

PROMO ONLY®

# 2012 Summer Sessions



# BIG

MANAGEMENT & ENTERTAINMENT



# MEDIABASE®



# moodswing 360



# MOXY



ROBBINS

# PROMO ONLY®



# Promotions

# MORGAN PAGE

COMING AUGUST 2012

## WHERE DID YOU GO?

by MORGAN PAGE, ANDY CALDWELL & JONATHAN MENDELSON

THE FOLLOW UP TO THE HIT DANCE SINGLES  
**IN THE AIR** & **BODY WORK** FEAT: TEGAN & SARA

### ON TOUR THIS SUMMER / FALL:

- 8/16 - Orlando, FL @ Beachum Theatre
- 8/18 - San Juan, Puerto Rico @ Electric Daisy Carnival Puerto Rico
- 8/24 - Las Vegas, NV @ XS
- 8/30 - Las Vegas, NV @ Encore Beach Club
- 9/01 - Electric Zoo @ Randall Island Park, New York
- 9/02 - Sun City Music festival @ El Paso, TX Cohen Stadium
- 9/14 - Victoria, BC @ Rifflandia Music Festival
- 9/21 - San Bernadino, CA @ Nocturnal Wonderland
- 10/5 - Las Vegas, NV @ Encore Beach Club
- 10/23 - Seattle, WA @ Freak Night Party
- 11/30 - Las Vegas, NV @ Surrender Nightclub

### CONTACT:

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212.766.1007



In the music industry we use the numbers 20, 10, 5, & 1 to signify a certain level of success. Every Artist, every Label strives to achieve these chart numbers. For me the numbers 20, 10, 5, & 1 have a different meaning.

**20** years ago Pete Werner and Jim Robinson, two DJs from Orlando, one working at Pleasure Island, one working at a Radio station, approached me with an idea they had to start a company that would place remixes, which at the time were only available on vinyl, onto a CD. Their idea was to create a monthly promotional CD that would be serviced to DJs across the country. I, being the eternal optimist (OK, for those that know me well, pessimist) told them "good luck with that, sounds like a great idea," passed it off as very novel and said, "whatever help you need from me I'm there for you." With so many Record Pools existing at that point in time, no one really knew if there was a place for a CD like this. Pete and Jim, being ahead of the curve, knew it would work and in June of 1992 the first **Promo Only** CD came out and the first song on the CD was by AB Logic "The Hitman." In relatively quick fashion the Promo Only CD caught on and it soon would become one of the most powerful tools that Record Labels and Artists utilized when setting up and promoting a song.

**10** years later in 2002, while VP of Promotion at Virgin Records, I received a call from Pete & Jim, who by this time had grown Promo Only into an incredibly successful company not only with servicing CDs to DJs and Radio stations, but now with Videos as well. This time they asked me if I might be interested in joining forces with them and would I think about running **Promo Only Promotions**, a company that specialized in promoting music to Radio & Mix Shows. It was at that point in time I realized just how glad I was that I had told the both of them 10 years earlier "good luck with that, sounds like a great idea". I jumped at the opportunity. In September of 2002, 10 years ago I signed on to run Promo Only Promotions. Over the past 10 years Promo Only Promotions has had more than 200 #1 singles on both the Billboard Dance Radio Airplay and Dance/Mix Show charts, establishing it as the leading company in this arena. For as long as I can remember, during the DJ Expo, Promo Only was always hosting the big Tuesday night party, and when I joined Promo Only Promotions I asked Pete & Jim if we could start asking Record Labels if they had Artists that they would like to perform at this party and if the Labels would like to come and spend a day or two in AC having meetings with us. Initially there was some resistance, but eventually the Labels realized what a tremendous promotional opportunity this was for them and their artists. With so many DJs in town for this event, there was a chance for new artists to get a lot of exposure.

**5** years ago, as the Tuesday night party started to grow, we realized that we needed to move to a much bigger venue, so we decided to move the Promo Only Artist Showcase to the House of Blues. By now, not only were tons of club DJs attending, but we had started inviting a lot of Radio Programmers and Mix Show DJs from around the country, as well as a large number of Record Executives. Knowing that so many influential people were in town, we came up with the idea to have the Record/Radio community get together for 2 - 3 days of meetings, lunches, and showcases, culminating in the House of Blues show. We decided to call this event the **Summer Sessions**. 5 years ago at the first House of Blues show, established artists Cyndi Lauper and Akon were on the bill. At the same time, a relatively unknown artist, Lady GaGa, opened the show and went on to become the biggest artist in the world. The next year it was Pitbull who was the major artist. Two other relatively unknown artists, Iyaz and Jason Derulo, opened the show and went onto stardom. We started seeing a pattern developing and realized that the Summer Sessions was an industry event that was breaking artists.

**1** year ago at the Summer Sessions we added an Awards Luncheon, with awards being handed out in fourteen categories. This year we have relocated the opening night Party to The Pool at Harrah's, all of the panels have been moved to the Orleans Ballroom at the Showboat Hotel & Casino and we have added an extra day to the schedule so that we could accommodate all that is needed for this event. On the closing night this year, we will have over twenty of the best Mix Show DJs from across the country spinning at Providence at the Tropicana. In a relatively short period of time, the Summer Sessions has grown into the #1 event for Labels to establish, re-establish, set-up, and break Artists. This year, we hope that you will find the Summer Sessions as informative, helpful, and beneficial as it has been in years past. We are committed to making the Summer Sessions the best event of its kind and thank you profusely for your support and commitment to attending and participating.

Cary Vance

**2012**

IN 2012 PROMO ONLY PROMOTIONS HAS PROMOTED EVERY #1 DANCE/MIX SHOW SINGLE, BUT ONE...

**2011**

IN 2011 PROMO ONLY PROMOTIONS PROMOTED EVERY #1 DANCE/MIX SHOW SINGLE...

**2010**

IN 2010 PROMO ONLY PROMOTIONS PROMOTED EVERY #1 DANCE RADIO AIRPLAY SINGLE, BUT ONE...

**2009**

IN 2009 PROMO ONLY PROMOTIONS PROMOTED EVERY #1 DANCE RADIO AIRPLAY SINGLE...

**2008**

IN 2008 PROMO ONLY PROMOTIONS PROMOTED EVERY #1 DANCE RADIO AIRPLAY SINGLE, BUT ONE...

**NO ONE'S PERFECT, BUT WE COME CLOSE...**

FOR ALL YOUR DANCE RADIO AND POP MIX SHOW NEEDS CONTACT PROMO ONLY PROMOTIONS:

**PROMO ONLY**

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WWW.FACEBOOK.COM/PROMOONLYPROMOTIONS

# Video Panel

Monday August 13, 2012  
1:00pm - 2:00pm - Orleans Ballroom

## **Moderator:**

Scotty B /Promo Only

## **Panelists:**

Eloy Garcia/Mix Emergency  
George Hess/G5 - Strictly Rhythm  
Jordan Glickson/NEVO  
Joshua Carl Hall/Serato  
Kelly G/B.E.T. Networks  
Lisa Deluca/Epic  
Stephen Monica/Dj KoNTRoL



deadmau5



Above & Beyond



Calvin Harris



Benny Benassi



Kaskade



Steve Aoki



[ultramusic.com](http://ultramusic.com)

# Promotion, Marketing & Publicity Panel

Monday August 13, 2012  
2:15pm - 3:15pm - Orleans Ballroom

## Moderator:

Issy Sanchez /Elite Music Group

## Panelists:

DJ Orion/WNOU

DJ Ron/Notable Dance

Frank Murray/Robbins Entertainment

Phil Nieves/Ultra

Scott Dimig/Epic

Tommy Nappi/WB

Yvette Davila/Island Def Jam



## BIG THANKS TO RADIO AND MIX SHOW FOR THEIR SUPPORT OF EPIC RECORDS



Sara Bareilles



Melanie Amaro



Ciara



Marcus Canty



Cher Lloyd



Future



The Fray



The Script



Chris Rene



Ca\$H Out



Karmin



Paloma Faith



John De Sohn



Wallpaper



Sean Kingston



# *Producer, Remixer & A&R Panel*

*Monday August 13, 2012  
3:30pm - 4:30pm - Orleans Ballroom*

## **Moderator:**

*John Parker /Promo Only Promotions*

## **Panelists:**

*Disco Fries*

*DJ Flipside*

*Erik Velez*

*Jeff Diones/Pool Track Trends-EMG*

*John De Sohn*

*Riddler*

*Tommie Sunshine*



RIHANNA // NE-YO // TAILO CRUZ // THE WANTED // TULISA // KERLI // JUSTIN BIEBER

# IDJ HAS YOU COVERED ALL YEAR LONG!

## THANKS TO ALL THE PD'S, MD'S AND DJ'S FOR THE CONTINUED SUPPORT!

DADA LIFE // GOOD MUSIC // RICK ROSS // JEEZY // JLO // 2 CHAINZ // LUDACRIS

NEON TREES // ☀️ 🍁 💧 ❄️

# PROMO ONLY® pool Party

MONDAY AUGUST 13TH  
7PM - 10PM (INVITE ONLY)  
10PM - CLOSE (OPEN TO THE PUBLIC)

AT HARRAH'S

## THE POOL after dark...

777 HARRAH'S BLVD - ATLANTIC CITY, NJ

### MC's



*Fatman Scoop*



*WFTW & Bartel*

&

### DJ's



*Krewella*



*Disco Fries*



*Fries & Shine*



*Tommie Sunshine*



*John de Schn*



*JES*



*Erik Velez*



*Serafin*

### & the KTU All Stars



*DJ Riddler*



*DJ PRIME*



*Raphael Valentino*



*Tommy Nappi*



## 5 Questions with Dance Programmers

★ ★ ★  
BY  
JOHN  
PARKER  
★ ★ ★

1

### IN THE INTERNET AGE, HOW IMPORTANT IS YOUR SOCIAL MEDIA GAME? CAN YOU DESCRIBE SOME OF THE WAYS THAT YOUR STATION CONNECTS WITH THE LISTENERS IN THE ONLINE WORLD?

**Brett Holcomb/WBZC:** Social media is the name of the game. I would include text messaging into the mix. You have to continue to look for new ways of reaching your listeners and potential listeners. We are always engaging our audience with questions or using pop culture items to get them to see what we are doing on Facebook or Twitter. When the Electric Daisy Carnival was in Vegas, we ran Facebook ads to promote the station. Over 4 days we have over 65 new likes and I could see our numbers of online listeners went up.

**Brian Fink/Club Phusion:** Social media is a VERY important aspect of our station, and should be a part of everyone's. In this age of almost everybody having Facebook (even our parents), Twitter, google+, etc., and spending so much time on it, it is the perfect way of reaching an audience that is sometimes way too busy to reach us. And when they do reach out to us, this is their instant-in to connect with the station they are giving their precious time listening to. We are constantly replying to all tweets and Facebook comments we get because if someone has taken the time out of their busy lives to hit us up, then they deserve a response.

**Brian DeGrasse/KDHT:** Social media is extremely important in these times. We are able to alert listeners almost instantly when something of importance happens in the EDM world. It is also a great way to grab additional TSL, when we can send a tweet about a contest giveaway or celebrity mix that is happening in 15 minutes, that is huge to grab audience! We also tag DJ's in tweet's when we are about to play their new song on the radio, a lot of the DJ's have been awesome about re-tweeting for us...Thank you!

**Mike Schwab/Music Choice Dance:** We have many of our products available on-line at [www.musicchoice.com](http://www.musicchoice.com). You can view hundreds of music videos, listen to over 46 music channels, and so much more. We also have a relatively new music video network called SWRV ([www.swrv.tv](http://www.swrv.tv)). It is a 24/7 interactive video music network where fans control what videos play next and are encouraged to interact with the network via online and mobile devices. SWRV is totally interactive in itself & very forward thinking. Social media is equally important for us as well. Music Choice has a social media presence on Twitter, Facebook, Youtube, Viddy, & a ton of other mediums that are important to our music fans. We also encourage tweets from various artists that are featured in many of our original programs and from our DJ's when their mixes are played on our audio channels. They post a lot of screen shots on Twitter/Facebook. It's great because our DJ's, artists & fans promote us organically. They like us; they really, really like us, haha! So we're pretty deeply involved online internally & externally.

