounded me daily. **I still remember the atmosphere of anticipation before the evening and late-night music programmes, and the struggle to get a good reception on the short waves.** Radio Luxembourg, the Beatles, Christie, the Moody Blues, John Fogerty and his Creedence Clearwater Revival, and many other artists still play music in my mind and whose music takes me back into a world of memories".

Prof. Jerzy Miziołek,
Director, Museum of the University of Warsaw

"I had a big radio set with an illuminated tuning scale which displayed the names of many cities including Luxembourg. The loudspeaker was covered with a type of canvas, because the radio was built into a case, **I remember perfectly the green light.** But I can't remember what kind of radio it was".

Listener from Gorzów

"It was a Swedish radio 'Aga'. And it was a nice case made of light coloured wood, the loudspeaker was covered with canvas. **And the tuning scale was printed on the glass and the names of places were written in illuminated letters, there were dozens of them including Luxembourg.** If you turned the knob then you got a general idea that that's where the sound was coming from."

Listener from Łowicz

"*Radio Luxembourg* was broadcasted on both medium and short wave, but at night you could definitely receive it better on the medium one. During the day you couldn't hear the medium wavelength at all, only the short one. I had marked these areas on the scale and that's where I searched for *Radio Luxembourg*. **And this whole atmosphere of listening to it... you're on these waves and then there's a 'beep, beep' and noises, and the sets which had this magical eye, which indicated whether the station was tuned or not:** whether you reached the optimum or whether it's detuning. And we listened to it amongst the buzzing and humming like Radio Free Europe. So in that sense it was a bit like listening to something which isn't officially permissible. I always listened to *Radio Luxembourg* whenever I could. The charts are something I remember very well, because first of all the charts were on in England at 11pm. Due to the time difference it was midnight here. So I had to **listen to the charts in the middle of the night**. My family would go to sleep and I would listen to the radio without their permission so they wouldn't chase me [off to bed]."

Witold Sikorski, Lecturer, Warsaw Institute of Technology

"Throughout Poland **it was impossible to hear something well enough to record it on a tape recorder**. You could only listen in, get an idea of what was going on, hear the names of performers and titles of songs (...). Therefore **it was primarily a source of information**. You definitely couldn't **dance to this** radio, you could only listen. Through the rattle and tuning and detuning of the signal you could understand certain things, but at parties we only listened to records."

Listener from Gdynia

"*Radio Luxembourg* was something completely different to listen to. First of all you had to find it. **And in order for *Radio Luxembourg* to be received at all it had to be dark**. During the day the range of medium waves didn't allow for this. It was also quite far away from us, so I **made a special antenna, which went about 20–30 meters out of the window**. This was done especially for this radio, so we could listen and get a decent signal. Back in those days radio sounded completely different and you have no idea what it was like on short wave."

Jerzy Gluziński, listener from Warsaw

"[In order to catch] *Luxembourg*, you had to have **a cable connected to the radio and preferably to a radiator** as a huge aerial, and that was when you received the signal, otherwise you kept losing it. In those days we had nothing to do so everybody stayed at home, with the cable at the radiator, on medium wave... and that was it."

Irek Loth, rock musician



Kiosk 3: *From radio to class*

Knowing the newest charts of *Radio Luxembourg* was an indicator of the ability to “stay abreast”. Information about the “*Top Twenty*” was so significant that they were noted in special notepads and attached to school news boards. Noting the titles of songs and names of performers was a difficult task and was a good motivation to learn English.

“It became a kind of frenzy and today I recall with a kind of embarrassment **behaving like a schoolgirl, writing in my notebook** whatever I managed to hear, that is, the names of bands and presenters who for me were maybe not half-gods but they were the people who had this fantastic music at their fingertips and we were fighting to get it.”

Wojciech Mann, music journalist

“Like most of my friends I kept a **notebook with the *Radio Luxembourg* charts** and I paid a lot of attention to the songs on the charts and their movements, just like today we observe the movements of the stock exchange.”

Wojciech Mann,
music journalist (*RockMann* 2010, p. 34)

“I was the editor of the school newspaper and I knew English well so I did **the overview of *Radio Luxembourg*, its music charts**. I wrote down all the titles from the charts, what was new, the rankings and so forth. Then at 5am I would sit at the typewriter, **I would type it all up and on Monday we had it in the newspaper**. Our school was best informed in terms of *Radio Luxembourg* news.”

Witold Sikorski, lecturer, Warsaw Institute of Technology

“Writing down these songs was an integral part of listening. **We had these notebooks and everybody from that time remembers how they noted ranks in the charts** or, though you couldn’t hear it very well, the title of the song or a performer. Initially our entire knowledge of music came from *Radio Luxembourg* and **I can easily say that it was thanks to *Radio Luxembourg* and this Anglo-Saxon music that I learned English**. But it wasn’t only me, also Andrzej Olechowski: the former Minister of Foreign Affairs, economist and banker and the same goes for Wojtek Mann. We all wanted to understand what they were saying to us, what they were singing, what

the DJ was talking about, it was very interesting. And it was such a motivation, I learned English very fast. At school I was learning French, so I only heard English when listening to music, the radio and writing everything down. (...) **We were competing with one another for who was better at writing down the lyrics and we became experts.** I remember Mann and Olechowski had lessons with a private English teacher and begged him to write down the lyrics to Presley's 'Blue Suede Shoes' or something, but the teacher couldn't do it because he couldn't hear all of it and had no idea what the song was about. And they stayed focused on it and listened to the record so many times, until they wrote it all down, even though the teacher had told them before it was an impossible task. But they did and it was amazing, we dedicated so much energy to it and it was such an important thing for us, this music."

