

Disc Jockey News

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NOVEMBER 2005

The Regional Disc Jockey Newspaper

Free

Chicago DJs demo speakers

The Chicago Chapter of the American Disc Jockey Association held a "speaker shoot-out" with over ten different speakers and systems on display.

The shoot-out consisted of a demonstration of each speaker and system using the same audio source and same songs. Most companies sent a representative to introduce their speakers and talk about features along with answering questions. After the introduction, Mike from Promix powered up the music for the music test.

Each speaker system was limited to



being a powered speaker with a limit of a 15" woofer (or smaller). Mike then played the same songs through the sound systems and powered them up to the point of 100-105 db in the middle of the room.

Once under power, the djs in attendance could walk around checking out the sound throughout the room.

Powered speaker systems demonstrated were: Bag End, Bose, QSC, Yorkville, FBT, Gemini, American Audio, JBL, EAW, and Mackie. Speakers demonstrated ranged from some appropriate for back up

or dinner music to some which were truly concert level speakers.

Mackie and EAW demonstrated some of their new speakers not even on the market yet. The EAW system (top and sub) contained 3-1000 watt amps and one 500 watt amp! This little powerhouse has a list price in the \$10,000 range!

On the other end of the price spectrum, Gemini demonstrated their powered speaker which came in with a show only special for less than \$250.

Bose product specialists demonstrated their Personalized Amplification System (PAS) for the first time at a disc jockey event. The unique look and sound had mixed reviews among those in attendance.

Crowd reviews: The QSC sound system rated very high with those in attendance. The sound was very clear throughout the harmonic range. Many liked the sound of the Bose PAS system but could not see using something so different in the speaker world. EAW's sound system received outstanding reviews, but the price tag seemed to be a bit prohibitive for many. JBL's EON, American Audio, Mackie and FBT all received favorable reviews for those in attendance.

The Chicagoland ADJA is the fastest growing ADJA chapter in the association. For more information on the ADJA or the Chicagoland ADJA at <http://www.chicagoadja.com>.

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Coming October 2006

Northern Disc Jockey Conference

Keynotes by Carr Hagerman, Peter Merry

Disc Jockey News

Midwest Edition

Southern Edition

Mid Atlantic Edition

Western Edition



Discount Passes and show information go on sale online on Dec. 1, 2005!!

<http://www.discjockeynews.com>

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Stop

(using CD's)



Pause

(before buying a PC)



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(MegaSeg)

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Editorial

Submit your letter to the Disc Jockey News by email at djnews@meltel.net

Editor,

I just wanted to take a moment to express to you my concern about an article that ran on your front page of the October edition called "The B Word". Your author Derrick Thompson gave the connotation that "bottom feeding" was alright to do and had nothing to do with professionalism. This industry has suffered greatly because of the "bottom feeder" or wanna be as we call them because they are the ones that drive the market value down and also stereotype the industry. At the end of his article, he boast about being able to cover expenses and still be the cheapest in his market. Now, I ask you, what message is that putting the minds of your readers?????????

Bob Romeo, Backtrax Entertainment

Editor,

What were you thinking by publishing that article about bottom feeders? Mr. (Derrick) Thompson made the title of bottom feeder look like a desired place to be. Doesn't he know that **BOTTOM FEEDERS ARE RUINING OUR INDUSTRY?** How can he be so lame in article?

William Collins, Blane, MN

Editor,

As I write this note, campaigning is currently underway for the 2005 ADJA Board of Directors elections. I am a fairly new addition to our industry, going "pro" in February of 2003 as a single owner / operator in this mobile entertainer industry, so my "take" on electioneering, if you will, is somewhat short visioned.

As a newbie to this industry, I have the double edged blessing and curse of NOT knowing what this industry was like back in the "Good Old Days" before national trade organizations and national campaigning for positions such as Board of Directors. In hopes of putting some perspective to those seasoned veterans who may take such things for granted, I wanted to pose a question as a fresh set of eyes.

