

trade secrets



Paul Conroy

President, Virgin Records U.K. and chairman of the Brit Awards committee

What was your first ever job? Plucking turkeys during the Christmas holidays. My first proper job was as an agent booking bands for Terry King Associates.

What was your worst ever job? I can truly say I've always enjoyed my work, as I've always worked in the music industry.

Three words that describe you best... Witty, obsessive and very demanding.

What makes you mad? People who don't follow through a task, and attention to detail.

What was the first record you bought? A double A-side from Bentalls [department store] in Kingston by Henry Hall, *Teddy Bear's Picnic* and *Hush, Hush, Hush Here Comes The Bogey Man*. I started young, honest.

When was the last time you bought a record? And what was it? Fatboy Slim a couple of weeks ago.

Who do you most admire within the industry? The people who have been responsible for bringing us so much good music over the years by developing artists. In particular the Ertegunns and the extremely talented people who I've been able to work with over the years—especially Seymour Stein, Tony Stratton-Smith, Jake Riviera and Rob Dickins.

How do you relax? I don't in the true sense of the word. I did this Christmas when on holiday in the West Indies when I heard that the Spice Girls took the Christmas number one slot in the U.K. singles charts for the third year running. When I get a chance, I go to Chelsea [football club]—that's relaxing!—and I enjoy spending time with my family.

Do you think record company executives are paid too much? It's not for me to say, but I think most people in this industry have to devote more time to their work than other businesses. It's compulsive. Once you're in, you're hooked.

What's the best piece of advice you've ever been given? To start a pension and to leave teacher training. When to keep one's mouth shut and always to be honest—if you're not it always catches up with you.

Interview by Christian Lorenz

Rappers wrap up Dansk Grammys

by Charles Ferro

COPENHAGEN — Danish rap group Den Gale Pose ("The Mad Bag") bagged four Dansk Grammys at the tenth annual ceremony on February 6 at the Tivoli Concert Hall in Copenhagen's Tivoli Gardens.

The rappers were named Best Danish Band; their album *Saaden Er Reglerne* (*Those Are the Rules*) won the Best Rap Album category; and their single *Spænt Op Til Lir* (both Warner) took the Best Single and Best Radio Hit awards.

"We got credit for working in the U.S. and that gave us an edge," says Gale Pose rapper Nick Kvaran, who honed his hip-hop skills in L.A.

In the non-Danish categories, Madonna took Best Female Vocalist and Best Album with *Ray Of Light* (Maverick/Warner); Cher, who cancelled her scheduled live appearance through ill health, won Best Single for *Believe*



S.O.A.P.

(Warner); George Michael was named Best Male Vocalist; and Lauryn Hill won the Best New Act award.

The event was transmitted live on TV, split between public channels DR2 and DR1, and drew 1.5 million viewers. "We're pleased with the event, it was a good show," says Jan Degner, Sony Denmark MD and chairman of the IFPI Dansk Grammy Committee.

Live entertainment was headlined

Dansk Grammys: Danish winners

Danish Band
Den Gale Pose (Warner);

Songwriter
Nikolaj Pejck (Sony)

Female Vocalist
Annisette (Mega)

Single
Spænt Op Til Lir/Den Gale Pose (Warner)

Male vocalist
Søren Sko (PolyGram)

Video
Shaky Gonzales/Wise Guy
Production: Karaoke by Baal

Album
Ginman/Jørgensen/
Ginman/Jørgensen (Sony)

Radio Hit Single
Spænt Op Til Lir/Den Gale Pose (Warner)

New Act
S.O.A.P. (Sony)

by Swedish hitmakers Roxette and included S.O.A.P., Ginman/Jørgensen, Sweden's Emilia, Cartoons and Den Gale Pose. "We wanted to raise it to a higher level of festivity, you might say to a Hollywood level," says Jesper Bay, MD of MusicMatters, the company responsible for arranging the event for IFPI Denmark. "We tried to make it as visual and colourful as possible for the audience and TV viewers."

Sony elevates Patrick Decam in Benelux

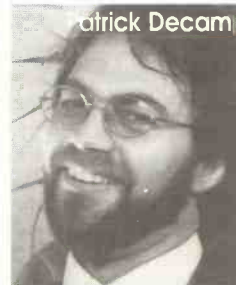
by Emmanuel Legrand

LONDON — Sony Music has confirmed Benelux as a stand-alone region within Europe with the elevation of Patrick Decam, current managing director of Sony Music Holland and vice president, Sony Music Benelux, to the position of senior vice president, Sony Music Benelux.

Decam takes over a position previously held by Paul Hertog, who stepped down last May to take a consultancy role with Sony Music. Decam reports directly to Sony Music Entertainment Europe chairman Paul Russell, and will

remain MD of Sony's Dutch affiliate as well as adding Belgium to his responsibilities. Consequently, Sony Music Belgium MD Koen Van Bockstal will now report directly to Decam.

Russell praises Decam for having successfully overseen a major restructuring of the Dutch company, including its relocation from Haarlem to Hilversum. Decam says the appointment acknowledges a situation which has existed in practice since the departure of Hertog, and is one step further in what he calls



Patrick Decam

the "Beneluxisation" of Sony operations there. The region already has a single administrative and financial department, one legal affairs department, and even a common A&R umbrella.

The development of local repertoire and an increase in market share

and profits are the main goals Decam has set. "We are the number one company with our international repertoire, and my intention is to be number one in local repertoire too," he says.

Paris locals gain from segmentation

by Rémi Bouton

PARIS — Local radio stations are making strong headway against the dominance of the national networks in the Paris area, according to official Médiamétrie ratings for the period September-December 1998.

The advances in daily reach are ascribed to increasing segmentation of the radio market, and to stations' strong local roots. "To be local is an asset because you can be closer to your audience," says rock-formatted Oui FM GM

Michael Gentile. Oui FM, Voltage FM (dance), Ado FM (hip hop) and FG (techno/house) have all improved their audience compared to the previous four-month survey period.

Judicious format tweaking has also had its effect in Paris. Last September, AC network Europe2 switched to rhythmic AC, and in December CHR network Fun Radio converted to mainstream dance/groove. At the same time, Oui FM has broadened its format from classic rock to modern rock. "Our aim

is to reach 3 percent by April, and we believe that Oui FM has the potential to reach 4 percent," says Gentile.

Ado FM scheduling manager Christophe Dalence concludes: "National CHR stations are not doing very well, but local stations are in good health, and what's true in Paris is also true across France."

Paris Metropolitan Area Ratings

Station (format)	(% daily reach)		
	Sept-Dec '98	Apr-June '98	Sept-Dec '97
RTL (full-service)	19.9	21.2	21.5
France Info (news)	13.9	13.1	15.5
France Inter (full-service)	12.4	9.8	12.5
Europe 1 (news/talk)	11.9	10.6	12.3
NRJ (CHR)	9.6	8.8	8.2
Skyrock (CHR/urban)	8.5	9.2	7.1
RFM (gold)	6.8	6.9	5.5
Europe 2 (AC)	6.7	5.7	6.1
Chérie FM (AC)	6.3	6.8	4.9
Fun Radio (CHR)	4.4	4.5	5.4
Rire et Chansons (AC/humour)	4.3	3.6	4.1
RTL2 (soft AC)	4.2	2.7	3.6
Voltage FM (dance)	4.1	3.6	3.4
Ado FM (urban)	3.9	3.6	1.7
Radio Classique (classical)	3.5	1.7	3.4
Nostalgie (AC/gold)	3.1	3.6	2.9
Oui FM (rock)	2.6	1.3	2.7

1% = 88,450 listeners

Source: Médiamétrie



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