Maria Szabłowska, music journalist

"I didn't know English very well back in those days and I have to admit that I often **taught myself the language from the songs.** At that time, my foreign language was German but I really wanted to know what the Beatles and Rolling Stones were singing about, as well as other bands and performers."

Jolanta Kwaśniewska, Former First Lady of the Republic of Poland

"Learning English is a completely separate issue. My mother was adamant that I had to learn English. I really didn't want to because to me it made no sense. The chances for travelling were non-existent and the idea of it being a '*window onto the world*' (...) didn't really persuade me either. Everything that remained to be read was in Polish so it was pointless. But then, **once I was forced, Radio Luxembourg and this music became the incentive, in the end it became the reason to learn. In my case this was a key life decision because if I hadn't learnt English I don't know where I would be today.** I think learning English was the most important decision I've made in my life."

Andrzej Olechowski, economist, former Minister of Foreign Affairs

"The charts – it was a special day of the week and we all **polished our poor English by listening to it.** Of course, we wrote down the titles of songs and I think this was the biggest adventure, as we listened with anticipation, trying to overcome the whistling, the screeches, because these weren't the most optimal conditions for listening to music. (...) This was also an incentive to become more interested in English. I attended the language courses at the Methodists', at Zbawiciela Square. I was convinced that I didn't really need it in my life but then **when I went to England I suddenly realized on the tube that I could understand the people around me. And it all sort of became nicely connected, listening to Radio Luxembourg and the Methodists.**"

Marek Dutkiewicz, music journalist, author of lyrics

“I remember for example in 1967 I had a problem because sometimes I heard **a new band or song and I didn't know how to write it down**. I remember the band Procol Harum, it was a band from nowhere, it was completely unknown then but on the charts of *Radio Luxembourg* it jumped straight into the second place. (...) Later on when I was writing it down, I think I made a mistake writing their name, though now I can't remember!”

Witold Sikorski, lecturer, Warsaw Institute of Technology



Kiosk 4: *Music of one's own*

The achievements of civilisation take away the joy of achieving something extraordinary. Music downloaded in huge amounts from the Internet appears and disappears just as quickly. For our respondents, contact with music was a discovery and the achievement of something new. Overcoming barriers added taste, increased the joy and gave them prestige in peer groups. Owning an original record... now that was something!

"Buying a record was a luxury and something unachievable. You could only ask someone to buy it for you if they went abroad and they brought a record with foreign music to Poland."

Jolanta Kwaśniewska,
Former First Lady of the Republic of Poland

"Foreign records were unavailable! They were imported to Poland only through private channels and sold in very peculiar places, generally in antique stores at horrific prices. There were places which still exist today but they no longer sell records, for exam-

ple 'Fotoplastykon' on Jerozolimskie Avenue. I remember when I bought The Beatles' record there, a walk to Marszałkowska street which usually took 5 minutes that time took half an hour, because about 20 people asked me on the way where in the world I bought it, which resulted from the fact that I was probably the only person in the city who had this record. And in such circumstances *Radio Luxembourg* was really an opening onto other music."

Marek Dutkiewicz, music journalist, author of lyrics

"We were in a better position than the rest of the country, because the Tricity area had a huge amount of people who sailed abroad and brought back records with them. (...) Records would cost tens of dollars abroad, whereas the foreign currency allowance for people sailing on ships was between 90 cents and 1 dollar for every day of sailing. This kind of record could cost even 20 dollars sometimes, so by buying this kind of gift for someone they were literally spending an entire month's worth of foreign currency allowances. Many people would take things out of Poland, sell them abroad and get currency for this, though it was illegal."

Listener from Gdynia

"Sailors were only in the Tricity and there Marek Tarnowski, Janusz Popławski who were musicians who grew up in the Tricity made use of sailors there. **On the other hand we used sports people and people who flew abroad on planes.** Sometimes **someone's father would work in some foreign trade centre and he would bring records,** which we would borrow like valuable relics for a few hours, to re-record or, even more important – write down the information from the cover. **Information on records, not only the titles, but also information about the bands.** In the West, meaning America, they seemed to somehow know that we waited for this because the descriptions grew longer and more interesting!"