In a nutshell, I have a singular unique perspective. My company was born at the same time the local chapter of the ADJA was formed in the Kansas City area. Although I had no prior "professional" experience, I was immediately taken in by our group in general and mentored as a legitimate peer specifically by Mr. Joe Martin of Celebration Entertainment of Kansas City. Joe's selflessness and openness to share with me in areas of performance skills, business practice, ethics and pricing helped me to not only establish my business, but

accelerate my growth to where we are today- booking weddings at four times the price we initially began only two and a half years ago.

I follow articles in various trade magazines and newspapers (including this very publication), and I have come to believe that there exists two very different but very defined camps of "peers" in this industry.

There are some who are very private and competitive...taking great offense when someone mentions pricing or adopting a defensive stance when speaking about "regional" representation in national trade organizations such as the ADJA or NACE to name a few.

Then there are those, like Joe Martin, who are willing to take in a newbie- share all that is good and well in our industry so that we ALL can benefit by pricing improvements, trade seminar education or regional representation in national organizations.

Which leads to my question I wished to pose. Let's say that during such an election as the ADJA Board of Directors an industry peer enters routine surgery, and due to complications is suddenly on death's doorstep for weeks, uncertain as to whether he will make it or not.

Let's also say that so much support

rushes in from fellow industry professionals from coast to coast in well wishes, cards, chat boards and even physical help volunteering to fill booked events for this fallen peer that the national election takes a back seat, becoming "page two" news to the daily updates for this respected comrade-in-arms.

Is the attention given this individual OVER the election a reflection on industry apathy, or a tale of shifting movement to higher industry standards? Only each individual industry professional can decide, and possibly only time may tell with the results of the 2005 ADJA Board of Directors election.

Oh, by the way, the election that was overshadowed by the fallen comrade? It was the 2004 election, not 2005. And the comrade himself? He is recovering fine, continuing to help support and educate his peers. He travels to convention after convention and communicates on a first name basis with our industry leaders. He's also running for the 2005 ADJA Board of Directors. His name... well, I's sure you can guess the rest of the story. It's Joe Martin of course.

With thanks for your consideration to share this for the betterment of our industry.

Rick Belk, Acclaim DJ

Editor,

I am writing in regard to Dude Walker's article in the October issue about preparing for taxes.

I completely disagree that you need to throw away your money on an accountant today! You can go to any chain store and buy tax software that will ask questions about your business and fill out your forms for you.

I bet he is getting a kickback from his local accountant!

You don't have to waste money on a "professional" accountant who would probably mess up your taxes anyway.

An accountant for our industry is about as out of date as an 8 track tape deck.

Gary T, Denver, CO

Editorial by John Young

We are in the midst of the elections for the future American Disc Jockey Association's Board of Directors.

I want to encourage all members of the association to take the time to review the candidates and make your voice heard. The elections are your chance to become involved and help direct the future of the ADJA. Sitting by the sidelines and not voting (or participating) is not fair to yourself or your fellow ADJA members!

So, take a few minutes to review the candidates and VOTE! (Voting information will be online at <http://www.adja.org>)

This is your association! So, treat it as such and become involved!

"The ADJA Leader for Us!"

"Being a Director for the ADJA would accomplish several important personal and professional goals. First, I have a passion for being in a leadership position as demonstrated in my continued role as the local Vice President of the KCADJA. As a person of faith, I have a desire to help others succeed and become the best that they can be unselfishly. Secondly, there have been a number of members who have encouraged me to run for a seat on the ADJA Board of Directors. They have witnessed, through my dedication and hard work, the passion I have for this industry and my genuine love for others. For these friends and mentors I am truly blessed and grateful. I would appreciate your support in my candidacy for the ADJA board of Directors" ~Joe Martin

Industry Professionals Are Excited About Joe Martin's Nomination!