2

### HOW ARE YOU FINDING MUSIC FOR THE STATION AND HOW DOES A SONG GO FROM FIRST LISTEN IN YOUR OFFICE TO ON THE AIR AT YOUR STATION? DO MUSIC MEETINGS, RESEARCH AND GUT PLAY A ROLE?

**Brett Holcomb/WBZC:** We are finding new music in so many different venues these days. Just looking at Facebook and seeing what the major players in the industry (producers & DJ's) are posting is a great way to see what's new. We also look at the overseas charts. The other way which is becoming more effective is talking to our students. I constantly get emails or students stopping by and saying "Brett have you heard of artist X?" I prefer to listen to new music in the car. Since most of our listeners listen in the car, I like to put myself in their shoes, plus this is where my love of radio started. We do have weekly meetings with my staff to talk about new music. We will be starting this summer auditorium research and having 50 of our listeners come in to rate some music and the radio station. I am a firm believer in my gut play a role. I do check out what the other stations are playing but some of the records I know will not work for us.

**Brian Fink/Club Phusion:** Gut has always played a huge role in my programming, whether it's for Club Phusion or was for my mix show for over 11 years. For those of us that don't have the luxury of research or call-out, we have to be able to trust ourselves and those around us to have the station sound the way we want it to. The listeners also play a big role; constantly making suggestions (positive and negative) and sometimes finding gems that we may not find. We may be programming the station and getting a lot of music sent to us, but the listeners are living the lifestyle as well; their ears are a very useful tool.

**Brian DeGrasse/KDHT:** Music meeting are a must. I use our Jocks, live mixers, indies, major labels and we follow all our artists on Twitter to grab new releases immediately to get our music. With only a few stations doing this in the country, there is little research to draw from so gut instinct does play a role. We also have a listener based research panel that reviews 6 songs a week for us.

**Mike Schwab/Music Choice Dance:** We are always researching charts, staying involved on Twitter/Facebook, blogs, reading articles, talking & listening to people in the industry. Staying in touch with a lot of DJ's is also a huge part. I'm a DJ, music/culture addict myself. I play so many genres, for so many different types of crowds so I have to stay on top of lot new music regardless. Traditional radio research does not play a huge part with us. We add records a lot faster than most other stations. Since we are commercial free, we also have the ability to give many more new artists a chance. A lot of it is about trusting your gut. That is how you stay competitive. You can't sit on the fence too long.

3

### DO YOU USE MIX SHOW PROGRAMMING ON YOUR STATION TO EXPOSE NEW MUSIC? HOW MUCH LEEWAY DO THE MIXERS ON YOUR STATION HAVE?

**Brett Holcomb/WBZC:** For the most part, my DJ's have complete control in picking music. The only one that does not is our Friday Mix at 6, which I want to highlight what we are playing in rotation. I speak to my local mixers all the time to see what's making noise.

**Brian Fink/Club Phusion:** Mix shows and specialty programming on Club Phusion have complete cart-blanche. I have them on the station for a reason, to be themselves. If I didn't want them and their differing sounds, and wanted to dictate to them what they should play, I would just have normal programming in its place. The only thing I ask...is they keep it clean. :)

**Brian DeGrasse/KDHT:** Absolutely! We run a minimum of 4 mix shows a day, so it is a great opportunity to get new tracks out there mixed with familiar songs. New music that is approved goes directly to the mixers first. HOT tracks usually become most requested almost instantly. I'm very flexible with my mixers with-in their genres, I believe I have the best local DJ talent mixing on the air and I hired them to do what they do best, so I support their musical decisions.

CONTINUED →

## 5 Questions with Dance Programmers

★★★  
BY  
JOHN  
PARKER  
★★★

**Mike Schwab/Music Choice Dance:** We definitely use our DJ's to expose new stuff. They have a lot of leeway & we trust them a lot. If something doesn't sound like a good fit we just won't play that mix & then we can have that conversation on why it's not a good fit. It's usually a non-issue. Sometimes we give them a vibe we are looking for that they can really shine with. Like every DJ can make a commercial mix of the latest stuff – we are flooded with those. We would rather have our guys who knock those out of the park with flavor. We look for DJ's/mixes live from the club, mixes from emerging formats, eclectic mixes & classic mixes that add a lot of flavor to our channels. It helps to educate our listeners while branding us as forward-thinking & ballsy. Personally, I know a lot of the DJ's from spinning with them, being fans of them for years & just being in the scene. So, we stay in touch & I can help give them a vibe that I know they're good at & then how to make it even better to really come across our products in a powerful way. Since Music Choice is primarily delivered through your television, it is really important for the music to pop out of the TV, as well as out if listening to MC on your computer or mobile devices. The listener needs to trust that we're the ones who curate their music fix.

4

### TELL US ABOUT THE TYPES OF RESEARCH YOU'RE USING FOR THE STATION. ARE YOU DOING CALL OUT OR ONLINE FEEDBACK? LOOKING AT CHARTS OR OTHER STATIONS? HOW RELIABLE ARE THESE METHODS IN HELPING YOU FIND THE HITS FOR YOUR STATION?

**Brett Holcomb/WBZC:** I have the best research at my finger tips....14000 college students on our campus! This is the audience for EDM. The other part of the audience is the high school students, which we interact with all the time through live broadcasts from their schools or when we broadcast the local high school football games. I am always asking students what they think of the stations and songs we are playing. I usually get students emailing me or stopping by letting me know about a song we should be playing. We look at the charts all the time. The FMOB charts, Mediabase to see what certain Top 40 stations are playing and I pick up the phone and talk to some of my fellow program directors to see what's working on their stations. We also engage our audience online through social media and requests by phone and text. We are in the process of going a little old school and doing auditorium research with our listeners. This in my opinion is the best way to gauge your audience. To be able to hear directly face to face from them, you get the best insight.

**Brian Fink/Club Phusion:** Unfortunately we don't have the luxury of having call-out or research. So I pay attention to some charts, I pay attention to tweets and FB posts I see from DJs all over the world, I pay attention to suggestions that listeners are making, I pay attention to songs I hear at shows and festivals (and how the crowd reacts), and again, I pay attention to my gut. As for what other stations are playing, I pay little attention to that. If I wanted Club Phusion to sound like other stations, I might as well just stop programming it.

**Brian DeGrasse/KDHT:** We look at the 7 other stations on the National dance panel, dance charts, club charts, mix show air play, internet and HD radio, basically everywhere and anywhere they are playing EDM music were checking it out. Without call out research, we do rely on our local, listener based music panel which gives us music feedback weekly. How reliable are these methods? Our station is still only 2 months old, so we'll see...Keep your fingers crossed!!

**Mike Schwab/Music Choice Dance:** We definitely look at what the other stations are playing, but it's all a piece of the larger puzzle in terms of charts, buzz, gut, YouTube views, trending topics, etc... Since we also provide hundreds of videos free on demand, we can see how many views, a video gets. We can also see a lot of deeper information on how our viewers actually view the videos. For example if they watch it multiple times, if they fast forward, if they watch it completely, etc. There are so many sources of information that we have to stay up on but it's so interesting & exciting to have so many possible great records out there. A little exhausting but honestly it's a good problem to have.

5

### WE'VE NOTICED, MORE NOW THAN WE EVER REMEMBER THAT SONGS HAVE A HARD TIME GETTING ALL THE DANCE STATIONS TO PLAY IT AT ONCE. SOME STATIONS ARE SO FAR AHEAD OF THE AMERICAN RELEASE THAT THE SONG IS TOAST TO THEIR LISTENERS BY THE TIME IT'S RELEASED DOMESTICALLY. HOW DO YOU DEAL WITH IMPORTS, ESPECIALLY ON ARTISTS THAT YOU KNOW WILL BE RELEASED HERE?

**Brett Holcomb/WBZC:** Honestly you never know when or if something is going to be released here in the states. Frequently artists are not signed to Labels, it's the single that gets signed. So you never know if that follow up single will be coming out here or not. I remember when I first got into the industry there was a release schedule, but now you might get an email with the new single attached to it. The biggest issue is interaction with the record labels. I think I can count on one hand the number of labels I hear from regularly. There are some that you only hear from them when you are not playing their latest release. (Cheap Plug) Promo Only and Strictly Rhythm I hear from multiple times a week and even on the weekends. In regards to imports, you need to play what's hot. If one of these big DJ's drops a new single at Ultra Music Festival or Electric Daisy, I want to know about it and how the reaction was. This format is fast moving and EDM songs have a shorter shelf life. Listeners of this genre are ahead of the game which makes us have to be more aggressive in finding what they want to hear. Most of the big names are not from the states and they are posting their new singles on social media.

**Brian Fink/Club Phusion:** In this day and age of everyone living on the internet, and having access to podcasts from every...single...DJ, listeners don't care when a song is supposed to be released domestically. They want to hear all the hottest new stuff. It is our jobs as programmers to give it to them. And now with so many DJs wanting their music on US radio, and so many legal websites selling the worldwide releases, we are able to. I know that's not what the record companies want to hear, but it's the truth. Our first priority is to our listeners that keep our stations alive, and that includes giving them the best programming we can...especially with as much competition as there is for listenership. That being said, just because a song may be toast by the time it's released domestically, doesn't mean a record company still can't use that to their benefit. The song has been growing familiarity without them even having to push it! Now's the time to say "Hey, look how strong this song has been on these stations, I think you might want to take a look at it if you haven't already."

**Brian DeGrasse/KDHT:** If my mixers and on-air staff are 100% agreed on a brand new track prior to its US release, we'll be on it. Every market and PD is different, so as a programmer you need to use your local assets and best judgment for your station.

**Mike Schwab/Music Choice Dance:** Well that's always a tight rope to walk because in this day in age, the gatekeepers of radio don't have the power to wait on content providers for an add date per se. In a lot of ways the add date is when it takes off online. If it's on the internet & getting tons of views, listens, likes, mentions etcetera, we have to jump on it or we lose views, listeners, brand status, credibility etc. It's really up to the content providers to think on their toes as well & get their plans done. If they have to get a few more remixes or a guest artist to make it interesting again to the listeners, then that's what has to happen. Or if they missed the boat on that song, capitalize on the next single from that artist or sound. It's important for the music industry to listen to the public in addition to their A&R, their promo team, fans, etc. Everything moves so fast & keeps accelerating so we strive at Music Choice to be a part of that. If there's a wave, do you surf it or try stopping it? Personally, I would say 'Get your body on a boogie'. That's a little old school Boogie Board surfing reference that actually fits with Dance Music & after all, the conference is in Atlantic City!

# *Mix Show DJ Panel*

*Tuesday August 14, 2012  
11:30am - 12:30pm - Orleans Ballroom*

## **Moderator:**

*John Suraci /Promo Only Promotions*

## **Panelists:**

*Andre Perry & Bree/Prototype Radio*

*Darin Taoka/Hot Mix*

*DJ Beatstreet/WRDW Philadelphia*

*DJ Gonzo/Spin Cycle*

*DJ-SPIN/WBBM Chicago*

*Jay Mac/Saturday Night On Line*

*Justin Case/KDLW Albuquerque*

*Marcus McBride/JamTraxx*



Hey Promo Only—  
We hear you just turned 20.  
We're only sweet 16.

Don't even think about it.



