

# PROMO ONLY<sup>®</sup> 2011 Summer Sessions



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Greetings and welcome to the 2nd annual Promo Only Summer Sessions. It seems like only yesterday that Promo Only was holding its first DJ Expo party at Planet Hollywood back in 2001. The night started off with a handful of label executives and radio people getting together for dinner, drinks and a few laughs while discussing the state of the music business before watching a DJ spinoff and an artist performance. Who would have ever thought that 10 years later our little show would evolve into one of the premiere artist showcases in the country. Over the past few years alone Lady GaGa, Jason Derulo, Iyaz, Mike Posner & Ke\$ha have gotten some of their earliest exposure on our stage. After you think about that for a second, add in all of the well known and established artists like Pitbull, Cyndi Lauper, Akon, Shaggy, Salt N Pepa & Kelly Rowland that have appeared and you can see why record labels and their artists are all excited to be a part of what is now known as the Promo Only Summer Sessions Artist Showcase which this year is sponsored by Denon and Chauvet. The show will take place on Tuesday Night August 9th at the House of Blues in Atlantic City.

Every year we dedicate ourselves to growing the show in a effort to make it an exciting and unique experience. One of the biggest leaps occurred last year when we added the "Summer Sessions" into the mix. The Summer Sessions are panels that feature the biggest names in Internet Radio, National Programming, Producers, Remixers, Mix Show DJ's and Radio Programmers. In addition to the panels, we've entered into a partnership again this year with Sirius XM's BPM who will broadcast from the Foundation Room at the House of Blues during our invite only Cocktail party featuring some of the biggest DJ's in the world. We also have the Tuesday afternoon Awards Luncheon which has also become an industry favorite with Promo Only presenting awards in 14 categories.

There is no other event that takes place where so many Radio Programmers, Mix Show DJ's, Trade Publications, Media Outlets and Record Labels can be seen and heard in one place.

We are so thankful to all of our sponsors, industry supporters, as well as the artists that lend their time and talent to make the Summer Sessions possible. It really wouldn't get done without your help.

We hope that over the next couple of days everyone has a great time and gets business done, but most importantly we want you to meet new people and create friendships that will last a lifetime.

Jim Robinson,  
Pete Werner,  
& Cary Vance



# 2011 Summer Sessions

Monday August 8th  
11:15am - 12:15pm  
Heart + Soul Room

Internet  
Radio  
Panel

## MODERATOR:

JOHN PARKER/PROMO ONLY PROMOTIONS

## PANELISTS:

BRIAN FINK/CLUB PHUSION

CHRIS BASISTA/ELECTRIC FM

JON MCDANIEL/KNHC SEATTLE

MANNY ESPARZA/FUSION RADIO

MIKE OAKS/ENERGY 98

TONY CRISP/1DANCE.FM

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# 5 Questions with 5 Internet Radio Programmers by John Parker

Internet  
Radio

## 1 What first got you involved in internet radio?

### **Chris Basista - Electric FM**

Back in 2000, I began to follow dance music due to hearing it on a music network based out of Toronto, Canada. I was always interested in following dance music ever since. In 2007, management sold the station to another company which effectively killed the dance music exposure as well as unique programming. From a fan standpoint, I was upset at this, but understood why a business could make changes to their product. Instead of sitting back, I decided to create ElectricFM.com. Back in 2007 I planned out ElectricFM as a new business and formally launched in February of 2008. As time progresses, I can mold and grow ElectricFM to be something that is unique and has a personal connection to its fans.

### **Joel Salkowitz - Pulse 87**

Original HOT 97 was my first entry into internet radio. It was part a labor of love and part a way to create a "proof of concept" around the idea of a CHR/Dance format.

### **Manny Esparza - Fusion Radio**

The loss of a popular FM dance station - Itunes didn't exist yet and there was a real demand for energy-style dance music. We fought an uphill battle to spread the word about our station because back then, nobody knew what internet radio was!

### **Michael Oaks - Energy 98**

Boredom of local radio and the uncontrollable urge to program quality radio.

### **Thomas Chau - AOL Radio**

I started at AOL about seven years ago working on various products across AOL Entertainment. My role eventually shifted to AOL Radio when AOL Radio's operations were moved from San Francisco to New York City. I was very familiar with the original Spinner Radio since I used it college and it was my source of music for many years. I spent my first several years focused on AOL Radio's products, and then eventually became more involved with the marketing and programming. The Comedy Attack station was my very first playlist built from scratch and eventually, I took over all of the comedy, pop and dance stations. I now oversee all of our music directors in charge of the 250+ stations on AOL Radio.

## 2 A lot of people will call interactive streams, like Pandora and Spotify, internet radio. Do you agree that interactive streams are internet radio or do you view them as a specialized internet music delivery service?

### **Chris Basista - Electric FM**

I view interactive music streams as pseudo Internet radio. While it is true they can be tailored to a person's musical taste, it is not a true radio experience. A computer algorithm selects songs based on the music interests of the user. There is no human involved in determining what is on the user's playlist. Also, a user can skip forward a song if they do not want to hear it. In my opinion, Internet radio is similar to that of terrestrial where there are actual humans behind the scenes programming the content. This enables listeners to be exposed to new music and hear what they would like in the format. An interactive service is pretty much an Internet jukebox or a virtual iPod type service.

### **Joel Salkowitz - Pulse 87**

Interactive streams - Pandora, Spotify, etc are specialized music delivery systems.....mostly just a fancy iPod. They are somewhat interactive but there is no *interaction* with the audience. Pandora seems to have recognized this and has begun to create "stations". Slacker has had them for awhile. But these are still primarily juke boxes.....kinda like HD Radio. Unlike "radio".....terrestrial, internet or satellite.....these services simply string songs together in some fashion for the user. As people get past their teenage and college years, their willingness and available time for searching through millions of songs goes down. The idea of "millions of songs" may sound cool but as a practical matter, the shine comes off pretty quickly. Over the last number of years however, radio has ceded much of what makes it great....the interaction with the audience, the ability - and willingness to help it's listeners discover new music and provide local information...just to name a few!!

In service to the new PPM audience measurement technology, radio has become more and more of a music delivery service - a jukebox and that's a battle it can't win. Pandora, Slacker, etc are good "music delivery systems". They're lousy "radio stations". Radio is a lousy "music delivery system" and loses that battle if that's the one it chooses to fight.

### **Manny Esparza - Fusion Radio**

We have to look at what defines a radio station? Live calls, events, and personalities who make real connections with listeners. While Pandora has been a trailblazer for internet radio, anything that plays music or videos "on-demand" is a service. To call Pandora a "radio" is like calling Netflix a movie theater.