Marek Gaszyński, music journalist

"From the Radio we knew that a certain song existed and if we had relations abroad (I had an uncle in America and Wojtek Mann had someone in London) then we would ask them to send us the records. Once they got here, they were a treasure! **It's hard to describe what it meant to receive a package from the USA** and be able to take out a new record from it... First I would look at it for a while and only then open it. Unlike the music from the radio, you could listen to a record over and over again! (...) And these records were such a thing to show off, when you got a new one, they were black, visible, big, so it was very cool **to put it under your arm and go for a walk down the 'track',** which we called the area from Nowy Świat to Krakowskie Przedmieście, that's where we went for walks with our new records under our arms and our friends would see that we had something new, the Beatles or Stones. (...) Well, **a person felt like coming from a different world, kind of better, 'look, I have a record'.** We also weren't very keen to lend them to friends for re-recording because they could damage them. And later when we started appearing on the radio, we had this slogan, which I think Kaczkowski forged, that said **'only he who owns a record can work in radio'.**"

Maria Szabłowska, music journalist

"I have to say that the contrast between grey Poland and what it was sometimes possible to achieve, created huge emotions connected with these records. **For us a record, its smell, opening it, knowing how to turn it on, learning off by heart** everything that was written on it, remembering photos, admiring the design of this record, cleaning it so that it would not be damaged by dust, was a ritual that was amazing. **When I got a record which no one else had, I was the most important person for around a month and everyone welcomed me like a star!** That's why I started working in the radio, because I had a record."

Wojciech Mann, music journalist



Kiosk 5: *The 'Pops Fun Club' and the "New Musical Express"*

The Warsaw fan club of foreign popular music „*Pops Fun Club*” (PFC) was the only association of this kind officially operating in the PRL. The PFC community focussed attention on exchanging music and information, provided, among other, by the British music magazine “*New Musical Express*” available in the club. The directors of the club inspired the invitation of top, contemporary bands to Poland.

“One day, we decided to formalise our musical interests. This is how the idea of the club was born, with quite unspecified but musically connected goals (...) Therefore with Andrzej [Olechowski] we devised a club, with a very particular interest – because it was English – name of *Pops Fun Club*.” The authorities of the Warsaw Music Society captivated by our love for the arts, gave us access to a hall in one of the basements at Nowy Świat street. (...) Information about the existence of the club circulated very quickly by word of mouth and before long we had a large crowd of rock ‘n’ roll music

lovers at our meetings. We had real records on our tables as well as the contemporary bible of all Warsaw music fans, the English weekly ‘*New Musical Express*’. The atmosphere there was really fantastic.”

Wojciech Mann, music journalist (*RockMann* 2010, p. 41, 43)

“We had our own club at Nowy Świat street, the **Pops Fun Club**, created by Wojtek Mann and Andrzej Olechowski and they got permission from the Warsaw Music Society that we could gather there. We would meet there, exchange records, someone played the guitar or talked about what they read in a copy of ‘*New Musical Express*’. If someone got it from London, it was read over and over again. Not everyone knew English so we translated. (...) This also gave rise to concerts of English groups during the 1960s, in the *Kongresowa Hall*, because we knew these bands. I’m not talking about The Beatles or The Rolling Stones but smaller ones like Billy J. Kramer, The Animals or The Hollies. The way it happened was that the then manager of Pagart, which was the only institution that could invite performers to Poland was a very wise man called Władysław Jakubowski. He heard about our Club in Nowy Świat because someone told him that’s where young people met, listened to records and to these new artists, who Jakubowski hadn’t even heard of because these were still

the 60s. He then invited Wojciech Mann and Andrzej Olechowski, the managers of our Club, and asked them who he should invite to play for young people at the Kongresowa Hall. They wrote a list of all these bands, starting from The Animals, then The Hollies, they also mentioned The Beatles and The Rolling Stones. And everyone they wrote down, came to Poland! Well, with the exception of the Beatles. So it was amazing that one small radio station could stir such a wave."

Maria Szabłowska, music journalist

"We tried to complement our musical knowledge. There was a weekly magazine '*New Musical Express*', which presented these charts. '*NME*' was up to date with all the news from the world of music. In order to get subsequent issues of the magazine you had to have an uncle in the States, and I didn't have luck like that because I had no such uncle. There was also another source of information – there was a magazine for teenage girls in Poland called '*Girl*' and it generally had love stories (no sex back in those days). I don't think a single Polish girl actually had this magazine in her hands, because we would stand in a crowd of ten guys – rock 'n' rollers – and immediately take over all these mags because they had information about the world of music. Each edition also had a poster of a band inside, which was priceless! So *Radio Luxembourg* was a part of this musical revolution of the 60s, which was in place then and I think this was a fantastic complement to our youth and our musical education."

Marek Dutkiewicz, music journalist, author of lyrics

"I started listening to *Radio Luxembourg* because of the charts and '*New Musical Express*' presented these charts. During the 60s I had a subscription for '*New Musical Express*'. It came in the mail roughly every week because sometimes an edition got lost or sometimes I got three together after two weeks, but I generally I regularly received the '*New Musical Express*'."

Witold Sikorski, lecturer, Warsaw Institute of Technology



Kiosk 6: *Parties at home*

During the 1960s parties at homes were called “*prywatki*” (private parties). Music from records reigned there because records which were very difficult to get. Ownership of a record boosted the prestige of the owner but it was also the source of constant worry about the valuable possession. So-called ‘sound postcards’ were much safer. Postcards were the Polish equivalent of foreign singles, produced by craftsmen called “*privateers*” in the PRL. They were cheap, easily accessible and not particularly durable.