# Radio Panel

Tuesday August 14, 2012  
12:45pm - 1:45pm - Orleans Ballroom

## Moderator:

Bob Burke /FMQB

## Panelists:

Dan Hunt/WRDW Philadelphia

Eric Sean/WHZT Greenville

Joel Salkowitz/KYLI Las Vegas

Mike Miller/WHKF Harrisburg

Rob Miller/WKTU New York

Rob Wagman/WXRK New York

Skywalker/WSPK Poughkeepsie

Stan Priest/WKSS Hartford



**PROMO ONLY®**

## Industry Awards Luncheon

*This event is Invite Only*

Tuesday August 14th  
2pm - 4pm

*With a performance by:*



*Chris Cab*



*Sponsored by:*

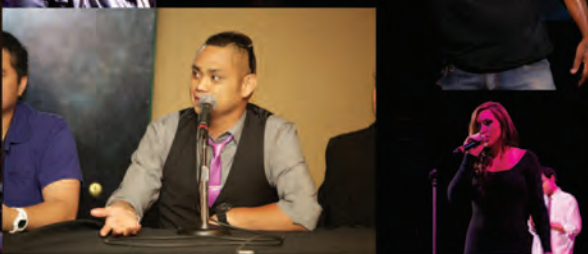


**MEDIABASE®**





# Highlights from Summer Sessions 2011



# Artist Panel

Tuesday August 14, 2012

4:30pm - 5:30pm - Taj Mahal (Diamond Room D)

## Moderator:

Cary Vance / Promo Only Promotions

## Panelists:

Clinton Sparks

JES

Julissa Veloz

Kat Graham

Outasight

September

Shannon



# BIG BEAT

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ICONA POP "I Love It"



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"The Night Out"



EDDIE AMADOR &  
KIMBERLY COLE FEAT. GARZA  
"U Make Me Wanna"



SKRILLEX &  
DAMIAN "JR. GONG" MARLEY  
"Make It Bun Dem"



RUDIMENTAL  
FEAT. JOHN NEWMAN  
"Feel The Love"



IVAN GOUGH & FEENIXPAWL  
FEAT. GEORGI KAY  
"In My Mind" (Axwell Remix)

## 5 Questions with Multifaceted Industry Executives

★★★  
BY  
CARY  
VANCE  
★★★

1

### WHAT ARE THE VARIOUS DIFFERENT HATS THAT YOU WEAR?

**Tommy Nappi:** I am the Vice President of Promotion for Warner Bros Records working in both the Rhythm and Top 40 radio promotion department. My job is to work with our regional promotion staff to maximize radio airplay around the country. At Warner Bros., I also oversee our dance remixes. So most titles we release which have dance remixes I work closely with our A & R department to get the best package possible for the clubs and mix shows. Some of the most recent things I have worked on were: Outasight "Now Or Never", Neon Hitch "F U Betta", Jason Derulo "Breathing", & Linkin Park "Burn It Down". I also have a mix show on WKTU on Friday nights at 11pm. This allows me to make club appearances around the Tri- State area and around the country. When traveling and visiting radio I have mixed live on the air at many stations across the country. I also have been the opening act or the on stage DJ for a number of acts which I have worked with at the various labels.

**Riddler:** 1)Producer/Remixer, 2)DJ, 3)Consultant, 4)Artist, 5)Daddy

**Will Calder:** For the last 2 years, I have served as Production Director and Programming assistant at WXRK (923NOW) in New York City in addition to my roles as Programming and Production of JamTraxx's RadioMixes brand and various freelance imaging/voicework for clients such as Nick Cannon's Mainstream Countdown show and FatMan Scoop's Full Throttle Hits. With the return of iPartyRadio in May, I'm also responsible for overseeing the day to day operations with a heavy focus on Social Media Networking.

**DJ Flipside:** On B96 radio, I am a mix show dj with my own show called "Flipside At Five" that airs Monday through Friday at 5pm, and I also create mixes for The Street Mix which airs Friday and Saturday nights. As a member of the Jump Smokers, I co-produce remixes and original music for many major and independent artist's, perform and travel for live shows on a worldwide tour, and produce mixes for a syndicated mix show called "Ultra Music Radio". I also love to edit videos of performances and action/adventure movies for Youtube.

**Erik Velez:** I'm the Music Director/ APD for Power 96 in Miami. I'm also a Dj with residencies across the globe. A Producer/ Remixer working on a steady 3 to 4 artist remixes a month. The owner of Ruffcut Ent a dj/artist talent booking agency with my main client being Walt Disney World. In between all that I love cooking - LOL.

2

### WHAT IS A NORMAL DAY AND/OR WEEK LIKE FOR YOU?

**Tommy Nappi:** Every day is usually somewhat different from the past day, but the only thing which is the same is how I start my day off. The first thing I do every day when I awake is to pull ALL of our daily numbers and charts of the current projects we are working at radio. Then direct the staff accordingly. Once in the office, I speak to the staff to strategize how we can maximize our airplay. Then I get on the phone with as much radio as possible. I usually travel every other week from Wednesday to Friday visiting radio. On nights I am home, I have to mix and load any new releases to my Serato system so that I am up to date on ALL current releases to play.

**Riddler:** Every morning I take my kids to school at 8am then try to work out at least 45 minutes. I start my work day doing my daily and weekly Radio Mix Shows. I finish right around Noon and return calls, emails, before I take a short 30 minute lunch. After that I then continue into the studio working on either remixes or original productions till I have to pick up my kids again at 3pm. Depending on the day, I will either take some meetings and/or return calls in the afternoon before I have to make dinner for the family at 6pm. I put the kids to bed by 8pm then go back to my studio to finish production and remixes till whenever. Fridays I usually travel out of town to DJ so I don't return until Sunday Morning. Then the schedule repeats again Monday morning.

**Will Calder:** My work weeks tend to be very busy, and sometimes I cannot even recall what day it is or even acknowledge the passage of time. Monday is my music chart day as I sit and analyze various industry charts and research for RadioMixes and iPartyRadio. From here, I'll begin to map out what I'm doing musically and begin the task of scheduling a week's worth of music logs for both services. Tuesday is primarily my RadioMixes production day with other various tasks here and there. Wednesday through Friday consist of more various tasks that have accumulated thought-out the week with a primary focus on my freelance work. Sometimes I have weekends off, sometimes I don't - depends on the workload, which varies.

**DJ Flipside:** The usual schedule goes like this: wake up, eat, check email, create mixes, eat, do Flipside at Five live, jump smokers sessions, eat, finish any unfinished work, sleep (Yes I Love to eat). Travel days are different: wake up, eat, airport, arrive, sound check, hotel, prepare edits for live performances, eat, nap, get dressed, performance, eat, sleep (if I'm lucky), airport.

**Erik Velez:** One of things that I love the most about my life is that not one day is the same. Every day I have a different routine, but if I had to explain one day I would say it starts the moment I wake up... I sleep with my phone under the pillow so I'm checking and returning emails as soon as I'm up. On the way to work I return as many phone calls as I can. As soon as I get to work it's all about POWER 96. Usually, it starts with a meeting with Jill (PD) and that meeting usually sets the tone for the rest of the day. We come up with a plan of attack for the day and then it's off to execute everything. From producing imaging to adjusting things in selector, air checking jocks or mixers. Every day is filled with an over load of things to make sure everything gets done the best and most efficient way possible. After work depending on the day I always do something related to the Dj/ producer side of me. If I have a club that night then I do that. If I'm off from a club it's on to a remix or original production. I work seven days a week nonstop most days are 18 to 20 hour days.

3

### HOW DO YOU FIND A WAY TO MANAGE THE TIME NECESSARY TO HELP YOU ACCOMPLISH ALL THAT YOU HAVE TO GET DONE IN A WEEK?

**Tommy Nappi:** The most important thing I need to do every day is to have a list of things that need to get accomplished each day. At the end of the day prior to the current day, I make a list of things which need to get done the next day. I then prioritize which things are most important and also time sensitive to the day and try to take care of that first and hope not too much more gets added to the daily list. As things get done they get crossed off the list and if something does not get done it moves onto tomorrow's list. I have also learned to delegate things to get done which can get done by other people who can help. If you surround yourself with great people to help you get some things done you too become more efficient on your tasks of the day or week. I do always wish I had more time in the day.

CONTINUED →

## 5 Questions with Multifaceted Industry Executives

★★★  
BY  
CARY  
VANCE  
★★★

**Riddler:** I guess living in NY/NJ for over 13 years taught me to live on a schedule. Time management is key and as I said earlier, I do set a pretty strict schedule. I try to detail everything of what I need to do down to meals, leisure time, family time, and even showers. I have a "Vision Board" in my office that I can see every day while I'm working that outlines tasks and things that need to be done daily, weekly, monthly, and even yearly. When I had stopped drinking nearly 3 years ago, I found myself able to wake up earlier and accomplish more things. That was the biggest game changer for me.

**Will Calder:** Thankfully, I've always been a "systems guy" that helps keep me organized and on task to ensure the many deadlines are met and technology helps a great deal with this. Apps like OmniFocus and Evernote are imperative to keeping my tasks, notes and thoughts on track. Hell, even Siri helps too and just reminded me to complete this questionnaire by the deadline proposed! In the end though, when all my technology fails, my gut has always had a way of reminding me, "Dude, you didn't get something done today you were supposed to, so you better check that!"

**DJ Flipside:** It's best to be organized and try to keep some sort of schedule. It's important to schedule free time, or you will burn out!

**Erik Velez:** I make sure not one minute of my life is wasted. Every minute counts. I push myself nonstop to make sure I'm always working and multi tasking. There is no way I would be able to do what I do without pushing myself. Self motivation is the key. I love everything I'm involved in and that is self motivating on its own. Love what you do and do it like you love it.



### IS THERE ONE ASPECT OF WHAT YOU DO THAT YOU FIND MUCH MORE ENJOYABLE?

**Tommy Nappi:** I do know how blessed I am working in the music business. I really do love it all. I am lucky that I only don't have one task a day to accomplish with my job. I do love the organized chaos.

**Riddler:** I love being around people so the ability to travel and perform as an Artist and DJ is always a lot of fun. However, I cherish the times I have with my family the most. Nothing beats watching my young children grow.

**Will Calder:** I think the most enjoyable part of my workload is my freelance work which allows me much more creativity than some of the other projects that I'm involved with. Gotta keep the brain healthy by keeping those creative juices flowing!

**DJ Flipside:** Live performances are my favorite part of doing what I do. It takes a lot of preparation and hard work to make the performances go flawless and there is less stress. I love hearing the crowds react to what I'm doing and it makes everything worth it!!

**Erik Velez:** I enjoy everything I do to the fullest. Rarely do I do something I don't like doing. I'm lucky. I have worked very hard to get here. The one thing I do love the most is the fact that thru what I do, I change lives. Music makes people feel good. It makes a mark in that timeline in your life. When you hear a song there is always a memory attached to it. I get to do that thru the radio either on the programming end, on my mix shows, on the remixes and songs I work on and specially in a club in front of thousands in all kinds of different cities. That is PRICELESS.



### DO YOU HAVE ANY ADVICE FOR MULTI-TASKERS WHO ARE HAVING A HARD TIME GETTING EVERYTHING DONE WITHIN A CERTAIN TIME FRAME?

**Tommy Nappi:** Read my answer to question #3. Have a list of tasks which need to get taken care of each day. Take care of things which are most important and time sensitive first, also delegate things which you can.

**Riddler:** As easy as it may sound, I find writing down a detailed schedule and posting it somewhere in clear view helps a whole lot. Buy an erasable Marker Board and create a "Vision Board" in your office or home office. Write down your daily, weekly, monthly, and yearly goals/tasks. You'll be surprised how much you get done by actually seeing it every day.

**Will Calder:** I think one of the most important lessons that I've had to learn since being here in New York City for 2 years now is one of balance. Just as it's important to try and meet your deadlines for work and the 732 other projects you're involved in, it's also important - maybe even MORE important - that you meet your deadlines for yourself and personal life. Don't neglect yourself because doing so will eventually take a toll on your work life. Balance! And having balance means knowing when to turn the work computer off and put down your work Blackberry. Don't sweat the small stuff, prioritize and be honest with yourself and others about your abilities. Use technology to help you - yeah, those Siri TV commercials with Zoey Deschanel are corny, but the concept works. Oh, how ironic, I have to go now. Siri just reminded me I have a conference call to attend to. Happy multi-tasking!