### **Michael Oaks - Energy 98**

They're not internet radio; they're extensions of a personal music collection. There is no two-way passion. Internet radio, like terrestrial radio, is like a friend who is there for you. We're more than a thumbs up or down relationship.

### **Thomas Chau - AOL Radio**

I think the definition of "Internet radio" has evolved over the years with the introduction of personalized services such as Pandora and Last.fm. Personalized music services have become much more robust with their algorithms and being able to service and target listeners' tastes with suggested artists and songs. That being said though, I do believe there is still an art to having a human expert selecting music to go into playlists. In some ways, AOL Radio is a hybrid of both of these worlds - using specialized data that we get on the Internet from our listeners and taking that into account with our expertise in selecting the songs that get played on our stations.

continued...



## 5 Questions with 5 Internet Radio Programmers by John Parker

Internet  
Radio

### 3 With the global reach of the internet, do you program your station for the world audience or is your focus more delivering your brand to a specific localized demo?

#### **Chris Basista - Electric FM**

While ElectricFM.com is a worldwide service, we do brand ourselves as being based out of New York City. However, from a programming standpoint, we program for the worldwide audience. We expose artists from Europe and all over the world in addition to domestic artists. ElectricFM also has mobile applications available on all major devices, including devices that are mostly used overseas, such as Nokia. By catering to a worldwide audience and listener base, we are able to expand the reach of our station.

#### **Joel Salkowitz - Pulse 87**

PULSE 87 is programmed from a very "New York" view. When there has been a successful dance CHR/Dance format on FM in New York, it has always been pretty much the epicenter for that radio universe.

#### **Manny Esparza - Fusion Radio**

Our station is branded as a local entity with an international following. From an advertising perspective that's the only strategy that makes sense.

#### **Michael Oaks - Energy 98**

The internet is global, our audience is global. Energy 98 is targeted to the world; The Vibe is targeted to Las Vegas.

#### **Thomas Chau - AOL Radio**

Due to licensing restrictions, AOL Radio is not available outside of the United States. Thus, most of our playlists are targeted for a US audience although for our Top Dance station, for example, I do try to experiment with international dance hits that may be of interest to our listeners.

### 4 What role does your mix shows, or lack of them, play in your programming strategy?

#### **Chris Basista - Electric FM**

At ElectricFM, we previously had mix shows, but no longer air them. This was mainly due to playlist issues with managing DJs and receiving fresh mixes each week. Our research has shown that listeners prefer to hear the normal playlist versus mix shows. Our mix shows actually were the lowest rated feature on our station. Back in the fall of 2010, we experimented by cancelling the mix shows. Our weekend listenership grew when compared to weekend time slots that the mix shows aired in.

#### **Joel Salkowitz - Pulse 87**

Mix shows play an important part in helping to create an image for the station as well as to provide a vehicle to help expose new music in a "lower risk" forum. We have also been able to create sponsored mix show blocks that have given record labels that have a large DJ roster an opportunity to showcase them at a very low cost. So far, Sea to Sun, who has a large roster of DJ's as part of their label and Nervous who has built a great reputation in the New York underground club scene has signed on for this. The on air promotion, the actual shows and the use of social media to promote them has proven to be a strong combination. We have a daily show at 5PM... "The Free Ride At 5" with James Anthony, and "The PULSE Saturday Night Dance Party" with Glenn Friscia has been a staple for us since the beginning....one that other stations continue to try to steal!

#### **Manny Esparza - Fusion Radio**

Mix shows are a long running and stable part of our Sunday night programming.

#### **Michael Oaks - Energy 98**

There are very few DJ's in the world that 'get' what is needed to produce a show for the radio. We have 3 DJ's and 4 hours of mix shows and that's plenty. We're not a club and don't pretend to be.

#### **Thomas Chau - AOL Radio**

We have moved away from having mix shows on AOL Radio due to a combination of rights, technical and resource constraints. Our stations are mostly song by song clip-based but we strive to make the experience as best as possible by choosing the best music with as little interruptions as possible.

### 5 What role does social media play in your promotional strategy?

#### **Chris Basista - Electric FM**

In today's world, social media is very important. It is very important as a business and radio station to have a presence on all major social networking sites, such as Facebook and Twitter. It will be interesting to see how Google+ works as a social media platform once they begin formally allowing businesses to create a profile. By having presence on such services, we are able to communicate directly with our listeners. Whether it be about being on location at a local event or a contest or even just to chat, social media enables us as a station to communicate and connect with our listeners. It adds a personal touch to the station and shows the listeners that the station is run by ordinary, everyday people like everyone else. Creating a personal connection to the listeners is important, since it shows they are valued as a listener which can convert to loyalty to the station and brand.

#### **Joel Salkowitz - Pulse 87**

PULSE 87 has used Facebook very actively to help promote the station. As an internet station, traditional advertising vehicles don't make sense. On line and social media allow us to reach our audience...and potential audience...in the place where they are most likely to actually turn the station on and listen. We have also gotten more active with live broadcasts - mostly clubs as a means to help get the word out and also generate some revenue. As internet radio continues to grow its reach into smart phones, cars, etc, we would consider other means to promote and market ourselves.

#### **Manny Esparza - Fusion Radio**

The internet has become centralized around social media networks and it has changed the way news is delivered. People share websites, news articles, music, videos and we want to make sure those people are still visiting our web site. Social media is a critical part of our promotional strategy.

#### **Michael Oaks - Energy 98**

We use it to bring our community together.

#### **Thomas Chau - AOL Radio**

Social media is definitely a key tool in promoting AOL Radio. We use social media to monitor what our listeners are saying about our product and reach out to them in any way possible to answer their questions or respond to their feedback. With a service such as AOL Radio, many of our listeners sometimes are under the impression that the stations are robotically selecting the music. We want to let them know that there are, indeed, humans on the other side and we do want to hear everything they have to say about what we're doing. After all, we're here to service them.



# 2011 Summer Sessions

Monday August 8th  
12:30pm - 1:30pm  
Heart + Soul Room

## **MODERATOR:**

CARY VANCE/PROMO ONLY PROMOTIONS

## **PANELISTS:**

ANDREW SCHIFFMAN/MTV

EDDIE O'LOUGHLIN/NEXT PLATEAU

GERONIMO/SIRIUS XM

KELLY G/B.E.T.