Joe Martin

President - Celebration Entertainment of KC, Inc.
Vice President - KC Chapter ADJA

Joe has been an excellent example of representation for our association. Joe would be an excellent addition to our national board of directors

~Cindy Green Professional DJ Service

Joe is a consummate professional that I could learn a lot from. He was one of the leaders that stepped in and was instrumental in forming the local chapter of the ADJA. His knowledge and expertise would benefit all DJ's throughout the country.

~Terry L. Campbell, DIAMOND T PRODUCTIONS

I am endorsing Joe Martin to the ADJA board of directors. Joe is a true friend as well as a great leader!

~Screamin' Scott Stewart, Full Tilt DJ's Madison WI & Tampa FL

Joe Martin's generous spirit and willingness to share of his time and talent has been an inspiration to me, both personally and professionally. I endorse Joe Martin in his nomination to the board and encourage others to support him.

~Debbie Jackson Tucci Professional Voice Talent Radio DJ Jukebox DJ Entertainment Co.

For More Information:

Join our email or phone list Get a reminder call or email about the election. To contact Joe Martin with your concerns or questions.

campaign@celebrationkc.com 913-706-8546 www.kcadja.org/joemartin

Starting From Scratch

By Jeff Richards

Starting from scratch is a progressive article that will help those of you just starting out in the disc jockey business. Each article will cover what it takes to be a successful mobile disc jockey.

Today's topic: CORPORATE FUNCTIONS: During the winter months many companies have a holiday function for their employees. These events are very different than a wedding but can be just as fun. At a corporate function you will be asked to entertain with music, games and giveaways. Many times a C.E.O. or other important management personnel will give speeches. Always make sure that they understand completely before speaking the importance of holding the microphone properly to avoid things like feedback or drop outs. They may be C.E.O.'s but they are not entertainers. Treat them with respect but at the same time get your point across about the microphone usage. If possible, step back away from your DJ stand so everyone's attention is on the speaker and not you.

At most events they will want to give gifts to the employees using some kind of drawing or fun game. Plan this out ahead of time with the person responsible for the event. This is where you can shine by entertaining the crowd. You can use your "Game show host" impression and make the giveaway a fun game to win the gifts.

When it comes to dancing at a corporate event, it can go one of two ways. If there is a large crowd (250 or more) the chances of people dancing is greater. The smaller the group the more unlikely they will join in. People can be shy and won't want to get up in front of their co-workers due to fear of the gossip at work. I did one event where the employees didn't get along at all. All they wanted to do was eat the free food and drinks then go home. If the guests aren't dancing, you will need to find a way to change the direction of the night. There are many great books and videos that show fun games to play at corporate functions. Remember that even though this is a group of adults, you need to play it clean and still get them doing silly things without embarrassing anyone. You don't want to use dialogue anyone could consider offensive or inappropriate. They have a corporate name and image to uphold. This rule holds true with the music you will play. You can play a bigger variety of music, but again keep it appropriate for the event.

Here is an ice breaker that I have been using to start off corporate events for years. I invented this game at a very young age when my parents held a Christmas party that was boring. It's a game I call "The Twelve Days of Christmas". Buy yourself the "Sing-a-long with Mitch Miller and the gang" Christmas CD. On small sheets of

paper write the items for the twelve days of Christmas, one item per sheet. Make sure you put the number (ex: 2) as well as what the gift is (ex: Two Turtle Doves). Put these into a Santa hat or a Christmas stocking. Have this prepared before the party starts. After the meal or the speeches tell the group that there is going to be a fun game for everyone to play but don't tell them what it is. Have an assistant go table to table with the hat as you explain that each table will pull out a sheet of paper, and it is very important to only show it to the people at your table and no one else, not even you. When every table has a number let them know that they are playing "The Twelve Days of Christmas" sing along song. Everyone in the room will sing the lines "on the first day of Christmas my true love gave to me" then the table with the number one must all stand up and sing "A partridge in a pear tree" then sit down. Then everyone sings "on the second day of Christmas my true love gave to me" then the table with number two will stand up and sing "Two turtle doves" then sit down. Then back to table one who will again stand up and sing "A partridge in a pear tree" and sit down. We will continue to do this for all twelve days. Play the song loud enough so that everyone can hear the words, but soft enough to hear the people singing. Your job is to be the conductor like Mitch Miller mixed