**DJ Flipside:** Organization! Keep a schedule. When doing remixes, if there are certain settings you use a lot, then make a preset. If you do mixes on your computer and use the same filter plugins every time, create templates to save time.

**Erik Velez:** Make sure you organize yourself and have every tool you need to get your job done accessible. Focus and attack. Don't waste time doing things that are not work related. I always do what I enjoy the least first that way I have the treat of what I enjoy more at the end. Be aware of time and always set goals to finish things by a certain time.





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*Wednesday August 15, 2012  
11:30am - 12:30pm - Orleans Ballroom*

## **Moderator:**

*Marthe Reynolds /Elite Music Group*

## **Panelists:**

*Alissa Pollack/Mediabase  
Ayelet Schiffman/Columbia  
Jill Strada/WPOW Miami  
Kat Graham/Artist  
Melony Torres/WJHM Orlando  
Shannon/Artist*



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*Cary Vance/Promo Only Promotions*

## **Panelists:**

*Cory Robbins/Robbins Entertainment*

*David Waxman/Ultra*

*Eddie O'Loughlin/Next Plateau Entertainment*

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## HOW DO YOU PROGRAM YOUR NATIONAL SHOW? DO YOU HAVE FREEDOM TO PLAY WHAT YOU LIKE OR DO YOU FOLLOW A PLAYLIST/FOLLOW CHARTS ETC?

**Darin Taaka/Hot Mix:** Hot Mix has always played and continues to play the hits. We follow the national charts as well as our own combined data of key stations and our own affiliates. We live in a PPM world and our stations trust our programming because it's hit driven. As a DJ, I love to be creative. I can still do that while playing the hits.

**DJ Prime/The Weekend Throwdown with Jagger:** I do follow a play list on the currents but also have "some" freedom with songs that are on the brink of going "Mainstream" being the show is "syndicated and a true Top 40 Show" I do have the freedom of using any remix I desire.

**DJ Sticky Boots/HyperMiXx:** I'm very blessed with my syndication and the fact that in both formats of the HyperMiXx and all of its monthly, weekly, and daily variations, I have the freedom to play anything I want. I also produce the HyperMiXx 100% on my own. I'm not a part of a roster of DJ's doing countless mixes a week for a company with 12 different formats, or featured mixer contributing content to a program hosted by someone else. I have no partners and no corporate VPs of operations or mix show coordinators to give me playlists or direction. With that freedom comes responsibility however; I do have stakeholders that expect a consistent product week to week and one that will deliver ratings, especially in a PPM environment. That leads to two distinct programming philosophies that I use:

**DANCE SHOWS** - I have the most freedom in programming with my dance-format shows. These shows are airing on purely dance-format outlets and primarily via internet streams, cellular phone streams, and TV music-only feeds. I pay attention to what's charting at Dance radio and use those records as the foundation of the show to maintain familiarity, but I like to highlight as many new records as possible each month and base my selections for new music solely on my personal taste and what fits with the current sound of the show. In general, all records must have a full vocal to be considered as the show is very mainstream oriented. I re-edit nearly every track used to 3-4 minutes in length and feature 17-18 different records in each 60 minute monthly show. Tracks are selected based on submissions I receive from labels, promoters, and remixers; new music that pops up in POOL; and tracks I discover via blogs and social networking.

**CHR SHOWS** - Although I'm not directed in any way by my affiliate PD's as to what to play, the HyperMiXx is sold as a HIT-BASED product with a very tight focus on Mainstream CHR programming. The show follows the Mediabase CHR chart religiously, and I only add records that have charted at least #40 on that chart in terms of spins (not audience). Obviously the show has a good mixture of recurrents and golds to round out each segment, but the focus is always on current hits. I will go earlier on core artists that I feel will chart quickly once a new song is released, but it's rare for me to add an unfamiliar artist before they establish a Top 40 position. Having to follow these guidelines is kind of a bummer at times, because I am a bit handcuffed creatively, but consistency and reliability in programming is paramount when managing a large portfolio of station affiliates.

**Marcus McBride/JamTraxx:** There's definitely freedom to program the show as I see fit but that's given with the understanding that I deliver the hits each week. With RadioMixes being a nationally syndicated show I'm largely programming by consensus, looking at what songs our affiliates are playing and adding and rounding that out with solid selections that complement their core artists and heavy rotation tracks each week.

**Nick G/Ghetto House Radio:** Programming an EDM mix show has its ups & downs, especially when you're a DJ as well. You obviously want to play all the newest and hottest tracks out, but at the same time you have to think like a program director. The general masses are not 100% ahead of the curve with music and are somewhat late. So you always have to take a step back and think CURRENT, not just NEW. We do have a lot of freedom to play what we want on GHR, but I do follow charts to see what is really popular with the rest of the world. Being a close minded programmer never gets you anywhere. I was always taught to keep your eyes open and ears WIDE open.

follow charts to see what is really popular with the rest of the world. Being a close minded programmer never gets you anywhere. I was always taught to keep your eyes open and ears WIDE open.



## HOW DO YOU INTERACT PERSONALLY WITH YOUR AUDIENCE SINCE IT IS NATIONWIDE? WHAT DO YOU FEEL IS THE BEST METHOD OF SOCIAL INTERACTION?

**Darin Taaka/Hot Mix:** One of the hallmarks of Hot Mix is that it's not us who are the stars of the show, but our affiliates. Hot Mix is delivered un-hosted and unbranded which allows our affiliates to make it 100% theirs. They brand it, host it and image it the way they want. It becomes a feature show that is all their own and not a national brand. We stay connected with the hosts of the shows and the programmers of the stations.

**DJ Prime/The Weekend Throwdown with Jagger:** Social Media VIA Twitter & The Jock also directs the listeners to the Shows website to download the latest mix.

**DJ Sticky Boots/HyperMiXx:** Since becoming syndicated about 8 years ago, it's been challenging to ride the line between having a nationwide profile and also being individual to whatever market I'm airing in, especially because some of my markets are international. Many of my stations also sell me as another member of their on-air staff in the local market, and listeners often believe I live and work there.

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## 5 Questions with Syndicated Mix Show Programmers

★ ★ ★  
BY  
JOHN  
SURACI  
★ ★ ★

**DJ Sticky Boots/HyperMiXx continued:** Years ago it was a lot tougher to connect because the only way listeners got to know me was through my bio page on a station's website, DJStickyBoots.com, or my blog. With the advent of social media, all that changed. Today I'm super-interactive with fans and listeners through social media as well as through more traditional channels like email. I take the time to address every legitimate comment, every message, and every post, and also let listeners see a more well rounded side of me beside just music and the radio. In fact, 80% of my online posts and interaction have nothing to do with DJ'ing. It's also easy to get to know some of my biggest fans through their daily posts regardless of markets. Then when I'm actually in their city playing out live for a club or station event, I'm able to recognize and interact intelligently with them on a real, face-to-face level too, which is fantastic in building brand loyalty. I try to do the same with artists and stations as well, shouting out, tagging, and posting videos and links to new music I'm playing in the shows. These are mutually beneficial relationships of course, and in the best cases, we both build new social media audience by cross-pollinating each other's social streams. I always work towards positioning myself as a brand partner with my stations and the artists and labels I'm playing, because I believe the more points of contact we can both get with consumers, the better off we all are. I also like to give back to my audience, and so I do a lot of giveaways and contests via social media. Having awesome partnerships with companies like SOL REPUBLIC, Monocase, and DJ Times, has facilitated this greatly. I'll often do platform-specific promotions and giveaways and then cross-promote them to build audience via social media. I try not to always post the exact same things on each platform so that fans get some variety and also have a reason to connect in multiple places. Services like Soundcloud, Mixcloud, Spotify, and Instagram are also important pieces to my social media puzzle to engage my audience in multiple ways. The bottom line is today's social media has made it a breeze to interact with a national audience, both efficiently and comprehensively. Whether it's a fan in Texas asking about my favorite place to eat in San Antonio or a listener in Belgium trying to identify a certain remix I played... it's easy to stay connected and relevant.

**Marcus McBride/JamTraxx:** The best method of social interaction is simple: make yourself available to your audience and, in my case, to your affiliates. We regularly use Facebook, Twitter and even sites like Mixcloud to stay connected with our listeners.

**Nick G/Ghetto House Radio:** It's all about Social Networking! Facebook, Twitter, Blogs, Websites, Instagram, Soundcloud, etc. Technology is moving at such an incredible rate. It's either you keep up with it or get out of the way. You have to stay up with it to continue to grow in this game of Music Life!



### DO YOU FEEL THAT YOU CAN MAKE A DIFFERENCE IN BREAKING RECORDS HERE IN THE USA? IF SO HOW?

**Darin Taoka/Hot Mix:** Hot Mix is a part of that process. Not only can Hot Mix give a record spins on a chart, but also reach in terms of audience and regions. Hot Mix is aired coast to coast in every size market from market #1 on down. Hot Mix has become "appointment listening" for many of our stations listeners. That consistent listenership is a platform to introduce a new song.

**DJ Prime/The Weekend Throwdown with Jagger:** With the syndicated show it's a lot harder to break records...but with my local shows that gives me a lot more freedom...

**DJ Sticky Boots/HyperMiXx:** Absolutely, but it's definitely somewhat of a trade-off being syndicated. With a national audience (and a lot of individual station stakeholders) I have to be more aware that what works in GA might not work in IA. From a business point of view I have to be sure that my stations are getting what they pay for while still giving great new artists and their respective labels the exposure they deserve. With a large national audience I certainly have the power to influence what records break, but it needs to be done in a way that works in the era of PPM and corporate radio goals. My CHR HyperMiXx is a hit-based show, and the focus is not so much on breaking the newest music and more on building audience and spins for records that already buzzing. Occasionally however, I may champion a record that just starting to gain ground at Top 40 and the extra exposure in multiple markets can give it added boost and expose it to new audience in markets where it's still unfamiliar. Often records I play in the show, and the corresponding audience reaction and phones, will be the catalyst that a programmer needs to get off the fence in his or her own market and go for the official add, or move up in rotation. Over in the Dance version of the HyperMiXx, I bring a lot more personal choice and also have an audience with a much more open mind. In fact, this format of the HyperMiXx is designed to showcase NEW music, and fans of the show expect that. I make a conscious effort towards breaking new music that I feel is worthy of being heard just because it's a great record with a great vocalist, not just because it reached a magic chart position, and I don't dwell on records for more than two consecutive shows. My audience can always expect to hear something fresh, and regardless of platform, be it internet, cellular, TV, social media, or FM. My goal is for my programming choices to be exposed to someone new, and the end result is the artist and label make money.

**Marcus McBride/JamTraxx:** Radio being what it is these days, it isn't as easy to break records as it used to be but it can be done if you're really dialed into your audience. The internet has facilitated that in so many ways now. Listen to what music your audience is talking about online. Look at the links to music & videos that they post or the concerts & shows they're raving about. Pay attention to what songs & artists are sitting at the top of charts on sites like iTunes and Beatport. If they're responding positively to a particular style of music or to certain artists/groups then it's usually not too difficult to find similar records to complement what they already know and love.

**Nick G/Ghetto House Radio:** I was recently recognized from a few labels with some plaques for being wayyyy ahead of the curve on certain records and breaking them in the states. Being a mix show DJ allows us to create the vibe on the weekends on the radio airwaves. It also allows us to create noise in the clubs with the records we believe in. I have always had an ear for Dance Music.