LEE LEIPSNER/COLUMBIA RECORDS

RAY DE LA GARZA/RADIO DISNEY

STEVE SCHNUR/EA (ELECTRONIC ARTS)

THOMAS CHAU/AOL RADIO

National  
Programming  
Panel

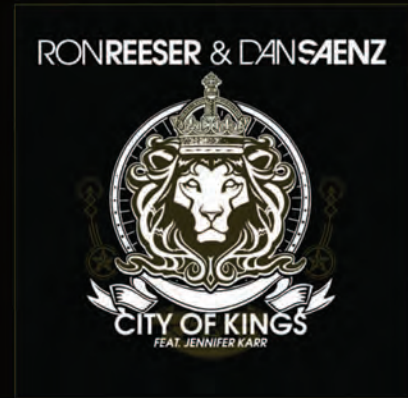
# we blow.



  
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2011 Summer Sessions

Monday August 8th  
2:45pm - 3:45pm  
Heart + Soul Room

**MODERATORS:**

JEFF DIONES/ELITE MUSIC GROUP

**PANELISTS:**

DAVE AUDE'  
DJ FLIPSIDE (JUMP SMOKERS)  
JASON NEVINS  
JOHN SURACI (SMASH MODE)  
MORGAN PAGE  
NERVO  
RICH "THE RIDDLER" PANGILINAN  
ROBERT CLIVILLES

Producer/  
Remixer  
Panel



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MORGAN  
PAGE



THE RIDDLER



NERVO



SMASH  
MODE

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BOOTH #510

## Denon DJ - 2011 International DJ Expo - Schedule of Events

Monday, August 8<sup>th</sup>

Tuesday, August 9<sup>th</sup>

Wednesday, August 10<sup>th</sup>

Thursday, August 11<sup>th</sup>

opening night  
kick-off party!

Sponsored by:



Party starts at 8:00 PM  
Denon DJ Takeover at 10PM

Video DJ Performances by:

**DJ Ronnie G**  
DJ Matt W  
DJ Kenny Dekx  
DJ Matt Money

at the **CASBAH** inside the  
TRUMP TAJ MAHAL, AC

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at the **HOUSE OF BLUES**  
down the Boardwalk

SHOW OPEN

Live VDJ Performances  
including 2 sets from:

**DJ ROONIE G**



and sets from Denon DJ  
National Demonstrators:

**DJ Matt W**  
**DJ Kenny Dekx**  
**DJ Matt Money**

check Denon DJ booth 510 for  
scheduled performance times!

LAST DAY OF SHOW

Live VDJ Performances

from Denon DJ  
National Demonstrators:

**DJ Matt W**  
**DJ Kenny Dekx**  
**DJ Matt Money**

Product Demos and more...

check Denon DJ booth 510 for  
scheduled performance times!



# 2011 Summer Sessions

Tuesday August 9th  
11:15am - 12:15pm  
Heart + Soul Room

Mixshow  
DJ  
Panel

## MODERATOR:

JOHN SURACI/PROMO ONLY PROMOTIONS

## PANELISTS:

DJ GONZO/WNCI COLUMBUS (SPIN CYCLE)

DJ M3/KTFM SAN ANTONIO

DJ PRIME/WKTU NEW YORK (WEEKEND THROW DOWN WITH JAGGER)

DJ-SPIN/WBBM CHICAGO

DJ TORO/WXRK NEW YORK

JAY MAC/WXXL ORLANDO (SATURDAY NIGHT ON-LINE WITH ROMEO)

MAURICE HALSTED/WKSC CHICAGO

PAUL MARTINDALE/WKQI DETROIT

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# 5 Questions with 5 Mix Show DJ's

by John Suraci

Mixshow  
DJ

## 1 How do you program your show? Do you have freedom to play what you like or do you follow a playlist/follow charts etc?

### **DJ Paul Martindale - WKQI**

Yes, nearly complete freedom (With obvious Genre Boundaries) we are simply asked not to stray too far away from the Radio Stations hits. Typically my show is a combination of Mainstream Hits, Remixes of those hits, and New "Up & Coming" songs that have potential (This is where Club Experience pays off, knowing which records may or may not work well).

### **DJ Toro - WXRK**

My team and I program our show off of a playlist. With the help of my boss Rob Wagman and teammate Will Calder we develop a list that is 1 and a 1/2 steps "ahead" of what the station is currently playing. This custom chart that is made every week compiles data of charts and research in our market. But the key ingredient also is trust. My bosses trust in my team and I to bring to the table the songs that are making a impact inside the clubs and on the streets that will not show on a "chart" this early. For example my favorite song right now Levels by Avicii has been in the clubs for a while now and has made its way up to regular rotation on the station. We work as a team, we all want our mix shows to be the best there is.

### **DJ SPIN - WBBM**

I try to balance what my audience wants to hear, and what I want them to hear. I keep the listener interested by keeping the songs and momentum constantly moving, I don't let anything get monotonous...I never give them a chance to get bored and tune out. I try to keep familiar elements in my mix, so the average listener can enjoy the music...but always try to push the envelope with sounds and technical skills that the most educated listeners/DJ's/producer's are blown away. I'm very lucky to say I've had complete freedom to play WHATEVER I want since day 1 on B96. Obviously, with that freedom, you must use common sense and know what is appropriate to air on a commercial radio station such as B96. Shout out to my music director Erik Bradley for having complete faith in his DJ's.

### **DJ Jay Mac - WXXL / Saturday Night Online with Romeo**

I work closely with all my PD's/AMD's/MD's. Ask them what they like. I take reaction from club events, and follow charts particular charts like they were the Bible. Freedom on mix shows comes at certain times. The earlier the show the more strict your boundaries are. Luckily I have Club XL that permits me to play whatever (airs at 10pmSat)

### **DJ Gonzo - WNCI / Spin Cycle**

I use Mediabase 24/7, networking with other Mixshow DJ's & keep my ear to the streets to keep the shows fresh.

## 2 How do you interact personally with your audience? What do you feel is the best method of social interaction?

### **DJ Paul Martindale - WKQI**

Social Networks have become the hub of interaction with my audience. Facebook is great, and now Twitter has become a heavy hitter as well. One of the Imaging lines for my show tells my audience to request songs by tweeting them to me personally, and at events or in the club I give out Fan Cards that list my social networks and contact info. The current way of communicating with your audience is much faster and much more personal than it was 5 years ago.

### **DJ Toro - WXRK**

I can't stress how much I love interaction with my audience. Twitter is the name of the game now. I constantly retweet and answer to all of my followers, and they love it. As a kid growing up in NYC I always was glued to my walkman if I had the chance to hit up my favorite dj and he was to reply to me..... I would have went nutz! I also love to help out with up and coming guys that like to produce and make remixes. I always give them feedback and if they give me a pretty dope remix I'll play it! and I will make sure to shout them out on the social media outlet Facebook or twitter and give them the love and recognition they deserve.