“Records were very expensive and someone who owned a new recording or a new LP of Presley or Paul Anka was invited to all parties, it was also an indication of status in a group, very high status. **It was enough to have one good LP in order to be invited to all the parties.** A party usually consisted of 10–12 people because one couldn’t squeeze more into an apartment, youngsters tried hard not to have their parents present **and then there were record players, the most popular the ‘Bambino’, into which you inserted a LP.** Some people would bring alcohol

in the form of a cheap wine because you didn’t drink strong alcohol back then. After some time the music would switch to slows, men would start kissing the girls, the lights would be dimmed and when the parents came back home it was nearly completely dark, and then they chased everyone out home.”

Listener from Gdynia

“Owning a record, I could meet girls! I would come to the meetings at the club ‘about music with music’ and say: ‘I have a set of Beatles records, you wanna listen? I seriously met one girl this way, she came over to listen to the Beatles records and we’re still friends to this day. We met at Kaczkowski’s place, thanks to my records. **I also edited the school newspaper thanks to the records and did some presenting on the university radio, and we had what we called private parties.**”

Witold Sikorski lecturer, Warsaw Institute of Technology

“It was sometimes quite hazardous for records during the parties because you had to take care of these **hard-to-get records** and if someone brought them to the party then **he had to guard them.** So it was sometimes quite unrewarding.”

Marek Dutkiewicz, music journalist, author of lyrics

"At the party the records were most important. Everyone brought whatever they had. Sometimes we would re-record them and play music from a tape recorder because the vinyl got damaged. There were sound postcards too. Performers hated this fact, especially the ones whose songs were sold on the sound postcards without their permission because big money was made from them but they earned nothing from it. **However, sound postcards played a significant role in popularising this music** because they were easily accessible throughout Poland. Sound postcards were manufactured by so-called privateers hated by the communist government who fought constantly with them but human entrepreneurship cannot be beaten and sound postcards were everywhere in Poland. However, **for us it wasn't an honour to bring a sound postcard. It was actually quite 'lame'."**

Maria Szabłowska, music journalist

"We didn't listen to the radio during parties. It was usually the sound postcards which quickly appeared in markets, produced so that there was one song per postcard. Some recordings were better but others could only be played a few times."

Listener from Warsaw

"Sound postcards were carriers of a sound of horrible quality recorded on plastic, which covered a typical postcard or an image of a beautiful flower. In the middle there was a hole and after placing [the postcard] on the record player plate, **Elvis Presley would hoarsely sing from the speaker.** (...) If a privately manufactured record showed the signs of wear and tear (after a dozen or so playbacks), the party could be saved by placing a weight on the arm of the gramophone. Then the needle would even more deeply etch the groove and an exhausted Elvis would once again start battling."

Wojciech Mann, music journalist (*RockMann* 2010, p. 36)

Radio "cudownie apolityczne
i zupełnie bezpartyjne"
"Beautifully apolitical" radio



Kiosk 7: "Beautifully apolitical" radio

Individualism, foreign music, freedom – these slogans are not automatically associated with the PRL. It might seem that *Radio Luxembourg* was fought against by the national apparatus of the PRL with all available means. Nothing is further from the truth. The entertaining character of *RL* prevented it from being banned. Music lovers weren't threatened because they themselves were not a threat.

"Radio Luxembourg was not illegal and was not subject to jamming, (...) even though this music was not in official circulation. 'Radio Free Europe' was illegal and 'Voice of America'. (...) Today I would say that *Radio Luxembourg* had the advantage of being beautifully apolitical and completely non-partisan."

Piotr Śmietanowski, editor of music magazines

"Radio Free Europe had a clear political component, it was an attempt to counterweigh official propaganda. *Radio Luxembourg* did not stir any specific resistance or protest against the authorities be-

cause it was a purely commercial radio and didn't get involved in political chit-chat. It just talked about music."

Roman Gradek, listener from Warsaw

"There was no direct political message there. They simply presented music not experienced before by people listening to *Polskie Radio* and maybe this was a sort of indirect political message. It was a different music, not banned in any formal way but it just didn't exist in contemporary Poland. **This was music from outside the Iron Curtain** and inevitably when it reached us, maybe it wasn't something banned but it definitely carried some freedom of expression. Freedom and something new, something modern!"

Maria Szabłowska, music journalist

"This radio was never connected with politics. Or perhaps it was with doing what one wanted. **With this loosening of pressing range of constraints** which the party authorities subjected us to".

Marek Gaszyński, music journalist

"Listening to this radio was never prohibited in a strict sense of the word. However it was a certain breach in the reality of the PRL. And if someone had this inner need, he clung to it like bees in a hive. And I'll tell you what's most interesting, because for a long time I was convinced that our excitement with it was a Polish specific characteristics caused by the Iron Curtain. *Radio Luxembourg* created an impression that this music was universal throughout the world but this was not true. Because abroad *Radio Luxembourg* also meant **music for the young and rebellious.** You couldn't listen to this in the *BBC* or anywhere else so actually they were in a very similar situation. Besides, I don't know if you remember the movie 'Dead Poets Society', how they build an antenna and listen to some radio on the roof? That's when I realized they were listening to either *Luxembourg* or *Radio Caroline*."

Jerzy Gluziński, listener from Warsaw

"I don't think anyone thought of *Radio Luxembourg* in ideological categories. They had music which *Polskie Radio* didn't. What's more, they had music which wasn't even on English radio then. That's why this was a radio that broadcasted in the English language from Luxembourg because you couldn't even broadcast this kind of stuff from England back then."