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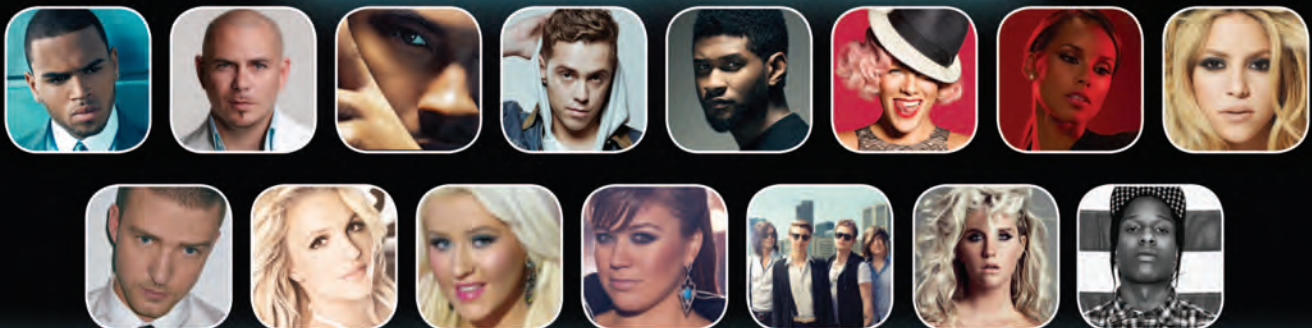
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4

## WHAT WAS/WHO WAS/ IF ANY, WAS YOUR INSPIRATION THAT GOT YOU INTO DJ-ING?

**Darin Taaka/Hot Mix:** Funny thing is that Hot Mix was the inspiration. There were no clubs or DJs where I lived. While in high school, I would listen to a radio station from another city and hear the mix and wonder how they did it. Little did I know I was listening to Hot Mix. I had no exposure to DJing or clubs until college. Once in college I met DJs, learned as much as I could and started DJing. Since the beginning I've followed all different types of DJs. I studied the skills of scratchers like DJ Magic Mike, DJ Laz and Roonie G as well as fluid house DJs like Junior Vasquez, David Morales and Roger Sanchez. Then there were hybrid types like Bad Boy Bill. I absolutely love listening to great DJs of all styles and still do.

**DJ Prime/The Weekend Throwdown with Jagger:** Funk Master Flex...Tunnel Night Club, NYC in 1995 Junior Year in HS...Heard Flex Play "Where my Dogs at? by DMX" for about 25 minutes and didn't talk on the mic..just had people in a frenzy playing the same song..and bringing it back...Those that know..I was a hip hop dj from 94 til about 2002...

**DJ Sticky Boots/HyperMiXx:** My primary inspiration was my dad who has been in radio since 1957. He was a club DJ in the 70's and later became a mobile DJ, taking me out on the road with him when I was about 7 years old. I learned all the fundamental DJ skills of mixing, music programming, and crowd connection from him. I started DJ'ing parties on my own when I was 13. Later, in high school, I was inspired by Chicago mix show DJ's like Bad Boy Bill, Julian Jumpin' Perez, Brian Middleton, Frankie Hollywood Rodriguez, and Bobby D in developing my own style and approach to both clubs and mix shows.

**Marcus McBride/JamTraxx:** For me, it was the Hot Mix 5 out of Chicago. Growing up in Cincinnati our local urban station - around 1988 or so - would occasionally air some of their legendary mix shows on the weekends. I'd sit there next to the stereo and just be mesmerized, glued to the dial waiting to hear what they'd mix or scratch in next. It completely opened me up to a world of music I knew nothing of at the time. They mixed those shows in a way that was really compelling and it just stuck with me ever since.

**Nick G/Ghetto House Radio:** In the 90's being a West Coast native I grew up in the San Francisco Rave Scene, so DJ's like Richard Vission, DJ Dan, Donald Glaude, Mark Farina and etc were some of my early inspirations. But I would have to say Richard Vission helped create my love for DJ'ing and The Radio World. He started the first Underground Dance Music Radio Mixshow on the West Coast. The Legendary POWERTOOLS! Now, I am honored and blessed to be able to chat with him on a weekly basis and have him on my show once a month. Life is definitely a trip.

5

## WHO ARE SOME OF YOUR FAVORITE DJ/PRODUCER/REMIXERS OUT NOW?

**Darin Taaka/Hot Mix:** First let me say that I love music period! That means I always have my ears open to anything cool. I rarely check the credits of a mix until I've already listened to it, so even if I don't mention a DJ or producer here, it doesn't mean I don't love and play their work. My list of usual suspects include, The Jump Smokers, Hardwell, Calvin Harris, David Guetta, Nicky Romero, Moto Blanco, Lenny B, Afrojack, Johnny Mac and of course Smash Mode to name a few.

**DJ Prime/The Weekend Throwdown with Jagger:** I would have to say my favorite "Producers" are Mickey Fortune a great friend and also an amazing producer who is going to pop very very soon!! as well as Hardwell : Fav "Remixers" would have to say: Artistic Raw / Jump Smokers / Disco Fries / R3hab

**DJ Sticky Boots/HyperMiXx:** For the current sound of my shows, I can't go wrong with The Disco Fries, Varsity Team, Kue, and Papercha\$er. Plus lately I've always got a Smash Mode remix airing in the HyperMiXx somewhere!

**Marcus McBride/JamTraxx:** Two of my favorite Remixers at the moment are The Jump Smokers crew and R3hab. They both have a really solid and polished sound that does a great job of punching up records with that "big room" sound for the club without being too aggressive or underground for the radio sets I do. I'm also a huge fan of DJ Mike D's recent work. He really has a solid knack or taking those big radio hits and shining them up for both clubs and mix shows.

**Nick G/Ghetto House Radio:** I have a huge list of my favorites. But out now or new producers to watch out for I would have to say: Kaskadee, Zedd, Calvin Harris, Avicii, Morgan Page, Tommy Trash, Martin Solveig, Madeon, A-Trak, Nicky Romero, Diplo, David Guetta, Afrojack, Hardwell, Laidback Luke and last but not least Smash Mode (Cheap Plug...haha!)

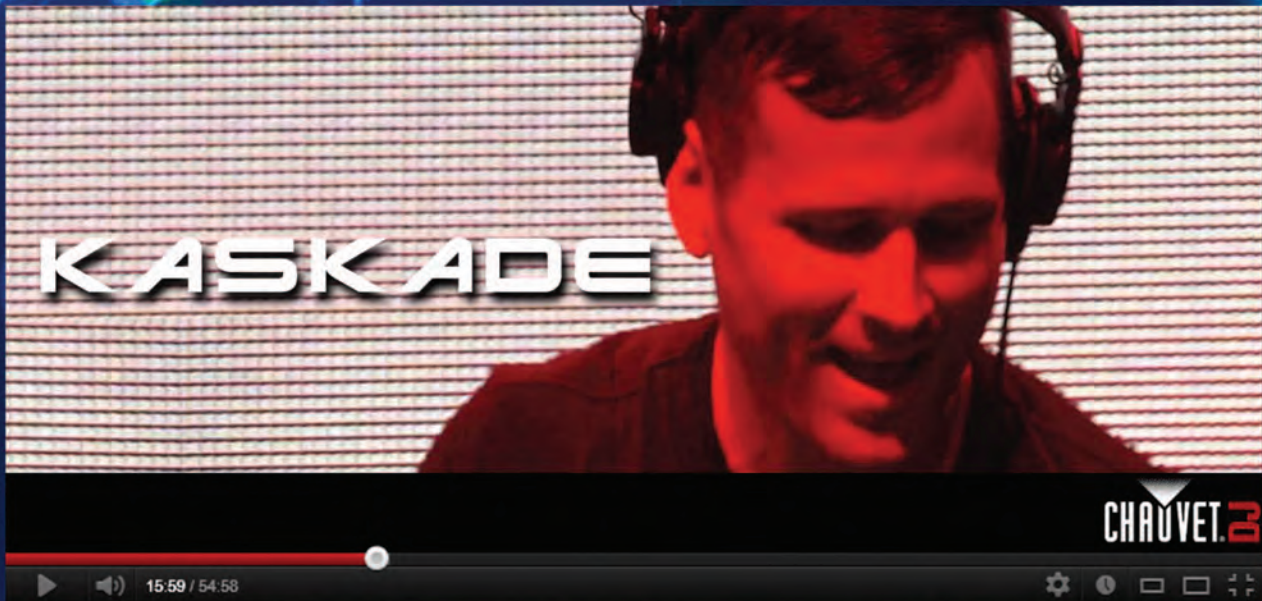


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**NIRÉ ALLDAI**



**DAVID GUETTA**



**NERVO**



**KYLIE MINOGUE**



**KATY PERRY**



**DIAMOND RINGS**



**SWEDISH HOUSE MAFIA**



**ERIC PRYDZ**



**PET SHOP BOYS**

*Capitol*

  
ASTRALWERKS®

**EMI**

# FMQB COMBINED DANCE

## RADIO AIRPLAY

# TOP 200 CHART

JANUARY 1 - JUNE 30, 2012

- 1 Afrojack & Shermanology - Can't Stop Me  
Robbins - Spins: 17625
- 2 David Guetta // Sia - Titanium  
Astralwerks/Capitol - Spins: 16303
- 3 Avicii - Levels  
Cherrytree/Interscope - Spins: 15337
- 4 Calvin Harris - Feel So Close  
Ultra - Spins: 15136
- 5 Spencer & Hill & Nadia Ali - Believe It  
Strictly Rhythm - Spins: 14189
- 6 David Guetta // Nicki Minaj - Turn Me On  
Astralwerks/Capitol - Spins: 12905
- 7 The Wanted - Glad You Came  
Mercury - Spins: 10772
- 8 Morgan Page // Tegan & Sara - Body Work  
Nettwerk - Spins: 10721
- 9 Rihanna // Calvin Harris - We Found Love  
Island Def Jam - Spins: 9744
- 10 Bingo Players - Cry (Just A Little)  
Big Beat - Spins: 9356
- 11 Adele - Set Fire To The Rain  
XL/Columbia - Spins: 8918
- 12 Kaskade // Skylar Grey - Room For Happiness  
Ultra - Spins: 8791
- 13 Calvin Harris // Ne-Yo - Let's Go  
Ultra - Spins: 8554
- 14 Swedish House Mafia - Antidote  
Astralwerks/Capitol - Spins: 8460
- 15 Ferry Corsten // Ben Hague - Ain't No Stoppin'  
Ultra - Spins: 7959
- 16 Sebastian Ingrassio & Alesso // Ryan Tedder - Calling  
Interscope - Spins: 7842
- 17 Kaskade // Mindy Gledhill - Eyes  
Ultra - Spins: 7831
- 18 Goodwill & Hook N Sling - Take You Higher  
Nettwerk - Spins: 7702
- 19 Armin van Buuren // Adam Young - Youtopia  
Ultra - Spins: 7651
- 20 Tiesto & Wolfgang Gartner // Luciana - We Own The Night  
Musical Freedom - Spins: 7210
- 21 Flo Rida // Sia - Wild Ones  
Poe Boy/Atlantic - Spins: 7202
- 22 Skrillex // Sirah - Bangarang  
Big Beat/Atlantic - Spins: 7127
- 23 Jessie J - Domino  
Universal Republic - Spins: 6853
- 24 Tom Hanks & Shermanology - Blessed  
Robbins - Spins: 6775
- 25 Alexandra Burke // Erick Morillo - Elephant  
Strictly Rhythm - Spins: 6683
- 26 Inna - Endless  
Ultra - Spins: 6668
- 27 Nadia Ali, Starkillers & Alex Kenji - Pressure  
Simply Delicious/Strictly Rhythm - Spins: 6459
- 28 Rihanna - Where Have You Been  
Island Def Jam - Spins: 6286
- 29 Kim Sozzi - Crystallized  
Ultra - Spins: 6196
- 30 Chris Brown - Turn Up The Music  
RCA - Spins: 6183
- 31 Havana Brown // Pitbull - We Run The Night  
Universal Republic - Spins: 6162
- 32 David Guetta // Usher - Without You  
Astralwerks/Capitol - Spins: 6011
- 33 Chris Lake - Sundown  
Ultra - Spins: 5914
- 34 Katy Perry - Part Of Me  
Capitol - Spins: 5841
- 35 Morgan Page, Sultan + Ned Shepard & BT // Angela  
McCluskey - In The Air - Nettwerk - Spins: 5728
- 36 Example // Ludacris - Changed The Way You Kiss Me  
Mercury - Spins: 5684
- 37 Nicki Minaj - Starships  
YMCMB/Universal Republic - Spins: 5621
- 38 Flo Rida - Good Feeling  
Poe Boy/Atlantic - Spins: 5539
- 39 Eva Simons - I Don't Like You  
Interscope - Spins: 5515
- 40 Martin Solveig - The Night Out  
Big Beat - Spins: 5429
- 41 Katy Perry - The One That Got Away  
Capitol - Spins: 5132
- 42 Benny Benassi // Gary Go - Cinema  
Ultra - Spins: 4997
- 43 Pitbull // Chris Brown - International Love  
RCA - Spins: 4935
- 44 Neon Hitch - F U Betta  
Warner Bros. - Spins: 4899
- 45 Kaskade // Rebecca & Fiona - Turn It Down  
Ultra - Spins: 4705
- 46 Armin Van Buuren // Nadia Ali - Feels So Good  
Ultra - Spins: 4645
- 47 Karmin - Brokenhearted  
Epic - Spins: 4620