### **DJ SPIN - WBBM**

I'm active on several networks: Twitter, Facebook, etc... I also connect with listeners via B96.com and DJ-SPIN.com. I consistently let my audience know when and where they can hear me on the radio or in the clubs. Often, I'll "tweet" about what songs I'm about to play with links to the artists pages...especially new songs/artists they should know. There's no 1 magical method to interacting with your audience, you need to be available on many different platforms. They key is to be consistent and keep your audience engaged. I use free downloads of radio mixes, as well as exclusive downloads for fans to keep them coming back to see what is going on in my world.

### **DJ Jay Mac - WXXL / Saturday Night Online with Romeo**

The most efficient is social networking sites, the most effective way is being out at shows shaking hands and kissing babies mommas

### **DJ Gonzo - WNCI / Spin Cycle**

Twitter, Email & a Facebook page for our show.

continued...



# 5 Questions with 5 Mix Show DJ's

by John Suraci



## 3 Do you feel that you can make a difference in breaking records here in the USA? If so how?

### **DJ Paul Martindale - WKQI**

Yes, definitely. I have personally taken specific records that I liked and thought my audience would like as well and tested them in the club, watched as it grew on my audience over time and became familiar caught the Program Directors attention at the station, was added to regular programming, did well in our market and caught the attention of other markets!

### **DJ Toro - WXRK**

Lets keep it 100 right now.. It's not like it used to be when DJ's brought a song to the club then made it to the radio... NOW Radio brings records to the club. You play a NEW unheard of song in a club people are looking at you like you have 100 heads. They wanna hear hits. This is what's gonna separate a GREAT dj VS a dj who just brought Serato and labeled themselves as a dj.. Program your sets!! If you are a great dj you can slip some new songs in without losing your crowd for one beat.. I DO NOT think I will be the difference in breaking records.. I think the ARTIST is going to be the difference in breaking records.. BE VIRAL.. Do you think a song with 125 views on YouTube is gonna be a SMASH?! Get out there get your twitter, facebook etc. game up. Get in the streets, get in the clubs. MAKE NOISE

### **DJ SPIN - WBBM**

I'm constantly breaking records... the key is consistency. When I have a song that has the potential to be a club or radio hit... I keep working that song in, so the listeners start to get familiar with it. Fans and DJ's alike contact me every day about the songs they heard me play in the club or on the radio. I think the most important role as a Mixshow DJ is to bring new songs and artists to their audience. Anyone can play current hits, but I try to stand out by consistently breaking new records.

### **DJ Jay Mac - WXXL / Saturday Night Online with Romeo**

Yes, if it is a record I genuinely like and have passion for I will start by playing short edits and wait for feedback.

### **DJ Gonzo - WNCI / Spin Cycle**

Having a good "ear" for music is 1st. 2nd is sharing that song with your audience & other DJ's to create a buzz.

## 4 Who, if any was your inspiration that got you into DJ-ing?

### **DJ Paul Martindale - WKQI**

I think Detroit is a very unique area for DJing. DJ's here take the art or Turntablism to new heights and when I take my own style outside the state it turns heads more often than I ever imagined it would. Scratching, Juggling, Pitching Up Records and Mixing in and out quickly have become staples of most Detroit DJ's and I love the energy it gives to our audiences. I had a TON of influences (Mostly in Detroit) from Mixshow & Club DJ's all the way to Rave & House Party DJ's. The flexibility I've gained from these many different types of DJ's has paid off. It's not only taught me how to program shows properly for Radio and Dance floors at the Club, but allowed me to be that DJ who can break away from programming and let loose w/ no boundaries to really open up and rock a party.

### **DJ Toro - WXRK**

Favorite question!.... Glenn Friscia when he was on hot 97 was my favorite growing up I will never forget hearing for the first time the David Morales remix of "Dreamlover" by Mariah Carey I religiously set my tape deck to record his mix shows. Also Dj Skribble was huge for me as a kid the traffic jam was the SHIT!

### **DJ SPIN - WBBM**

Growing up in Chicago, the birthplace of house music...I was lucky to be able to listen and learn from some of the pioneer club and mix show DJ's, such as The Hotmix 5, Julian "Jumpin'" Perez and Bad Boy Bill. Chicago has a long history of having the most talented club/house DJ's in the world. It's an honor for me to be a member of a legendary mix show such as The B96 Street Mix. I grew up listening to and inspired by Julian "Jumpin'" Perez and Bad Boy Bill on The B96 Street Mix, I carry on that tradition every time my mix airs. I put 100% of my energy into every mix because there are new DJ's looking up to me, as I did the greats before me.

### **DJ Jay Mac - WXXL / Saturday Night Online with Romeo**

Hearing bad music in clubs when I was growing up.

### **DJ Gonzo - WNCI / Spin Cycle**

Tony Humphries

## 5 Who are some of your favorite DJ/Producer/Remixers out now?

### **DJ Paul Martindale - WKQI**

Skrillex, Afrojack, Sidney Samson, Jump Smokers, Smash Mode, DJ Flipside, DJ Don Q, Bad Boy Bill

### **DJ Toro - WXRK**

Ok here is a long list I'm gonna miss some people hahahaha... David S, Yonny, Beatbreaker, Lil Cee, Suraci, Jay Dabhi, Will Calder, Afrojack, Avicii, DJ Chuckie, Mike Bugout, David Berrie, Discofries (these guys are beasts), Jump Smokers (beasts as well), Riddler, Skribble, r3hab, Laidback Luke, Chris Moody, Skrillex, Bad Boy Bill, DJ Scene, DJ Riz, There is so many between people I know and people I have heard.

\*\*\*Something I would tell up and coming DJ's..... Just be real and humble and never forget where you came from.

### **DJ SPIN - WBBM**

Armand Van Helden has always been a favorite, and he's still doin' it. Some other current favorites: Alex Kenji, Alvaro, Afrojack, Nicky Romero, Bingo Players, Calvin Harris, Rusko, and Skrillex... and of course my favorite Chicago producers: DJ Bam Bam, Jump Smokers, Mixin' Marc, Alex Peace, Lex Da Funk, and Six01.

### **DJ Jay Mac - WXXL / Saturday Night Online with Romeo**

R3hab, Afrojack, DJ Kue, Calvin Harris

### **DJ Gonzo - WNCI / Spin Cycle**

Smash Mode, Marcus McBride, DeToto, Jump Smokers, Dave Aude & Laidback Luke.