in with a little humor like Jerry Lewis. To make this even funnier, you have to run around to the table that is standing to sing and conduct them. The song and the people won't stop at any point so it can be very fast paced. At times you may want to make mistakes on purpose or do a prat fall to make people laugh and forget their parts. The more confused you are acting, while still smiling and laughing, the more the crowd will laugh it up. Typically the table with the number five will be the biggest show offs. Some tables may even change the wording to something funny or applicable to their job. What ever happens just go with it and make it a part of the act. When you get to the very last verse, yell out "everyone sing": "and a partridge in a pear tree!" Have them give themselves a round of applause then slip into the first dance song like "Old time Rock and Roll" by Bob Seger.

You can have even more fun by changing the words to the song. Instead of a partridge in a pear tree, try a Partridge Family CD. Two turtle doves is now two turtle necks. If you would like the complete list of old and new lyrics just e-mail me requesting them and I'll get that off to you. Until next time, Keep on Rockin'. Jeff Richards. To comment on his column or request the new lyrics, e-mail Jeff at jeffrichardsptp@yahoo.com



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The Q Corner, Where Quality Meets Quantity

By Mike Walter

Audience Participation

I've been DJing long enough to remember the "P.E.S." years.

Meaning "Pre-Electric Slide"

Back when the "YMCA" and the "Hustle" were your best chance to get out in the crowd and show everyone some dance steps. Then along came that simple line dance from the Caribbean and everything changed. We went in search of the next big dance. The

Macarena was white hot for a while but it cooled quickly. Wannabe's like "The Ketch Up Dance" and "The Pizza Dance" tried but failed to catch on. It got to the

point where someone just took the Electric Slide, added some Cha-Cha steps and some jumping and Voila we had a new dance!

All this tells me one thing: We as an Industry love Audience Participation Dances.

I would even go so far as saying We Need Them.

When I teach DJing I spend a significant amount of time on Audience Participation dances. I expect my Emcees to get out on the dance floor and lead these dances so it's important that my trainees know the dances well enough to show them to a large crowd. This is one of the areas where the "M" in "MC" is important. You can't be the "Master" of an event unless you know how to lead the crowd when the time comes for them to be led.

One of the things I find that helps teaching Audience Participation is breaking it down into the two types of dances there are. The first is what I called "Repetitive." Repetitive dances have a 16 or 32 count dance that simply repeats throughout. "The Electric Slide" and "The Macarena" are the two most prominent. Variations of "The Hustle" are also a good example and I've seen people do a country line dance to "Cotton Eyed Joe" that is also repetitive (and tiring!)

The more popular type of Audience Participation dance is what I call "Chorus-Based." Chorus-Based dances have something universal that is done during the chorus, and then the rest of the dance, during the verses and breaks,

is whatever the emcee wants to have the crowd do, including simply free-style dancing.

Let's take a look at a song like "Hands Up." During the chorus, it's essential that the emcee lead the crowd in throwing their hands in the air. There are also hand gestures that go along with the "Gimme your heart, gimme gimme your heart" lines. Some of your guests will even know these steps from previous parties and you never want to appear less knowledgeable than your guests!

So the emcees role is to lead the dancing during that spot, the chorus, in that song. But then the rest of "Hands Up", that long introduction and the verses, you can really just do whatever you want with the crowd. Sometimes we have them making waves in the air with their hands, sometimes we lead them in a Motown-type shuffle. But the specifics are unimportant. What is important is that your emcee knows exactly when the chorus is coming up so he can anticipate it and get the crowd doing the right dance steps at the right time in unison.