48 Swedish House Mafia - Greyhound  
Astralwerks/Capitol - Spins: 4517

49 Fun. // Janelle Monae - We Are Young  
Import - Spins: 4471

50 September - Party In My Head  
Robbins - Spins: 4303

51 Daniela - Love Me Enough To Lie  
Robbins - Spins: 4263

52 Above & Beyond // Richard Bedford - Thing Called Love  
Ultra - Spins: 4242

53 Ellie Goulding - Lights  
Cherrytree/Interscope - Spins: 4204

54 Jack Back // David Guetta, Nicky Romero & Sia  
Wild One Two - Big Beat - Spins: 4169

55 AnnaGrace - Ready To Fall In Love  
Import - Spins: 3976

56 Route Too Far - Night Too Remember  
Robbins - Spins: 3974

57 Golye // Kimbra - Somebody That I Used To Know  
Universal Republic - Spins: 3961

58 Wynter Gordon - Buy My Love  
Big Beat/Atlantic - Spins: 3942

59 U.V.U.K. - Blink  
Robbins - Spins: 3863

60 Breathe Carolina - Blackout  
Columbia - Spins: 3855

61 Lucas Prata // Lenny B - First Night Of My Life  
Popnotch - Spins: 3852

62 Matt Darey // Tiff Lacey - Hold Your Breath  
Import - Spins: 3791

63 Alexandra Stan - Get Back ASAP  
Ultra - Spins: 3729

64 Benny Benassi // Gary Go - Close To Me  
Ultra - Spins: 3714

65 Gareth Emery // Christina Novelli - Concrete Angel  
Import - Spins: 3709

66 LMFAO - Sexy And I Know It  
Cherrytree/Interscope - Spins: 3675

67 Ian Carey & Rosette // Timbaland & Brasco - Amnesia  
Spinnin' - Spins: 3672

ALWAYS CURRENT. ALWAYS CLASSIC.

WARNERBROSRECORDS.COM

The image features a large, stylized Warner Bros. Records logo in the center, with the letters 'WB' in a bold, black font. The logo is set against a background of various album covers and artist portraits, including Adele, Rihanna, and others. The overall aesthetic is vibrant and dynamic, with a mix of colors and textures. The text 'ALWAYS CURRENT. ALWAYS CLASSIC.' is written in a bold, white font at the bottom of the image, and the website 'WARNERBROSRECORDS.COM' is displayed in a smaller, white font below it.

# FMQB COMBINED DANCE

## RADIO AIRPLAY

# TOP 200 CHART

JANUARY 1 - JUNE 30, 2012

- 68 Sak Noel - Loca People  
Ultra - Spins: 3631
- 69 deadmau5 - Raise Your Weapon  
Ultra - Spins: 3607
- 70 Paul Oakenfold f/J Hart - Surrender  
Perfecto - Spins: 3599
- 71 Paul van Dyk f/ Adam Young - Eternity  
Vandit/Self Serve - Spins: 3580
- 72 Kerli - Zero Gravity  
Island Def Jam - Spins: 3526
- 73 Selena Gomez & The Scene - Love You Like A Love Song  
Hollywood - Spins: 3480
- 74 Martin Solveig - Big In Japan  
Big Beat/Atlantic - Spins: 3438
- 75 Dev - In The Dark  
Indie-Pop/Universal Republic - Spins: 3425
- 76 Madonna - Girl Gone Wild  
Interscope - Spins: 3405
- 77 Serge Devant f/Hadley - Dice  
Ultra - Spins: 3331
- 78 Penny Foster - Castles  
Robbins - Spins: 3327
- 79 Afrojack f/ Eva Simons - Take Over Control  
Robbins - Spins: 3219
- 80 Dada Life - Kick Out The Epic Mother F\*\*ker  
Island Def Jam - Spins: 3175
- 81 Avicii f/ Salem Al Fakir - Silhouettes  
Cherrytree/Interscope - Spins: 3163
- 82 Dash Berlin f/ Jonathan Mendelsohn - World Falls Apart  
Import - Spins: 3120
- 83 Rihanna - You Da One  
Island Def Jam - Spins: 3089
- 84 M83 - Midnight City  
Mute/Capitol - Spins: 3078
- 85 Dash Berlin f/ Jonathan Mendelsohn - Better Half Of Me  
Import - Spins: 3071
- 86 Benny Benassi f/ Gary Go - Control  
Ultra - Spins: 3047
- 87 deadmau5 f/ Chris James - The Veldt  
Ultra - Spins: 2980
- 88 Ola - All Over The World  
Ultra - Spins: 2998
- 89 Outasight - Tonight Is The Night  
Warner Bros. - Spins: 2888
- 90 Dev & Enrique Iglesias - Naked  
Universal Republic - Spins: 2874
- 91 NERVO - We're All No One  
Astralwerks/Capitol - Spins: 2779
- 92 Martin Solveig & Dragonette - Hello  
Big Beat/Atlantic - Spins: 2761
- 93 Swedish House Mafia - Save The World  
Astralwerks/Capitol - Spins: 2756
- 94 Lady GaGa - Marry The Night  
Interscope - Spins: 2722
- 95 Avicii - Fade Into Darkness  
Ultra - Spins: 2671
- 96 Craig Smart - 123  
Next Plateau - Spins: 2645
- 97 Calvin Harris f/ Kells - Bounce  
Ultra - Spins: 2643
- 98 One Direction - What Makes You Beautiful  
Columbia - Spins: 2639
- 99 Manufactured Superstars & Jeziel Quintela f/ Christian Burns  
Silver Spits The Blue - Big Beat - Spins: 2622
- 100 JES - It's Too Late  
Ultra - Spins: 2600
- 101 Medina - Addiction  
Ultra - Spins: 2529
- 102 Madonna f/ Nicki Minaj & M.I.A.  
Give Me All Your Lovin' - Interscope - Spins: 2524
- 103 Carly Rae Jepsen - Call Me Maybe  
Interscope - Spins: 2483
- 104 Serge Devant f/ Coyle Girelli  
On Your Own - Import - Spins: 2437
- 105 Alexandra Stan - Mr. Saxobeat  
Ultra - Spins: 2414
- 106 Jennifer Lopez f/ Pitbull - Dance Again  
Epic - Spins: 2381
- 107 Scissor Sisters - Only The Horses  
Casablanca - Spins: 2374
- 108 Fedde Le Grand - So Much Love  
Ultra - Spins: 2279
- 109 Criminal Vibes - Save Me  
Robbins - Spins: 2234
- 110 Ivan Gough & Feenixpawl f/ Georgi Kay - In My Mind  
Big Beat - Spins: 2108
- 111 Jessica Sutta - Show Me  
Hollywood - Spins: 2060
- 112 R.I.O. f/U-Jean - Turn This Club Around  
Ultra - Spins: 2028
- 113 Cascada - Summer Of Love  
Import - Spins: 2015
- 114 Dragonette - Let It Go  
Import - Spins: 1996