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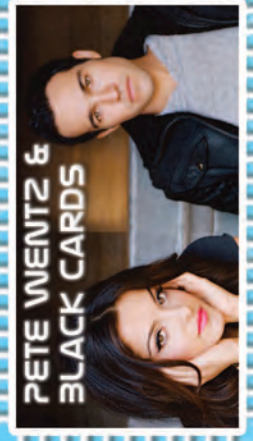
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Tuesday August 9th  
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ERIK BRADLEY/WBBM CHICAGO  
JOEL SALKOWITZ/JELLI  
KANNON/WRDW PHILADELPHIA  
MATT GOLDAPPER/WPTY NASSAU-SUFFOLK  
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# 5 Questions with 5 Radio Programmers

## by Cary Vance



**1** If someone came to you for advice on breaking into Radio today, what would be the most important advice you could give?

**Rob Miller – WKTU**

Understand that the available opportunities are not what they were several years ago. If you are fortunate enough to get into a radio station as an intern or new employee, DON'T TAKE IT FOR GRANTED and make the most of your time there. BE PASSIONATE, be willing to do anything and everything. SPEND TIME LEARNING a little about each department so that your skill set is well rounded. BE PATIENT...success doesn't happen over night. LISTEN to what the veterans at the station teach you, be a "sponge" and never stop learning. Don't be afraid to ASK QUESTIONS and get feedback on your work and progress. BUILD RELATIONSHIPS with the folks you come into contact with; proper networking can set the course for your future.

**Erik Bradley – WBBM:**

Have something else to fall back on just in case it doesn't work out - this business is not easy to succeed in. In all seriousness, I'd strongly suggest they are flexible, honest, dependable, respectful, humble, hard-working, dedicated and stand up for their beliefs. Those qualities will serve anyone well in any business. I'd also remind them to be always grateful because I certainly am for how rewarding this business has been for me.

**Vic Latino – WPTY**

I would recommend that they are multi-faceted in every department. I would also stress the importance of sales and marketing. In today's landscape, people want to hire candidates that are a positive return on investment.

**Jon McDaniel – KNHC**

That's tough to say since the radio landscape has changed so much with consolidation, remote voice tracking, etc. Learn the basics, then find a station that is interested in you. Take the job, and do whatever they want! Once you have your foot in the door, dazzle them with your dedication, and abilities! Become the team member they can't imagine doing without. Network with others in the industry. Then keep an eye on job openings; both within the company you're with, and opportunities abroad.

**Geronimo - Sirius XM BPM**

Be well rounded and know something about every type of radio job from on air to sales and have a backup plan.

**2** Whether on Television or on the Radio the power of "Dance" music is everywhere today. Just listening to Mainstream-Top 40 or Rhythm Radio you'll hear mainstream artists putting out pure dance songs; so if artist's like Lady GaGa & Cascada both put out songs that are sonically similar, why is one viewed as a Pop Artist and the Other as a Dance Artist when both have sold over 10 million records worldwide?

**Rob Miller – WKTU**

A lot of programmers don't take the time to look beyond a name, which is unfortunate. Lady GaGa has built an incredible career in the United States and internationally and is pretty much an instant add. Cascada has had huge hits internationally and in America and doesn't get the same respect. WKTU has supported both artists and quite honestly, they both have released very mass appeal sounding pop/dance songs. As programmers, it's in our best interest to listen to ALL the music that is available and not get hung up on whether the artist is signed to a major or smaller label. Good music is good music...and if it fits the sound of your station, play it. What would also help the cause is if labels could do a better job of exposing and marketing international artists in America and growing their brand, instead of focusing on promoting the "song." A lot of the dance artists have hit songs, but no visual to go along with their music. GaGa's fans love her music and know what she LOOKS like!

**Erik Bradley – WBBM**

It's all in the presentation and marketing. Lady GaGa became a legendary icon – the fans connected with her early and really bought in to the whole "monster" experience. It was all in how she presented herself creatively - music, fashion, video, vibe, spirit - everything. She lived that GaGa persona 24/7 and it just steamrolled. For every Lady GaGa there are hundreds of "dance artists" who will never hit that level of critical mass. No real explanation - it's just getting lighting in a bottle and being able to run with it.

**Vic Latino – WPTY**

Unfortunately, once you are branded as a certain genre, it is an extremely difficult task to re-brand and start over. Not impossible, but not easy.

**Jon McDaniel – KNHC**

Sadly I think in the US, that scenario is true. But the rest of the world isn't as quick to label artists as "Pop" or "Dance". A lot of the dance music that comes here, is considered pop music abroad. Perhaps it is the power of promotion at work here. Interscope has a large promotional staff that was able to break GaGa at pop. Robbins Entertainment, by contrast is a small label, with an even smaller promo department. Of course it's easier if you have 5 times - or more people doing the job!

**Geronimo - Sirius XM BPM**

Lady GaGa is musical and cultural phenomenon without anyone to equally compare her too. Cascada although successful, has not broken through as a mainstream artist for several reasons. There is confusion whether or not Cascada is a group or the solo singer Natalie Horler clouding the reliability factor. At the time Cascada was having most of her/their success it was important to the American audience to be American.

**3** One of the best ways to expose new music on the radio is to have a Mix Show DJ play it in one of the Mix Shows on the station. How do you use the Mix Shows on your station to expose new music and how much freedom do you give to your Mix Show DJs to play new music, specifically music that is not currently in rotation on your station?

**Rob Miller – WKTU**

In the case of WKTU, we believe that if you have a hot new song, it shouldn't be relegated to just mix show programming. So when we commit to a new song, we'll debut it on the station in regular programming and our mixers will include it in their mix shows. We have some of the best mixers in the business and they understand that what makes their contribution to the station special is not how much "new" music they play, but how they put their personal stamp on ALL the music our listeners already love by using their distinct talent in being creative in utilizing different versions of songs and seamlessly weaving them all together.

continued...





3

**Erik Bradley - WBBM**

I give our guys a ton of freedom - I'll make suggestions when I know a song is about to get in to rotation in order to help get it extra exposure. The B96 Street Mix is incredibly valuable - I'm not always up at 3am to hear some of the shows but when our guys really get behind something we can definitely 'feel' it.

**Vic Latino - WPTY**

I leave this up to the Program Directors of the stations. While we do not want to restrict the creativity of the mixer, we never want to be too cool for the room and scare the audience away.