Chorus Based Audience Participation songs are rampant. In fact DJs from across the country make them up every day. I teach my emcees about a dozen of them, from "The YMCA" to "The Chicken Dance" (think about it, the Chicken is Chorus Based too.) And I know my trainees find it easier to learn them when I break it down for them like this.

One of the axioms I live by in my DJ career, and therefore insist that my DJs live by as well, is: "Never ask a crowd to do something that you are unwilling to do."

When it comes to Audience Participation

songs this translates to my DJs being out there on the dance floor participating with the crowd and showing them the dance steps they need to do. It's not enough for me, or anyone on my staff, to simply say, "Okay everybody show me the YMCA" and then walk off the floor to use the bathroom. I expect my emcees to be out on the floor prompting the dance move and then leading the crowd in it. And this means every dance, even "The Chicken Dance" and "Hokey Pokey." If the client wants to dance like a

chicken, then it's up to my emcee to lead everyone in the dance and get out there and dance like a chicken too!

In training, Audience Participation songs are a great way for you to monitor your new emcees and make sure they have the energy and command to actually lead a crowd. Also, I look for fun and enthusiasm during these dances as well. Like I tell my recruits, "You can't be 'cool' while doing the Chicken Dance so you might as well smile and act goofy and enjoy it."

Industry Directory

Get listed by calling: 320-285-2323

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The Difference Between Marketing, Advertising and Sales

By Mark Imperial

Most people unknowingly throw those three terms around loosely. They are not necessarily interchangeable, and once you understand the differences, it will change the way you view your DJ business forever.

The definition of Marketing is simply everything you do that brings a prospect to your door, or gets a prospect to call you. Everything really means everything. It is every message that you broadcast to the world. It is how you present yourself. It's how you dress, how you perform. Anything that you do that influences people to refer new business to you is Marketing. Now, advertising is only one small part of a much bigger and more important marketing plan.

Advertising is the most common form of marketing. It is what most people automatically think of when you mention the term "marketing". Advertising can range from simple business cards to display ads in magazines to radio and television spots.

Sales is what you do once you get the prospect in front of you or on the phone. Sales is the process that you go through to convert the prospect to paying customer and ultimately to client.

How To Get More Clients In A Month Than You Now Get All Year

Multi-millionaires wake up with the same number of hours in a day as the rest of us. So what is it that they do different? I'll tell you what they are not doing. They're not spending their day with the minutia and busy work of running their business. That is considered working "in their business". Instead, they work "on their business" by focusing on the actual cash producing end of the business which is the marketing.

Unfortunately, most DJs spend more of their energy and money on getting the "stuff" to do the shows, and spending most of their time on the show. I'm not saying that's not important, but I've seen some highly polished guys sitting around with no work. Being the "best" DJ in your marketplace becomes irrelevant if no one is coming to your door. How many times have you seen a restaurant open that has great food, great service, but no one ever came in and soon they are gone—often before they even get going. It is infinitely more important to focus your time and energy on high leverage activities. What I mean by "high leverage" is on activities that bring the money in. In our case, that

would be in the marketing and creating a steady, predictable lead flow.

What About The Guys That Say All Their Business Is By Referral?

Referral business is again, only one part of marketing. Most people think of referrals as "happy accidental" business, but it really can be influenced and nurtured with a proper referral system in place. Most businesses can get to a stage where a large portion of their business results from referral, but it is not something I would recommend leaving to chance. You must implement a solid referral system. On another note, there are times that you will run into slow referral periods for a number of reasons. You might run into generational gaps where you have done every party for a group of friends and there simply are fewer to get. For this reason, a smart DJ marketer would never let up on activities that bring new blood into the top of their funnel.