115 Wynter Gordon - Til Death  
Big Beat/Atlantic - Spins: 1984

116 Nero - Me & You  
Interscope - Spins: 1933

117 Andain - Promises  
Import - Spins: 1904

118 DJ Denis f/ Juan Magan, Lil Jon & Baby Bash  
Shun Shun (Let's Get Loco) - Tommy Boy/Big H - Spins: 1899

119 Polina Griffith & Miami Kidz - Feeling This Way  
Import - Spins: 1846

120 Adrian Lux f/ Lune - Fire  
Ultra - Spins: 1844

121 Dim Chris f/ Amanda Wilson - You Found Me  
Import - Spins: 1836

122 Nero - Promises  
Interscope - Spins: 1825

123 Tim Berg - Seek Romance  
Import - Spins: 1812

124 Steve Aoki f/ Wynter Gordon - Ladi Dadi  
Ultra - Spins: 1750

125 Armin Van Buuren f/ Laura V - Drowning  
Ultra - Spins: 1746

126 Ferry Corsten f/ Aruna - Live Forever  
Ultra - Spins: 1733

127 Usher - Scream  
RCA - Spins: 1716

128 ATB f/ Jansoon - Move On  
Ultra - Spins: 1715

129 Leona Lewis - Collide  
SYCO/J/RCA - Spins: 1709

130 Tom Fall & Jwaydan - Untouchable  
Import - Spins: 1704

131 Edward Maya & Vika Jigulina - Stereo Love  
Ultra - Spins: 1696

132 Yolanda Be Cool f/Crystal Waters - Le Bump  
Ultra - Spins: 1660

133 Kelly Clarkson - Stronger (What Doesn't Kill You)  
RCA - Spins: 1650

134 R.I.O. - Animal  
Import - Spins: 1638

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ENTERTAINMENT

# FMQB COMBINED DANCE

## RADIO AIRPLAY

# TOP 200 CHART

JANUARY 1 - JUNE 30, 2012

- 135 Beyonce - Love On Top  
Parkwood/Columbia - Spins: 1632
- 136 Emma Hewitt - Colours  
Import - Spins: 1626
- 137 The Wanted - Chasing the Sun  
Island Def Jam - Spins: 1618
- 138 Kerima - Never Settle For Less  
Next Plateau - Spins: 1603
- 139 Tom Noize f/ ST - My Face  
Sea To Sun - Spins: 1602
- 140 Coldplay - Paradise  
Capitol - Spins: 1596
- 141 Kelly Clarkson - Mr. Know It All  
RCA - Spins: 1576
- 142 NERVO - You're Gonna Love Again  
Astralwerks/Capitol - Spins: 1572
- 143 Martin Solveig - Ready 2 Go  
Big Beat - Spins: 1568
- 144 Rita Ora - How We Do (Party)  
Roc Nation/Columbia - Spins: 1551
- 145 Foster The People - Pumped Up Kicks  
StarTime/Columbia - Spins: 1545
- 146 Foster The People - Don't Stop (Color On The Walls)  
StarTime/Columbia - Spins: 1493
- 147 Plumb w/ Dan Haseltine - Drifting  
Curb - Spins: 1482
- 148 Dominatorz & Bassmonkeys f/ Amanda Wilson  
Don't Throw It Away - Sea To Sun - Spins: 1475
- 149 Chris Brown - Beautiful People  
RCA - Spins: 1470
- 150 TyDi - Acting Crazy  
Import - Spins: 1469
- 151 Krewella - Killin' It  
Krewella - Spins: 1468
- 152 Adele - Someone Like You  
XL/Columbia - Spins: 1456
- 153 Taio Cruz - Troublemaker  
Mercury - Spins: 1453
- 154 Raluka - Out of Your Business  
Strictly Rhythm - Spins: 1450
- 155 Above & Beyond f/ Miguel Bose - Sea Lo Que Sea  
Import - Spins: 1444
- 156 LMFAO f/ Lauren Bennett - Party Rock Anthem  
Interscope - Spins: 1410
- 157 Maroon 5 f/ Christina Aguilera - Moves Like Jagger  
A&M/Octone/Interscope - Spins: 1390
- 158 Kele f/ Lucy Taylor - What Did I Do?  
Import - Spins: 1390
- 159 Leonid Rudenko f/ Max Fredrikson - Goodbye  
Import - Spins: 1340
- 160 Kim Leoni - Around & Around  
Robbins - Spins: 1334
- 161 Skrillex - Scary Monsters And Nice Sprites  
Big Beat/Atlantic - Spins: 1327
- 162 Hot Chelle Rae - I Like It Like That  
RCA - Spins: 1317
- 163 Smash Cast f/ Katharine McPhee - Touch Me  
Columbia - Spins: 1304
- 164 Taio Cruz f/ Flo Rida - Hangover  
Mercury - Spins: 1261
- 165 Shawnee Taylor f/ Symph Nympho - Colors  
Subliminal - Spins: 1258
- 166 JES - Awaken  
Ultra - Spins: 1250
- 167 Within Temptation - Sinead  
Import - Spins: 1242
- 168 Felix Cartal f/ Polina - Don't Turn On The Lights  
Dim Mak - Spins: 1241
- 169 Above & Beyond f/ Richard Bedford - Sun & Moon  
Ultra - Spins: 1240
- 170 The Wanted - Lightng  
Island Def Jam - Spins: 1217
- 171 Antonia - Marionette  
Strictly Rhythm - Spins: 1202
- 172 Joe Zangie - When The Night Comes  
Tazmania - Spins: 1202
- 173 Sander van Doorn - Chasin'  
Spinnin' - Spins: 1199
- 174 ATB f/ Rea Garvey - Running A Wrong Way  
Import - Spins: 1196
- 175 Robbie Rivera f/ JES - Turn It Around  
Import - Spins: 1189
- 176 Roger M - Too Blind To See It  
Next Plateau - Spins: 1184
- 177 Peter Luts - Everyday  
Import - Spins: 1159
- 178 Anjulie - Brand New Chick  
Universal Republic - Spins: 1157
- 179 TyDi f/ DJ Rap - Talking To Myself  
Import - Spins: 1155
- 180 Studio Killers - Ode To Bouncer  
Import - Spins: 1148

- 181 David Puentez - Melodrama  
Next Plateau - Spins: 1147
- 182 Zedd f/ Matthew Koma - Spectrum  
Interscope - Spins: 1146
- 183 Jason Derulo - Breathing  
Warner Bros. - Spins: 1139
- 184 Morten Hampenberg & Alexander Brown f/ Stine Bramsen  
I Want You (To Want Me Back) - Ultra - Spins: 1137
- 185 Robyn - Call Your Girlfriend  
Interscope - Spins: 1127
- 186 Dirty South & Thomas Gold f/ Kate Elsworth  
Eyes Wide Open - Import - Spins: 1108
- 187 Armin Van Buuren Vs. Sophie Ellis Bextor  
Not Giving Up On Love - Ultra - Spins: 1107
- 188 JES & Ronski Speed - Can't Stop  
Import - Spins: 1100
- 189 deadmau5 - Aural Psynapse  
Ultra - Spins: 1078
- 190 Kylie Minogue - Timebomb  
Capitol - Spins: 1071

- 191 Mr. Mig - Do It Again  
Global Groove - Spins: 1062
- 192 Inna - WOW  
Ultra - Spins: 1059
- 193 Jenna Drey - Can't Let Go  
Audio One - Spins: 1044
- 194 DJs From Mars - Insane In Da Brain  
Radikal - Spins: 1043
- 195 Jojo - Disaster  
Universal Republic - Spins: 1039
- 196 Knife Party - Internet Friends  
Import - Spins: 1032
- 197 Deborah Cox - If It Wasn't For Love  
Deco - Spins: 1030
- 198 Cahill - Can't You See  
Import - Spins: 1026
- 199 Three Drives - Letting You Go (Greece 2000)  
Import - Spins: 1020
- 200 Katy Perry - Wide Awake  
Capitol - Spins: 1017

# SIR IVAN WELCOMES YOU TO 'LA LA LAND'

(HIS NEW SINGLE & MUSIC VIDEO)

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# DJ RON SLOWOWICZ INTERVIEWS AFROJACK

Afrojack invaded the U.S. with his massive JACKED tour. For his first big tour of North America, he brought the party with friends (and labelmates) R3hab, Shermanology, Bobby Burns, and Quintino. The party vibe from his chart-topping single with Pitbull and Ne-Yo, "Give Me Everything," and platinum crossover hit "Take Over Control" were highlights of the tour- as were previews from his forthcoming debut artist album. Born Nick van de Wall, he is one of those rare artists who cranks out commercial hits while maintaining club credibility with the underground through success on Beatport (via his label Wall Recordings). With a keen eye for rising talent, he's the one who helped R3hab break on the international scene. Already a Grammy winner (with David Guetta, for their remix of Madonna's "Revolver") and top 10 on the DJ List, the intense amount of success and buzz hasn't gone to Nick's head - he's still a down-to-earth DJ who delighted in partying with friends and fans alike while on tour.



**DJ RON** → How are you doing today?

**AFROJACK** → I am in the studio working on getting some new computers and equipment set up.

**DJ RON** → Are you working on your new album or tour stuff?

**AFROJACK** → I am actually working on some edits for the new tour; it contains a lot of stuff from my album. I want to present it in a great way, so I am doing some special editing.

**DJ RON** → This is your first big tour in the US, what was your motivation to do it?

**AFROJACK** → It is my first big tour ever; I have never done a tour like this in my life. I have done some club tours but this is the first tour of my own.

**DJ RON** → With your tour are you bring pyrotechnics and video with you?

**AFROJACK** → I think that I am bringing pyro and CO2. I basically did the light show together with some guys from Holland, EyeSupply. They are my good friends and we decided to work together and make it a big tour. I did some of the visuals and most of the lighting together with them. We are trying to make it really special and it's looking like it is going to be really fun.

**DJ RON** → Where are you most excited to go?

**AFROJACK** → I have played in many cities already but I am excited to go to the places that I haven't been before. I have been to Miami a lot and also Chicago a long time ago, I am excited to go back. I am also the most excited to go to all the new places that I haven't been before. I want to see how the people are, what they like, eat, and drink. I am curious to see their party lifestyle and excited to meet new people also.

**DJ RON** → How long will you be playing in your sets on this show? Will it be two- or four-hour sets?

**AFROJACK** → I think that it depends per show, due to the restrictions on times in different cities. I think it will be at least two hours.

**DJ RON** → What should we expect from your artist album that you are working on?

**AFROJACK** → If you are familiar with my music, that's what you should expect with a lot more of a personal twist. I want to make it more of a combination of the songs that the new people already know like "Give Me Everything" and "Take Over Control." I want it to be an introduction of myself. I want to take people a little deeper into my mind and open up a little more. Because it's my first album, I want to keep it really close to myself. I want to make sure that people who say "I like your music" that I can be like "that's my music that they like." It's not my idea of making money music, I want them to like what I like.

**DJ RON** → When you work with people on music do you make the track and other people write to it, do you collaborate on the lyrics? How does that work?

**AFROJACK** → With my own tracks, when it says Afrojack on the song title I work together with them on the lyrics. We brainstorm; I do some melodies and sometimes a little lyrical work. With "Give Me Everything," I actually wrote most of Ne-Yo's part. That was pretty cool. Everyone that I work with works together but I am pretty involved. I want everything to be my way; it is my album so I get to do what I like.

**DJ RON** → Who are some of the other people that you are working with on the album?

**AFROJACK** → Mainly just myself, but I have been in the studio with Omarion and have gotten some things from other big artists. I really want the focus to be on Afrojack music, I don't want the focus to go towards gigantic mainstream artists. They are probably going to be on there but I want them to be invited as a guest to my mind state.

**DJ RON** → It's your party and you are inviting people to join you.

**AFROJACK** → Yes, I am mostly inviting people that I have met and liked over the last couple of years. Pitbull is someone that I have worked with. We had fun and I really like him, I want to have him on there. I met Shakira a couple of times, we are working on some things, she is really nice and I would love for her to join. I met Jason Derulo and he is a great guy, great personality. I want people on the album not only if I like their music, but can also hang out with them. I don't want it to be a plastic type relationship but a personal one. I want a personal vibe on the tracks, if I don't like someone who is working on the tracks it won't be as personal. I don't want to send my instrumentals out and have someone that I don't know work on them. I want to make an experience and put the experience that I have with the artist in the song. I don't know if you can hear it, but if there is a personal experience it means a lot more.

**CONTINUED** →

# Thank you

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OF OUR ARTISTS

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J Cole



Breathe Carolina



**DJ RON**

**When you made "Take Over Control," did you have any idea that it would become as big as it did?**

**AFROJACK**

*I didn't know that it would become that big, but I did always say that it would be the first vocal and bleepy song to be heard on the radio. There has never been a song on the radio like that. That is what I wanted to do, I wanted to change it. I am happy it worked. I was sure that in Holland and Europe it would be on the radio but it was a nice extra that America liked it as well. I am happy that everyone loves it.*

**DJ RON**

**You are one of those rare guys who are having the Beatport underground success and also that crossover commercial success. Why do you think that you are the one that is leading that charge?**

**AFROJACK**

*I don't think that I am the one leading the charge; you shouldn't worry about that combination. There is nothing wrong with liking hip-hop and also liking pop or techno. I have made some techno tracks in my life and I just pushed it to the right people. There would be no point for me to go to Electric Daisy Carnival in Las Vegas and play the three-minute radio version of "Give Me Everything." That is not what it is made for; it is made for the radio, for a short, happy, dancing in the car version. For EDC Las Vegas, all the other gigantic festivals, or my own club tours I have a special remix that I can play. In this case, I played a R3hab remix and it was a gigantic club banger. I think that you just have to put it in the right position and it will work out. There is no point of putting a three-minute song that's a full vocal, poppy song on Beatport. I did a techno song on Lost and Found called "Tik Tik Tik Tak Tak Tak" that was nine minutes long and it was a really weird techno song. There would be no point in making a video around that and trying to get it to the radio. It is a really weird, instrumental, vague song that you wouldn't put on the radio.*

**DJ RON**

**Your label Wall Recordings has put out some amazing records. Why did you start your own label?**

**AFROJACK**

*When I was just starting out I had some issues working with some labels. Labels are gigantic companies, they need to make their money, and contractually they do some weird stuff sometimes. I decided to just make my own label so that I could release whatever I wanted to release and do what I wanted to do. That was the main reason; no one had to be responsible for any falls or anything.*

**DJ RON**

**How did you discover R3hab? It seems like you discovered him and help set him up for greatness.**

**AFROJACK**

*I had known him for about four or five years when he was DJing around Holland. About a year ago I heard his tracks and thought that if he just changed a couple things, focused on the new style, and if I gave him a push promotional wise and a place to play, I was sure that he would kill it. We spoke about it and I told him that I was going to sign him to my label and give him a place to play. It wasn't like I discovered him and made him big, he already had the music, and he just didn't have the place to play his music. I gave him his place and now he is gigantic and a monster around America.*

**DJ RON**

**And he is going on tour with you and Shermanology, how did you choose who you were going to bring with you on the tour?**