**Jon McDaniel - KNHC**

KNHC has the luxury of using our several mix shows, and night time specialty shows to test out a lot of new music. My guidelines are pretty simple for them. On nights and weekends they can get a little bit more creative, but the DJ must never let them forget that they're listening to C89.5. The specialty shows deal more in music that is not in regular rotation at the station.

**Geronimo - Sirius XM BPM**

On BPM DJ's have freedom. We understand and respect that the majority of hit music comes from the clubs and the DJ's. From the days of Larry Levan and the Paradise Garage and Nicky Siano at Studio 54 to the Swedish House Mafia and Afrojack, our best resource for hit music is the DJ. BPM is still a relatively familiar and mass appeal dance station. Electric Area however is the DJ's channel. Who am I to tell Tiesto, Armin van Buuren and David Guetta what to play.

4

**There is a fine line between being persistent and being a pest. In an era where we communicate in so many different ways, utilizing such tools as: Text, IM, Email, Facebook, Twitter, as well as the old fashion way of calling people on the phone, what are the do's and don'ts of promotion when reaching out to you, how much communication, or information is too much?**

**Rob Miller - WKTU**

For me personally, I appreciate email updates on progress of new songs because that is the quickest way for me to get the information and respond. Like many programmers, I have so many more responsibilities today than I've had in the past, including overseeing several other markets and don't have as much time to talk on the phone or even use IM. My job also involves some traveling, so face-to-face time can be tough too. When reaching out to me, DO have all the pertinent info about the song you are working...Soundscan numbers and downloads, YouTube views, chart progress, other stations playing it, the marketing plan for the song/artist and any additional facts that will help me understand how it's progressing. DON'T assume you know what is the "perfect" KTU song. Our station has evolved over the years and nothing makes me more crazy than when a promotion person calls me up telling me what is right for my station. Then I listen to the song and it's something we'd never play. DON'T overhype me or persistently call when your song is in the early developmental stages. Once you have a story, email me it and I will give you an honest opinion and tell you where we stand.

**Erik Bradley - WBBM**

For me, most of it is common sense. Put the shoe on the other foot - would the other person want to get blown up like that? You can always let voice mail do its job, ignore emails or tweets but at the end of the day, open communication between both parties is paramount and being an honest communicator isn't really that hard - that cuts down on much of the mindless promo games that can oftentimes be misconstrued as being a pest. That said, we all have more to do on a daily basis so I find email is the best way to communicate since we can't always be at our desk all day for phone calls!

**Vic Latino - WPTY**

I welcome all types of communication, at the end of the day we are all just trying to do a job. Now, once I say something is not for me or my station, I would expect the courtesy of not calling, texting, IM'ing, emailing all simultaneously, obnoxiously, 10000000 times a day.

**Jon McDaniel - KNHC**

Know my call day, and call on that day. If it goes to voicemail, leave a message. I generally get back to people in a day or two. There's no magic line you might cross by giving me too much information about an artist, or calling me on the phone. Some days I have more patience for it than others, spin the wheel, and take your chances! Be willing to accept no for an answer, but use our comments and feedback as a tool, and the next time bring us songs that are more tailored to our air sound.

**Geronimo - Sirius XM BPM**

Talking music or adds after 8pm weeknights or on the weekend via text, BBM or email can be perceived as crossing the line.

5

**As we head into the 4th quarter of 2011 what artist, or song, do you see becoming the big breakthrough?**

**Rob Miller - WKTU**

I really love this new song from Cobra Starship "You Make Me Feel"...it's a slight departure in sound from their previous hits, but the collaboration with Sabi is amazing and it will expose them to a new audience. I also think that this will be the year Swedish House Mafia finally gets to enjoy pop success in America like they've had in other countries. "Save The World" is an incredible song. "Mr. Saxobeat" is going to be the "Stereo Love" of this year. Infectious horns, great beat and instant reaction whenever we play it on KTU.

**Erik Bradley - WBBM**

I see Swedish House Mafia crossing all the way over with "Save The World" becoming a pop mega-smash. Clinton Sparks is going to have a few hits from his exciting new project. And I'd be remiss if I didn't mention Jump Smokers. Their song with Alyssa Reid "Alone Again" feels like a big one and they've got plenty more to come after that!

**Vic Latino - WPTY**

In 2011 the 4th quarter is going to be interesting. I feel independent artists will have an extremely hard time battling for those rotation positions on stations especially with all top40 and rhythm artist all releasing up-tempo songs, and having them produced by major players such as Guetta, Swedish House Mafia, etc.

**Jon McDaniel - KNHC**

The first time I heard Swedish House Mafia, it was their song "One". Decidedly harder than most things on the radio at that time, I thought it was busy, and noisy. Evidently that's just what a ton of people were waiting for, as both "One" and "Miami to Ibiza" quickly became fan favorites on the station. With the release of the mid tempo "Save The World", I see them actually breaking in to the mainstream, and becoming not just an act for the cool kids, but for the masses.

**Geronimo - Sirius XM BPM**

Afrojack just launched his new show on Sirius XM and I think he's on his way to becoming the biggest dj in the world. Gareth Emery Sanctuary has been incredibly successful for BPM and I think it can be a mass appeal hit. Look out for Alesso, Avicii and Nadia Ali to break it wide open.



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# 5 Questions with 5 Label Executives by Ron Slomowicz

Label  
Execs

## 1 Cory Robbins - Robbins

### **Where do you go / what do you do to discover new music?**

We have great A&R people. They listen to loads of new music. We meet every Monday to go over the best of what they've found that week.

### **What have you found to be the most effective method of promotion?**

We focus heavily on radio. Dance Radio and Top 40. We want to reach as many people as possible as quickly as possible.

### **If I picked up your iPod/digital music player, what would come up as the most played song?**

Let me look right now. Here are my Top four: "I Get Around" The Beach Boys, "Walk Like A Man" The 4 Seasons, "A Girl Like You" The Smithereens, "Gone" Montgomery Gentry

### **You've become involved with the country music scene over the past few years. What have you learned from country music that you have applied to your pop/dance music label?**

We have had our artists record country songs with varying degrees of success. Most notably, we asked Cascada to record "What Hurts The Most" and had a gold single.

### **What is the optimal temperature to consume Diet Coke? What is the best way to reach that temperature?**

Very cold. Here's how you do it. Start with a cold can of Diet Coke. Then add "professional ice." Not ice you make yourself, ice that you buy in a store. Big cubes are best. I am one of the foremost authorities on this.

## 2 David Waxman - Ultra

### **Where do you go / what do you do to discover new music?**

It mostly comes mostly from an amazing network of friends around the world. There never really is one specific place. It could be at a club, a clothing store, or even an airplane, it's so random; the last song we licensed I actually heard blaring out of a dodgy little electronic store in the Times Square subway station...