Andrzej Olechowski, economist, former Minister of Foreign Affairs

"came in the **slightly crazy, fast paced DJs**. For example **Jimmy Savile**, Sir James Wilson Vincent Savile, a legend of British musical radio".

Wojciech Mann, music journalist (*RockMann* 2010, p. 32, 33)

"*Radio Luxembourg* not only showed us new music, but also taught us, me and Witek Pograniczny a different type of speech and presenting rock 'n' roll on the radio. And those amazing DJs! My favourite was **Barry Alldis!** (*Your DJ BA! Whether at home or on highway, thanks for tuning my way!*) Nearly every Sunday I listened to his '**Top 20**' and on Saturdays to '**Presenting Elvis Presley**'. And the other DJs: **Alan Freeman, Brian Matthew, Jimmy Savile, David Jacobs, Sam Costa, Pete Muray, Jimmy Young**. A month ago I got **The Hunters** album. When their 'Teen Scene' was played with from the Philips/Fontana record, I got goose bumps. Madness!"

Mirosław Desperak, music journalist, Częstochowa

"*Radio Luxembourg* had these **so-called 'jingles', or audio interludes, which dynamised the way of talking and the pace of the broadcast**. They sped it up. Mr. Lucjan Kydryński, who for us young guys, was a cultural model of talking about music. He talked about Brenda Lee, French performers, told stories. But ***Radio Luxembourg* taught us an entirely different form of talking. Brief**. No one wants to listen to some intricate story if a guy named Claude François is having any thoughts, and this is what Kydryński based his stories on. On the other hand back then you had to talk about music. *Radio Luxembourg* taught us future presenters how to talk in a different language, how to talk **in a young language to young listeners**, not like Mr. Kydryński – elegant language to an elegant listener."

Marek Gaszyński, music journalist



Kiosk 9: *Inspiration for Polish musicians*

What youth is used to, age remembers... That's how we can summarize the impact of *Radio Luxembourg* on Polish musicians of that generation. The Beatles in Polish houses and apartments of the 60s were only there because of *RL*. By absorbing new sounds they learned a new method of expression, song construction, various intonations and arrangements. It is also impossible not to mention the performance of the Polish band Niebiesko-Czarni in *Radio Luxembourg* in 1967. This was a huge and unforgettable event!

"Czerwono-Czarni, Niebiesko-Czarni, Dzikusy, Chochoły – all these Warsaw bands, also Cracovian band Szwagry, many bands from the Tricity, Poznań, Kolno, everybody says that **in fact they became infected with rock 'n' roll from *Radio Luxembourg*.**"

Marek Gaszyński, music journalist

"I remember talking as a journalist with the late Bogusław Wyrobek who was the first Polish rock 'n' roller and he made clear his inspiration came from *Radio Luxembourg*. One of the first musical formations

was called the '**Luxembourg combo**', so-called of course because these were the songs they listened to and learned to play and sing from. They frequently sang in a kind of '*language*', which was onomatopoeic, but nonetheless they sang and we went to the concerts. (...) **Later on the 'big beat' bands started emerging**, also a weird name. The name was made up by Franek Walicki so that the authorities didn't get nervous about rock and roll being present in Poland because rock 'n' roll was a well-known imperialist invention and hostile culture, Franek came up with the term 'hard beat music' or the big beat. And **these 'hard beat' bands** and Franek Walicki who created them all, which is also amazing, were all **modelled on the bands playing on *Radio Luxembourg***. And they often played like them or very often they played cover music."

Maria Szabłowska, music journalist

"*Radio Luxembourg* took up a large chunk of my youth and directed something which I accepted for a long time. It resulted in my subsequent interest in classical music not the other way around. But on the one hand it was something that gave me a huge margin of freedom. Of course later on the band was in the backyard, **we played and sang the Animals. The funniest thing was that the guitars were hooked up to the same**

radio from which we listened to *Radio Luxembourg* through a record player input because there was no such thing as an amplifier back then in Poland."

Jerzy Gluziński, listener from Warsaw

"We were guests of the famous '*Station of the Stars*' of *Radio Luxembourg* as the first rock band from behind the Iron Curtain. On the night of 31st October/1st November 1967 Colin Nicol – the English presenter who was very popular at the time and influential – made an interview with the band [on air], illustrated by songs. (...) so Niebiesko-Czarni [Blue-Black] were the first Polish band hosted on *Radio Luxembourg*."

Franciszek Walicki, band creator and lyric writer (*Szukaj, burz, buduj* 1995, p. 145)

"Franek Walicki with Niebiesko-Czarni went to Luxembourg and they performed live on *Radio Luxembourg*. They had an interview and played their songs (...) These were the years when you had to please the authorities a bit so they wouldn't be so critical of this music, so a slogan was made up: 'Polish youths sing Polish songs', and in order not to do just the covers but something of your own, the band started to reach for folk music. (...) We, the listeners hated it. We thought this was some compromise towards satisfying the authorities and so on. We didn't respect these songs at all. But when they went to Luxembourg, I don't remember the name of the DJ but that's what he liked best! It was funny that he considered it to be original and not just a copy of foreign music."