**AFROJACK**

*They are all my longtime friends. Bobby Burns, Shermanology, and Quintino are my friends and all on my label. I figured that I could do the tour by myself and have a random warm-up DJ on stage with me that I didn't know, or I could have them with me. I don't want music and performing to turn into work, I want it to be the same fun that it always was. That is why I bring a lot of friends and family. Coincidentally, all of my friends are artists, so why not have them play there with me?*

**DJ RON**

**What effect do you think the Amsterdam Dance Event has had on you and the Dutch music scene?**

**AFROJACK**

*I think that the Amsterdam Dance event is still a more industry thing, but it is getting bigger and bigger with more artists playing there. I think that it has had a huge impact on the way that international people are viewing the music comes from Holland, especially with dance music. I think that the Amsterdam Dance Event gave Holland the base internationally. Now it is not just that there are music coming from Amsterdam, Holland, and Rotterdam, there is actually an Amsterdam Dance Event to showcase this. You can now see what the Dutch people, including me, are up to.*

**DJ RON**

**What would you like to say to all of your fans out there?**

**AFROJACK**

*I love them and I hope to see them at all of my shows. There is absolutely nothing wrong with following me around for all of my twenty shows, I would love that. That is the only reason why I am touring, for the fans. There is no point in going out and playing my favorite music to 10,000 people who don't like my music, or are not at the same level. Every time I go on stage and see them, I am happy and I want to party with them. I have to DJ so I need to stay in the DJ booth but I am still partying with them and after that, I just chill. That's what I love the most is being able to party with all my fans.*

**DJ RON**

**One last question, where did the name Afrojack come from?**

**AFROJACK**

*That's really simple, I used to have an afro and jack is a term used in house music, for example jacking music. In the beginning Jack had a groove and that is basically where it came from.*

*DJ Ron Slomowicz runs the new NotableDance.com blog. He is the former guide of dancemusic.about.com for New York Times. Interview conducted May 2012. Special thanks to Erika Gutierrez at Miller PR and Frank Murray at Robbins Entertainment for arranging the interview.*



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## DJ RON SLOMOWICZ INTERVIEWS ZEDD

With both parents being musicians, German producer/DJ Zedd got his start playing piano at a young age, moving on to drums, then eventually playing with a "post-hardcore/rock/metal" band (as he describes it). His education in classical music is reflected in his productions, and moving into the EDM world he received major attention by winning two Beatport remix competitions - Armand Van Helden's "Witch Doktor" and Fatboy Slim's "Weapon of Choice." Zedd's music quickly got noticed by heavyweights like Skrillex and deadmau5 and led to remixes for major artists including The Black Eyed Peas, Swedish House Mafia, and Lady Gaga. Currently working on his debut artist album, he has also worked with Swedish super producer Max Martin on a track for Justin Bieber's album. His production for Eva Simons' "I Don't Like You" hit number one on the Billboard Club Chart. And now, with the crossover success of male vocal tracks like Calvin Harris' "Feels So Close," it seems the perfect time for "Spectrum," his current single with label-mate Matthew Koma, to follow it up the Top 40.



**DJ RON** → *I want to ask you a bout a few of your big tracks that have become cult favorites. What inspired you to make "Legend of Zelda" into a club track?*

**ZEDD** → *I just think the theme song of "Legend Of Zelda" is one of the best musical pieces ever created. I absolutely loved the song and I played some of the Zelda games. Basically the whole song was just something I've really wanted to do. I didn't really think about making a club banger or releasing it in the first place, I just wanted to do it.*

**DJ RON** → *So how did you stumble upon the Jack Rebney / Winnebago Man sample that used for "Slam the Door"?*

**ZEDD** → *Actually when I was in the studio working on another track someone showed me the video, which I thought was hilarious. I don't really know why THIS got into "Slam The Door"...but somehow it felt right and funny, so I just went with it!*

**DJ RON** → *Many of your early tracks have been instrumental or sample tracks, what challenges have you faced moving into full vocal production?*

**ZEDD** → *Well, I've never had "sample tracks." Even songs like "Dovregubben," I've re-played the whole orchestra; there's nothing sampled (same thing with Zelda; everything is replayed, nothing is sampled). You know, tastes change and people like or don't like things for various reasons. I've started liking vocal songs more and more because I felt that it's extremely difficult to get even close to the emotion of a human voice in a song. Not every song needs it, but I've started producing a lot of pop music for several artists and learned a lot about vocals in that time. Anyway, it's nothing that I've planned, it's just something that felt natural and made sense in the songs I've produced.*

**DJ RON** → *How did you collaborate with Matthew Koma to create "Spectrum"?*

**ZEDD** → *It was simple. I'd produced the track "Spectrum" and was just thinking about vocals for it. Literally at that moment, Matthew (whom I've worked with couple of times before) wrote me that he was back from his tour and wanted to make some songs. So he came by the studio and I've played him "Spectrum." He loved it and we started working on a topline. The melody was there really quickly because we both were absolutely sure about the melody. The lyrics took quite a few weeks, but we finally got there!*

**DJ RON** → *Although you are German, I keep seeing you lumped in with the Dirty Dutch movement. How do you react to that?*

**ZEDD** → *To be honest I have never really seen me connected to the "Dirty Dutch Movement." I don't think I've ever really produced Dutch House or anything like that (which doesn't mean I wouldn't; in fact I love it). Chuckie is a good friend of mine, so whenever we play the same festival or show we'll always hang out/go out; I think that's pretty much the only connection.*

**DJ RON** → *Congratulations on the number one Billboard Club Chart record with Eva Simon "I Don't Like You." How did that song come about?*

**ZEDD** → *It was actually an insane coincidence. Eva sent me lots of her song ideas some time ago. I was making the track to "I Don't Like You," and was wishing I had a vocal on it so I could get an idea of how it would sound. So I just go through my "vocals" folder and realize that she had one acapella in the same key, so I literally "threw" it on the track and it blew me away. I realized that my track and her vocal, in that case, were just magic so I started re-thinking the whole song and re-arranging so it made a "full" song. A few weeks and lots of hours later we had a song done, called "I Don't Like You."*

**DJ RON** → *What was it like working with pop superproducer legend Max Martin?*

**ZEDD** → *It really was one of the biggest moments in my life. I'm a huge fan and he's just a legend. It was the biggest honor for me to work with this man. Working with him was incredible because we had the same vision for the song. I'd produced the track and showed him the song and luckily he loved it and wrote a topline on it that was exactly what I was looking for, for the track. I don't think I've ever worked with someone that had that much of the same opinion on a song as Max, so it was really easy and fun working with him on that track.*

**CONTINUED →**

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**DJ RON**

How do you think your core EDM fans might react to your work on the Justin Bieber track?

**ZEDD**

You know, actually, the feedback was incredibly positive. I don't make secrets out of what I produce (once things are official, obviously). I am proud of everything I put my name on, and I always want my fans to know that even if I produced a track with or for the one artist they wouldn't like, they should give it a try because I would never ever put something out that I'm not 100% convinced of. Most of my core fans were not big Bieber fans, but by far the biggest reaction was something like "Oh, wow... I can't believe I'm actually enjoying this Bieber track."

And this made me really happy, because Justin is a talented kid and he deserves so much more respect than what he's getting, in my opinion. This kid knows how to play all sorts of instruments and knows how to sing. What's wrong with that? Of course there were people saying it's a "sell-out" move, but to be completely honest I stopped thinking about things like that and comments like that. I just ignore those comments because I am an artist, and I will always continue doing what I think is right and what expresses my feelings. I'm like a movie - you can watch me and if you enjoy it you can share it and watch it again. But if you don't, you can't change the movie. It is what is is. Follow me, or don't. I will always stay who and what I am.

**DJ RON**

A lot of the superstar DJs started as DJs first and became producers. You started as a musician/producer and then started DJing. From your musician/producer background, what all do you bring to your DJ performances?

**ZEDD**

As much as possible. I try to mix interestingly; fast, in keys and change keys the way you would do it musically. Not just throw two songs together and call yourself a musician/DJ.

**DJ RON**

What would you like to say to all of your fans out there?

**ZEDD**

My album is almost finished, so I can tease a little bit; saying that it will be released in the fall, later this year, and it will have lots of emotions and musical roller-coasters in it. Furthermore: Shave it up!

DJ Ron Slomowicz runs the new [NotableDance.com](http://NotableDance.com) blog. He is the former guide of [dancemusic.about.com](http://dancemusic.about.com) for New York Times. Interview conducted July 2012. Special thanks to Ashley Eliot at Interscope for arranging the interview.

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Gotye  
Havana Brown  
J Cole  
Jessie J  
Karmin  
Neon Hitch  
One Direction  
Rita Ora  
The Wanted

## Best Artist

Adele  
Calvin Harris  
Chris Brown  
David Guetta  
Katy Perry  
LMFAO  
Maroon 5  
Nicki Minaj  
Pitbull  
Rihanna

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# The Nominees are...

## Best Song

Adele "Set Fire To The Rain"  
Calvin Harris "Feel So Close"  
Chris Brown "Turn Up The Music"  
David Guetta f/ Nicki Minaj "Turn Me On"  
Flo Rida "Good Feeling"  
Gotye "Somebody That I Used To Know"  
Katy Perry "Part Of Me"  
Kelly Clarkson "Stronger (What Doesn't Kill You)"  
Rihanna f/ Calvin Harris "We Found Love"  
The Wanted "Glad You Came"

## Best Dance Song

Afrojack & Shermanology "Can't Let Go"  
Avicii "Levels"  
Calvin Harris "Feel So Close"  
David Guetta f/ Nicki Minaj "Turn Me On"  
Kaskade f/ Mindy Gledhill "Eyes"  
Morgan Page f/ Tegan & Sara "Body Work"  
Nadia Ali f/ Starkillers & Alex Kenji "Pressure"  
Rihanna f/ Calvin Harris "We Found Love"  
Swedish House Mafia "Save The World"  
The Wanted "Glad You Came"

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Universal Republic  
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## Best Independent Label


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# The Nominees are...

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Gary Spangler  
George Hess  
John Strazza  
Nino Cuccinello  
Noah Sheer  
Phil Nieves  
Scott Dimig  
Tommy Nappi

## Best Label Executive

Cory Robbins  
Daniel Glass  
Eddie O'Loughlin  
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WBZC/Z88.9 - Pemberton, NJ  
Dance Factory FM - Chicago  
WNRG/107.9 FM - Melbourne, FL  
WPTY/Party FM - Long Island

## Best Radio Station

WBBM/B96 - Chicago  
WPOW/Power 96 - Miami  
WFLZ/93.3 FM FLZ - Tampa  
WIOQ/Q102 - Philadelphia  
WKQI/Channel 95.5 - Detroit  
WKSS/Kiss 95.7 - Hartford  
WKTU/KTU 103.5 FM - New York  
WLLD/Wild 94.1 - Tampa  
WRDW/Wired 96.5 - Philadelphia  
WHTZ/Z100 - New York

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*Eric Redd*

*Matalia Flores*



*Matt Fox*



*Alexis Salgado*



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The Nominees are...

**Best Music Video**

Benny Benassi f/ Gary Go "Cinema"

Chris Brown "Turn Up The Music"

David Guetta f/ Usher "Without You"

Duck Sauce "Big Bad Wolf"

Katy Perry "Last Friday Night (T.G.I.F.)"

LMFAO "Sexy And I Know It"

Maroon 5 f/ Christina Aguilera "Moves Like Jagger"

Nadia Ali f/ Starkillers & Alex Kenji "Pressure"

Rihanna f/ Calvin Harris "We Found Love"

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DJ Sticky Boots - HyperMiXx  
Jay Mac - Saturday Night On Line  
Kidd Leow - Syndicated Show  
Marcus McBride - JamTraxx  
Nick Garcia - Ghetto House Radio

## Best Mix Show DJ

DJ Beatstreet - WRDW  
DJ CEO - KHTT  
DJ Flipside - WBBM  
DJ Orion - WNOU  
DJ Yonny - WXRK  
Erik Velez - WPOW  
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