### **How important do you think online radio and podcasts are for promoting your releases?**

Despite the success we have on air, the majority of our releases don't get played on terrestrial radio, so we rely on legitimate podcasts and all forms of streaming to promote not just the release, but the artist and the genre. Electronic music is incredibly modern and trendsetting, and consists of not only tech savvy producers, but listeners and consumers, so we need to embrace all forms of new technology in order to see how we can harness it.

### **If I picked up your iPod/digital music player, what would come up as the most played song?**

My personal tastes tend to be more leftfield and I'm not sure about one specific song, but my most played album is probably "The Trentemøller Chronicles" by Trentemøller. I can't get enough of his music, it's pretty amazing.

### **A large portion of your releases are from the UK and Europe. What do you look for when you sign US-based artists and producers?**

We look for the same as we would anywhere else in the world, striking music, edgy sounds, reactive lyrics, and monumental hooks. I tell everyone it has to have that WTF (what the fuck) factor. The days of the safe, middle-of-the-road, non-controversial song and club-filler track are over. It's all about the reaction, because if you don't love it or hate it, you probably don't even remember it.

### **If you were in charge of A&Ring Pitbull's next record, which classic dance record would you recommend that he sample?**

I actually worked with Pit to create his previous hit "I Know You Want Me," but I always thought the all-time classic "Move Your Body" by Marshall Jefferson would be an amazing sample to tackle...

## 3 Eddie O'Loughlin, Next Plateau

### **Where do you go / what do you do to discover new music?**

I try to speak to as many people as possible who are plugged in to new trends. Like yourself.

### **How important do you think online radio and podcasts are for promoting your releases?**

Very important, because all these outlets help create as new and numerous impressions to launch a new artist.

### **What have you found to be the most effective method of promotion?**

Talking on the phone and visiting a PD or MD in person.

### **If I picked up your iPod/digital music player, what would come up as the most played song?**

Just checked; "Love In America" by JTX and "Take Over Control" by Afrojack.

### **How did you get involved with the "The Voice?" If you could sign any of the finalists to Next Plateau, who would it be and why?**

After seeing the show in Amsterdam last fall, I contacted Monte and Avery Lipman, the co-presidents of Universal/Republic and strongly suggested that they secure the music rights. They named me senior A&R consultant for the series. Vicci Martinez. She's a ball of fire with a very distinctive voice that cuts through. Season 2 auditions are underway right now and I'm seeking singers with unique voices quite aggressively again.

continued...



# 5 Questions with 5 Label Executives by Ron Slomowicz

Label  
Execs

## 4 Liz Miller - Atlantic/Big Beat

### **Where do you go / what do you do to discover new music?**

Personally, I rely a lot on my friends and their social networks to catch the newest trend. It's important to surround yourself with music lovers. They'll key you in. I also have several websites I rely on; HypeMachine is good for covering lots of blogs at once and seeing some fresh new names. And of course for us in the dance music genre, just checking the Beatport charts regularly is a great tool for knowing what is getting hot early.

### **How important do you think online radio and podcasts are for promoting your releases?**

I think it's important now, but will become even more important in the coming months. The new generation of music buyers are so much more tech-savvy. This will be second nature to them. Also, Spotify is going to have a major impact, although I'm not sure if that will be around singles as much as it will be around albums. I need to play with it more - only just joined today!

### **If I picked up your iPod/digital music player, what would come up as the most played song?**

Right now it's got to be Metronomy 'The Bay.' OK, OK, maybe that's a shameless plug from our label, but also I do love the track. Check them out! They were just nominated alongside Adele and Tinie Tempah for the Mercury Prize in England. (OK... 2nd most played track would definitely be something by Coldplay. I'm obsessed. There, I said it.)

### **What upcoming release are you most excited about and why?**

We're very excited about our latest signing Chuckie. He's such a talented, hard-working, passionate guy. He's got some tunes coming down the pipeline that are going to make him a household name. Well... at least in the coolest households!

### **Skrillex is exploding. Of all the producers out there, what about him stood out to you that made you sign him to the label?**

Actually, we were very lucky to have signed Skrillex before he even started producing under that name. He's so incredibly talented - at only 23 he's already got two other genres under his belt and our A&R staff knew that no matter what he did he'd be great at it. So we signed him about three or four years ago. He's going all the way, and we couldn't be more proud to be associated with him no matter what he decides to create from here. He's the real deal.

## 5 Elena Lanza, Capitol/EMI

### **Where do you go / what do you do to discover new music?**

Since you happen to be asking me this the week that Spotify is released on this side of the pond, I have to say that I'm pretty OBSESSED. But in all seriousness, besides my eclectic Pandora station, there's this great site (<http://www.radiofeeds.co.uk/>) that I've been using since about 2004. It hosts all UK and Irish Radio Stations broadcasting on the Internet, and although you have to rummage through the site, I've found some great stations/shows that have introduced me to some of the best music around.

### **How important do you think online radio and podcasts are for promoting your releases?**

I can't stress enough how important online radio and podcasts are, not only from a promotion standpoint, but from a grassroots marketing perspective as well. The reach and real time results are often bigger than anything out there. It's no longer "the future of..." - it IS the music industry.

### **What have you found to be the most effective method of promotion?**

Being human! All seriousness, there's a lot to be said about picking up the phone and speaking to someone on the other end. These days everyone texts and eMails, and in all fairness that is often the faster and easier way to go, but when you actually take a second to make that phone call, and forge that relationship, it can be priceless on both a business and a personal level.

### **If I picked up your iPod/digital music player, what would come up as the most-played song?**

"Square Biz" By Teena Marie. No matter how bad of a mood I'm in, it's the one song that always makes me smile.

### **There is a lot of buzz around Nervo being the ultimate quadruple threat - producers, DJs, singers and songwriters. If you were going to pair them with a wine / mixed drink like you often do on [vinostereo.com](http://vinostereo.com), which would it be and why?**

I'm going to say a rosé for sure. Peju winery in Napa makes a Provence (unlike traditional rosés, this one is actually made half from white and half from red wines). Just like the girls, it's versatility makes it stand out. It's fun and flirty, but packs a powerful punch with some deep tones (it pairs equally great with a caprice salad as it does with Strawberry Cheesecake). A feminine wine that's not too girly for even the macho-est of men to love.