Maria Szabłowska, music journalist

"The news that our '*Station of the Stars*' would host Wojciech Korda along with the band Niebiesko-Czarni stirred millions of Polish listeners in October 1967. The very popular presenter Colin Nicol informed us that the band would be the first to be invited from behind the Iron Curtain, but couldn't have realized how significant this was for us, here on the eastern side of it. Just like everyone in Poland I was very moved when I heard '*Płynie Wisła, płynie*' (*Flow, Vistula, Flow*) being performed by Niebiesko-Czarni on the *Luxembourg* radio station."

Prof. Tadeusz Cegielski,

Dean of the Faculty of History of the University of Warsaw

"There is one event you might not have heard of. Did you hear about Niemen being on *Radio Luxembourg*? I heard it live! I remember hearing it live on air!"

Jerzy Gluziński, listener from Warsaw

The residents of Luxembourg underestimated the popularity of *Radio Luxembourg* in the countries behind the Iron Curtain: 'For me the strangest thing was that **the majority of people from Luxembourg had no idea what a gift *Radio Luxembourg* was for**

Eastern Europe. They didn't even know that this was their radio! They were extremely surprised that to the Poles from the generation of the 50s, 60s and 70s their first connotation with Luxembourg was *Radio Luxembourg*."

Barbara Labuda, Polish Ambassador to Luxembourg (2005–2010)

Summary:

School, home, work – rock'n'roll, private party, concert. This is the conclusion that emerges from the memories of listening to *RL*. Where the grey reality of PRL ended the colourful world of *RL* began. A window onto the world, one that let in a breeze of freshness and modernity - this is how our respondents remember it. Escaping everyday life and experiencing something inaccessible created an aura of exceptionality and exclusivity, as well as a kind of intimacy, since receiving *RL* required the listener to be in constant contact with his detuned radio set. Looking at this phenomenon from today's perspective it is impossible to miss the parallels between the past and the present, the kind of universality of young communities focussing on music. They all need a channel of communication and their own area and space where they can develop as a peer group with all of their upheavals and passions that come with it. *Radio Luxembourg* was exactly this space and channel. Today it is the Internet. What will it be tomorrow?

Anna Malewska-Szalygin PhD, Jacek Żukowski M.A.,
University of Warsaw,



6. RTL – YESTERDAY, TODAY, TOMOROW

RTL Group can look back on a more than 80 years rich history, a period during which the company has grown and expanded from a private radio station to become the leading European entertainment network, establishing families of radio stations and TV channels in several European countries. Besides of being Europe's number 1 in TV and radio broadcasting, RTL Group is also a global leader in content production.

These achievements were marked by constant technological and content innovations, as well as a certain boldness that made the company appear as a trendsetter in the media landscape. The history of RTL is marked by its international orientation that always went hand in hand with the care to keep a strong proximity to the public through its channels.

RTL Group – the leading European entertainment network

With 45 television channels and 29 radio stations in nine countries, RTL Group is the leading European entertainment network. The Luxembourg-based company operates TV channels and radio stations in Germany, France, Belgium, the Netherlands, Luxembourg, Spain, Russia, Hungary and Croatia. It is one of the world's leading producers of television content such as talent and game shows, drama, daily soaps and telenovelas, including *Idols*, *Got Talent*, *The X Factor*, *Good Times*, *Bad Times* and *Family Feud*.

The Luxembourgish roots of the company reach back to 1924, the year when radio enthusiast François Anen started regular broadcasting from his attic. This station operated in 1925 under the name "Association Radio Luxembourg". Anen was part of the SLER which obtained the exclusive licence for radio broadcasting in 1930 and was turned in 1931 in a new company named Compagnie Luxembourgeoise de Radiodiffusion (CLR) whose shareholders were mainly French. Using the most powerful transmitter in Europe, the CLR started in 1933 broadcasting a unique programme in several languages using the same frequency. Radio Luxembourg established soon as the leading commercial station in Europe. In the fifties "The Station of the Stars" set the trends and became most popular. In 1955 the company, renamed CLT (Compagnie Luxembourgeoise de Télédiffusion) the year before, entered a new era by starting its TV activities which expanded during the eighties.

RTL Group itself was created in spring 2000 following the merger of Luxembourg-based CLT-UFA and the British content production company Pearson TV, owned by UK media group Pearson PLC. CLT-UFA itself was created in 1997 when the shareholders of UFA (Bertelsmann AG) and the historic CLT (Audiofina) merged their TV, radio and TV production businesses.

Bertelsmann AG has been the majority shareholder of RTL Group since July 2001, currently holding a 92.3 per cent interest in the Group. The remaining 7.7 per cent of RTL Group is publicly traded on the Brussels and Luxembourg stock exchanges.

The business units

Television: RTL Group is Europe's largest broadcaster. Each day, millions of viewers all over Europe watch RTL Group's television channels, which include the families of channels clustered around the flagships RTL Television in Germany, M6 in France, RTL 4 in the Netherlands and RTL-TVI in Belgium. The company also has broadcasting operations in Hungary (RTL Klub plus seven cable channels), Croatia (RTL Televizija, RTL 2) and has interests in Grupo Antena 3 in Spain and National Media Group in Russia.

Content: RTL Group's content production arm, FremantleMedia, is one of the largest international producers outside the US. Each year it produces 9,200 hours of award-winning prime time programming across 58 countries. RTL Group is also one of the world's leading independent distributors outside the US, selling rights to more than 20,000 hours of programming in 150 countries worldwide.

