Cadena 100 Pioneers ACE/Rock Format

by Howell Llewellyn

PROGRAMMING

For many he is Spain's King of Radio, and there's no doubt that for a long while he ruled the airwaves. Then in May 1995, Rafael Revert left Cadena SER's Los 40 Principales which he helped to found in 1966 as a 16-year-old, and moved to the Catholic-church-owned Cadena COPE to set up its new music net, Cadena 100.

Just three years later, the latest Estudio General de Medios (EGM) listener survey covering April-May (the next was due in mid-December) gave Cadena 100 an audience of 945,000, up from the previous high of 630,000. Revert felt as if he ruled the roost once again.

"We aimed for a million listeners in five years, and we did it in three," beams Revert. "Let's see if we can make it 1.5 million before our first five years are up.

What has made Cadena 100, which belongs to a group long frowned upon by youngsters for its link to institutionalised religion, become Spain's third most popular music net after Los 40 and SER's all-Spanish Cadena Dial?

"From the start I wanted rock to be the basis of our culture," answers Revert. "We never play pop music, but neither do we put on hard rock except between 21:00-23:00. Our philosophy is not to play music that offends people. Listeners don't have to like everything we include in our playlist, but I don't want them to be molested by it either."

The result is that ACE/rock Cadena 100 is clearly distinguishable from its main competitor, chart-tied EHR Los 40. Just one recent example is Cadena 100's attention given covers of Jimi Hendrix's "Purple Haze" and in December is undertaking his first solo tour to promote his album Un Mundo Separado Por El Mismo Dios (A world separated by the same God). Cadena 100 set a precedent for this when it first poached away from Los 40, the hard-rock "Emission Pirata" between 22:00-23:00 and the 21:30-22:00 Imaginarock, a showcase for new groups who send in their demo tapes (M&M, Nov 18). The output is all music apart from 'a bit of chat and joking from Abellan'.

"One thing you'll never, never hear on Cadena 100 is dance music, or the Spanish version of techno called 'bakaloo,'" says Revert with great emphasis. "It just wouldn't fit in. It would annoy a lot of people, at least my listeners."

Polyedor AD Adrian Vogel has known Revert since he started at CBS Sony aged 16. "Cadena 100 has been really useful in pushing some acts, like Los Sueves and the Greatest Hits compilation of Creedence Clearwater Revival," Vogel says. "Cadena 100 is more adult and attracts young professionals. It lies somewhere between (alternative rock/world music) Radio 5 and Los 40."

"Cadena 100 has quickly established a loyal following and its own niche on the Spanish radio scene,' adds Vogel.

RTL's Maloney Robbed After MTV Show

by Christian Lorenz

PARIS - Only the wonders of ISDN could save Berlin EHR station 104.6 RTL presenter Nick Maloney last week when he faced unforeseen problems after the MTV Europe Music Awards at Le Zenith.

After his backpack containing flight ticket, cash, credit cards and credentials was stolen at the ceremony's after party he found himself grounded by the general strike in France.

"It was a nightmare," says Maloney. "From Monday to Friday I present a five-hour show between 19:00 and 24:00. I had no chance of getting back to Berlin in time for the broadcast."

But the situation was saved when Maloney made his way to the French RTL studios in the Rue Bayard to present his "Nick At Night" show from Paris via ISDN line.

The programme was broadcast as usual from Berlin with Maloney filing in his parts from Paris. Thanks to RTL technicians, he was even able to talk to listeners who called into the Berlin studio.

"If you're not used to working with ISDN you get some ugly delays," cautions Maloney. "But the average delay amounts to 300-400 milliseconds with maximum delay reaching only 800 milliseconds so it will not be offsetting. It just adds a realistic feel to the broadcast."