# Nominees

## BEST ARTIST

Adele	Katy Perry
Black Eyed Peas	Ke\$ha
Britney Spears	Lady GaGa
Bruno Mars	P!nk
Enrique Iglesias	Rihanna

## BEST NEW ARTIST

Afrojack	New Boyz
Big Time Rush	Swedish House Mafia
Far East Movement	Tinie Tempah
Jeremih	Wiz Khalifa
Martin Solveig	Wynter Gordon

## BEST SONG

Adele "Rolling In The Deep"  
Britney Spears "Till The World Ends"  
Enrique Iglesias "Tonight (I'm Lovin' You)"  
Jeremih f/ 50 Cent "Down On Me"  
Katy Perry "Firework"  
Ke\$ha "Blow"  
Lady GaGa "Born This Way"  
P!nk "F\*\*kin' Perfect"  
Rihanna "S&M"  
Usher "More"

## BEST DANCE SONG

Afrojack f/ Eva Simons "Take Over Control"  
Alexandra Stan "Mr. Saxobeat"  
David Guetta f/ Rihanna "Who's That Chick"  
Duck Sauce "Barbra Streisand"  
Edward Maya & Vika Jigulina "Stereo Love"  
Martin Solveig f/ Dragonette "Hello"  
Tim Berg "Seek Bromance"  
Wynter Gordon "Dirty Talk"  
Yolanda Be Cool & Dcup "We No Speak Americano"  
Zoe Badwi "Freefallin'"



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WBBM/B96 - Chicago  
WFLZ/93.3 FLZ - Tampa  
WHTZ/Z100 - New York  
WHYI/Y100 - Miami  
WIOQ/Q102 - Philadelphia  
WKSC/103.5 Kiss FM - Chicago  
WKTU/103.5 KTU - New York  
WPOW/Power 96 - Miami  
WRDW/Wired 96.5 - Philadelphia  
WXRK/92.3 NOW - New York

## BEST DANCE STATION

Club Phusion - HD2  
Dance Factory FM - Chicago  
DMX Dance - Digital Cable  
KNHC/C89.5 - Seattle  
KVBE/Vibe 94.5 - Las Vegas  
Music Choice Dance - Digital Cable  
Pride Radio - HD2  
Sirius XM BPM - Satellite  
WBZC/Z88.9 - Pemberton, NJ  
WPTY/Party 105 - Nassau/Suffolk

## BEST INTERNET STATION

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B91 - The Rhythm Of The City	My Flex Radio
Electric FM	Pulse 87
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D'Manti's  
breakout single  
"Tonight"

Produced by Luny Tunes  
Featuring new remixes by  
Mixin Marc & Tony Svejda,  
WAWA, Smash Mode & DJ Mike Cruz.

[www.dmanti.com](http://www.dmanti.com)  
[facebook.com/dmantimusic](https://facebook.com/dmantimusic)  
[twitter.com/dmantiofficial](https://twitter.com/dmantiofficial)  
Photo by [jenstarrphoto.com](http://jenstarrphoto.com)



# D'Manti





# Highlights from Summer Sessions 2010



*Informative Industry Panels*



*Promo Only Award Winners*



*Live Sirius XM  
BPM Broadcast*



*Breakout & Multi Platinum  
Artist Performances*



# Nominees

## BEST MAJOR LABEL

Atlantic	Island Def Jam
Capitol Music Group	Jive Label Group
Columbia	RCA Music Group
Hollywood	Universal Republic
Interscope/Geffen	Warner Bros./Reprise

## BEST INDEPENDENT LABEL

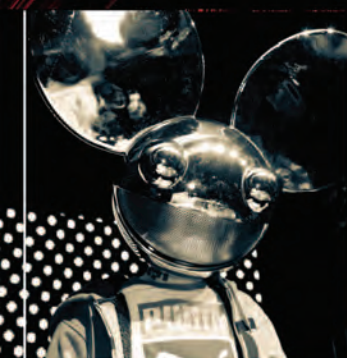
Astralwerks	Next Plateau Entertainment
Big Beat	Robbins Entertainment
Carrillo Music	Sea To Sun
Napith	Strictly Rhythm
Nervous	Ultra

## BEST PROMOTION EXECUTIVE

Ayelet Schiffman	John Strazza
Elena Lanza	Nino Cuccinello
Frank Murray	Noah Sheer
George Hess	Phil Nieves
John Boulos	Scot Finck

## BEST LABEL EXECUTIVE

Cory Robbins	Greg Thompson
Daniel Glass	Lee Leipsner
Eddie O'Loughlin	Michael Weiss
Erik Olesen	Patrick Moxey
	Peter Gray



Ultra Music would like to thank everyone for the support in making us the #1 Airplay Dance Label for 2010!



Catch **Alyssa Reid & Jump Smokers** performing their hit single "Alone Again" at The House Of Blues Tuesday August 9th





# Nominees

## BEST MUSIC VIDEO

Afrojack f/ Eva Simons "Take Over Control"  
Alex Gaudino "I'm In Love"  
Black Eyed Peas "The Time (Dirty Bit)"  
Britney Spears "Till The World Ends"  
Jennifer Lopez f/ Pitbull "On The Floor"  
Katy Perry f/ Kanye West "E.T."  
Lady GaGa "Born This Way"  
LMFAO f/ Lauren Bennett & GoonRock "Party Rock Anthem"  
P!nk "F\*\*kin' Perfect"  
Rihanna "S&M"

## BEST MIX SHOW DJ

DJ Flipside - WBBM  
DJ Loki - WPTY  
DJ M3 - KTFM  
DJ Orion - WNOU  
DJ Toro - WXRK  
DJ Trick - CKEY  
Maurice Halsted - WKSC  
Paul Martindale - WKQI  
Rich "The Riddler" Pangilinan - WKTU  
Ted The Dillinger - WSPK

## BEST SYNDICATED MIX SHOW DJ

Darin Taoka - Hot Mix Mainstream  
DJ Gonzo - Spin Cycle  
DJ Prime - The Weekend Throwdown with Jagger  
DJ Sticky Boots - HyperMiXx  
DJ Wild Bill - Supermixx Mainstream  
Jay Mac - Saturday Night On Line  
Jay Michaels - Supermixx Mainstream  
Nick Garcia - Ghetto House Radio



*Tone 1 Records*

## Now seeking new talent!

Submit CDs or digital media to:

Tone 1 Records

16113 Turnbury Oak Drive

Odessa, FL 33556

Or

[STONE1@tone1music.com](mailto:STONE1@tone1music.com)

Tone 1 Records is a proud sponsor of the Promo Only Summer Sessions 2011

[www.tone1music.com](http://www.tone1music.com)



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