Radio: RTL Group's radio stations reach millions of listeners each day. The company's flagship radio station is RTL in France, and it also owns or has interests in stations in Germany (104.6 RTL, Antenne Bayern), Belgium (Bel RTL, Radio Contact), Spain (Onda Cero, Europa FM) and Luxembourg (RTL Radio Lëtzebuerg).

Group strategy

RTL Group's strategy pursues two main goals: one is the ongoing, further optimisation of its core business of major TV and radio stations, the other is to advance the Group's growth.

Further optimisation of the core business

In the years ahead, high audience shares will continue to form the basis of RTL Group's success. So the building and extension of families of channels remains an important task in responding to increasing audience fragmentation in a digital, multi-channel world. The Group has already built up strong families of channels in Western Europe, all of which are either number one or two in their respective markets. These activities were enhanced with the addition of a number of digital channels with clearly defined

profiles. They include W9 in France, RTL Lounge and RTL Crime in the Netherlands, RTL 2 in Croatia and Passion, RTL Crime and RTL Living in Germany. In 2011, RTL Group acquired a portfolio of seven Hungarian cable channels plus a further 33 per cent shareholding in the country's number one channel, RTL Klub. This acquisition brings RTL Group's shareholding in RTL Klub to 100 per cent, and provides the ideal platform on which to build a complementary family of channels, and to safeguard market leadership in Hungary.

Optimising the core business also includes measures to keep spot prices in the TV advertising markets stable, an even closer and more flexible cooperation with advertising clients, and the development of innovative forms of advertising in addition to the classic 30-second commercial.

Developing future growth

One focus of the growth strategy is a significant increase in non-advertising revenue by establishing a second revenue stream, expanding in content production and diversification businesses.

RTL Group's aim is to receive a fair revenue share for its brands and programmes from the major distribution platforms – cable network operators, satellite companies and Internet TV providers – in the future, for new services such as high-definition TV channels, on-demand platforms and digital pay channels, and eventually the signal of the major free-TV channels, which form the basis of the platform operators' business.

Content production arm Fremantle Media also plays a key role in strengthening RTL Group's non-advertising revenue streams, and the company wants to grow the business significantly across all markets. Content is vital for today's broadcasting industry, and growth prospects are promising as 'can't afford to miss' content becomes ever more valuable in the digital age. New distribution platforms – online, mobile, linear and on-demand – need exciting content to gain viewers, subscribers and advertising clients.

Finally, RTL Group will continue to work on diversifying its businesses, for example by leveraging its own brands – as in the mobile communications cooperation between M6 and Orange – through live events such as The American Idol Experience in Walt Disney World Resort Florida, casual games tying in to TV formats like Family Feud, and through e-commerce and rights trading.

The second strategic focus reflects the strong growth in non-linear TV viewing. RTL Group channels have quickly succeeded in establishing their own on-demand platforms with catch-up TV services. Examples include RTL Now in Germany, M6 Replay in France, RTL XL in the Netherlands and RTL Most in Hungary. Steep growth rates show that audiences appreciate the service: whenever they miss an episode or show, they can watch it for free on the Internet.

The usage data to date makes another point clear: broadcasters' established format brands such as Deutschland sucht den Superstar (Idols), X Factor or Un dîner presque parfait (Come Dine With Me) are driving the on-demand experience. In the on-demand world, providers with the strongest content and shows benefit the most – and these are and will remain the major TV channels.

Developing a profitable business model from this growing viewer demand will be one of the most important tasks for RTL Group in the years ahead. The company's strategic goal is to be present wherever viewers look for its programmes.

Geographical expansion in high-growth regions also remains on RTL Group's agenda. With participations in nine countries, the company already has a well-balanced portfolio. Not least against the backdrop of this strong presence on the European TV markets, RTL Group is careful with its investment decisions. If, however, the company identifies a target that will help implement its strategy and create value for the Group, then the management team will pursue it.

After more than 80 years on air, RTL Group today is stronger than ever – as Europe's biggest entertainment network, with hundreds of millions of viewers and listeners, and a rock solid financial position. Looking forward for more!

RTL Group



7. The transformation of Luxembourg into an ICT hub

As a multilingual place at the crossroads of French and German speaking cultures, Luxembourg was a pioneer in shaping the European media landscape. Radio broadcasting rights were released to the private sector in the 1930s, at a time when broadcast media was still publicly owned. The same happened to television broadcasting rights in the 1950s, when once again Luxembourg was the first European country to release those rights to a private company and thus paving the way for the creation of Europe's leading media company, RTL Group. Today, RTL Group is Europe's leading broadcaster involved in over 45 European TV and radio channels.

Luxembourg's media activities even extend to outer space. In 1985, the government passed on rights to the use of the orbital positions for satellite transmission and awarded a commercial franchise to SES, the Société Européenne de Satellites. SES is today the world's leading satellite operator, reaching 99% of the world population.

Those pioneering companies led the way to the development of a vibrant Information and Communication Technology (ICT) sector in Luxembourg including digital content distribution, electronic data archiving and management and e-commerce.

As numerous businesses have set themselves up in Luxembourg around the two pillars RTL and SES, taking advantage of the skills and the first-class telecommunication networks, Luxembourg's current success as an ICT hub today directly derives from its long-lasting expertise and reputation in the media and telecommunication sectors. Companies such as Amazon.com, iTunes, ebay, PayPal, Vodafone, Rakuten, Skype and many more have now chosen Luxembourg as a platform to access worldwide markets. The Luxembourg government is actively supporting this promising development of Luxembourg into an ICT hub.

A number of significant initiatives, both government-backed and private, have been implemented since 2005 including local telecom networks, international fibre networks, Wi-Fi connectivity, Tier III and IV data centres, satellite broadcasting facilities and business continuity centres. ICT investments in Luxembourg have been facilitated by laying dark fiber internally across Luxembourg and making it widely available to operators,

integrators and hosting companies. Luxembourg is not only physically situated at the heart of Europe, but also “digitally” as it is linked to all the major European hubs through a network of redundant fiber optics which guarantee reliable connectivity at very high speed with all major centres in Europe. The government’s strategy for the next generation Internet networks foresees an ambitious roll out of “ultra-high” broadband all over the country, bringing between 100 Mbps and 1 Gbps to the population by 2013. The fruit of these initiatives is that, today, Luxembourg is internationally recognized for its state-of-the-art infrastructures with abundant bandwidth, high-end and modern data centers and the lowest latency rates in Europe.

The Luxembourg Government also provides a business-friendly legal framework for ICT activities. Luxembourg was, for instance, the first country to adopt a fully-fledged regulatory framework for e-commerce. Luxembourg was also the first European country with a national Public key Infrastructure, providing online certification both for e-government applications and for the private sector (e-banking, e-commerce, etc). Luxembourg’s recent innovative legal IP regime also makes it an attractive IP destination, offering an investor-friendly legal environment for domain name portfolio management.

With its extraordinary historic background, its commitment to innovation, its comprehensive legal system and its powerful ICT infrastructures, it comes as no surprise that Luxembourg was officially declared the second most developed ICT nation by the International Telecommunication Union in 2010 and that the web of competences of all the media and ICT companies now headquartered in Luxembourg bodes well for Luxembourg’s future economic development as a centre of excellence for media, ICT and data processing activities.

*(Service des Médias et de la Communication
du Gouvernement du Grand-Duché de Luxembourg)*

Further reading:

www.investinluxembourg.lu/ict

<http://www.ictcluster.lu/>

<http://www.mediacom.public.lu/>

GLOSSARY AND ABBREVIATIONS:

Białostocki:	Jan Białostocki (1921-1988). Famous Polish scholar of Renaissance and Baroque art history, Director of the Warsaw Museum of Fine Arts.
Carmen:	Cigarette brand in Communist Poland.
Chochoty:	Polish band.
Czerwono-Czarni:	The 'Red-Black Ones' – a Polish band.
Dzikusy:	Polish band.
Guliwer:	A transistor radio brand in Communist Poland.
Korda:	Wojciech Korda, singer for Niebiesko-Czarni.
LP:	Long-playing microgroove vinyl record.
Niebiesko-Czarni:	The Blue-Black Ones – popular Polish band in the years 1962 to 1976. Highly unusual for a band coming from a Communist country this band gave concerts in France and in the United States and also occasionally appeared on Western radio and TV.
New Musical Express:	The 'New Musical Express', popularly known by its initials 'NME', is a music publication in the United Kingdom, published weekly since 1952. It started as a music newspaper and is nowadays published as a magazine.
Niemen:	Czesław Niemen (1939–2004), real name Czesław Juliusz Wydrzycki, was one of the most important and original Polish singer-songwriters and rock balladeers, singing mainly in Polish.
Pagart:	State-run artistic agency in Communist Poland.
PFC:	'Pops Fun Club' – a Warsaw based fan club of foreign popular music in Communist Poland.
PRL:	Polish: Polska Rzeczpospolita Ludowa (People's Republic of Poland – PRP) – the official name of Communist Poland from 1952 to 1990.
prywatka:	Private party at home (especially during the 1960s and 70s in Communist Poland).
Radio Caroline:	English radio station founded in 1964 and considered a pirate radio station.

Radiostacja Harcerska:	Radio station in communist Poland operating under the aegis of the Polish Boy Scout-Federation. It was the only Polish radio not directly run by the Communist state.
RP:	Rzeczpospolita Polska – Republic of Poland: Poland’s official name today.
RL:	Radio Luxembourg.
RTL:	Radio Télévision Luxembourg.
Sound postcard:	Polish: <i>pocztówki dźwiękowe</i> . Single-play, rectangular, cheaply-produced plastic records made in Poland during the 1960s and 70s by individuals which could be sent by mail and were often used as mediums for unauthorized copying and distributing Western pop music. The designs on the front of sound postcards ranged from primitive to very beautiful. Today, Polish sound postcards are collectors items.
Tricity:	Tricity (Polish: Trójmiasto) – urban area consisting of the three neighbouring Polish cities Gdańsk, Gdynia and Sopot located on the Baltic Sea.
Walicki:	Franciszek (Franek) Walicki, Polish music journalist.
Wyrobek:	Bogusław Wyrobek (1937–1997) – one of the first Polish Rock ‘n’ Roll singers starting his career in 1958.