The bottom line: Implement a proven marketing system that will create an abundance of predictable lead flow, don't spend a dime on advertising that cannot be held accountable, only spend your valuable time with high probability prospects, get rid of low probability

prospects, and turn your clients into a no cost sales force. For some, this may be a radical change in mind set. For others, you might already understand these principals but have trouble putting a solid system together from scratch. The good news is that you shouldn't have to. Learn from the experience of others who are doing it. There are plenty of folks, myself included, that have already learned these lessons. We can tell you what works, and what doesn't. Why climb this gigantic mountain when the elevator is working?

Mark Imperial is America's leading authority in the areas of marketing, sales presentation, and performance for the DJ industry. He is also a popular disc jockey and master of ceremonies in the Chicago area. He is the author and creator of The DJs Edge Marketing System: The Most Powerful Strategies Ever Created For DJ Entertainers, two giant manuals, 500+ pages, 9 CD's with audio coaching, and all the marketing tools included. For a free report and CD titled "SECRETS OF A SIX FIGURE DJ INCOME", call his 24 hr. toll-free recorded message at 1-888-304-2051 extension 83.

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by Mark Imperial

Chicago, IL. — Making good money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area, using only the best equipment, know more about music than anybody, know how to pack a dancefloor and still starve to death.

You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door. Thinking that by getting

better and better at slamming parties, I'd automatically make more money. **Wrong. Dead Wrong!**

I did what most people do, started advertising and waiting for the phone to ring, then playing the "cheap price" game (actually the worst thing you can do). I barely survived by bottom feeding and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I was grossing a pitiful \$2,200.00 per month and working myself to death getting it. Some months I was starving. I know that things happen by either determination or desperation, and I had both going for me. That is when I finally

discovered the answer.

My discovery exploded my business to making over \$11,000.00 per month, and I did it in a lazy way as a **SINGLE OPERATOR** in less than 7 months.

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I quickly discovered that many DJs know little about **REAL** marketing, and many copy what others are doing badly. I discovered **REAL** marketing and **REAL** experts. Combined with my 20+ years of knowledge, I created a solid **PROVEN** and **TESTED** system that I use personally. My **SYSTEM** will

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Pay the Price

By Dr. John C. Maxwell

Every Sunday when I was growing up, my dad would give me a list of the chores I had to do that week. Some, like taking out the garbage, were daily tasks. Others, such as my regular assignment of cleaning out the basement, could be completed anytime—as long as they were done by noon on Saturday.

I knew I could do the basement on Monday, Wednesday or even Saturday morning. But I quickly figured out that the

sooner I got it done, the more I could enjoy the rest of the week.

Without even realizing it, I was learning an important life lesson: pay now, play later. I could have

waited until the last minute to do my chores. But if I had, I would have risked missing out on some fun activity my dad had planned for Saturday afternoon—an activity I knew I'd have to skip if I didn't get my work done. So I chose to make the effort on the front end.

Whether you're doing household chores or building a company, practicing the "pay now, play later" principle requires one key element: discipline. What exactly is discipline? It's the means to getting what you really want even when you don't want to do the thing necessary to get it.

In the last issue of Leadership Wired, I wrote about how the ability to make right decisions is critical to success in life. That's true, but good decisions have no value without discipline. Decision-making takes care of goal-setting, but only discipline results in goal-getting. As I wrote in my book, *Today Matters*, "Everyone wants to be thin, but nobody wants to diet. Everybody wants to live long, but not many want to exercise. Everybody wants money, yet few want to work hard. Successful people conquer their feelings and form the habit of doing things that unsuccessful people do not like to do. The book-ends of success are starting and finishing. Decisions help us start; discipline helps us finish."

In other words, when it comes to success, good decisions and discipline go hand in hand. Good decisions minus discipline equals a plan without a payoff. And discipline minus good decisions equals regimentation without reward. Only when we have good decisions plus discipline do we have a masterpiece of potential.

Now, it's not easy to practice discipline. In fact, it can be downright painful

at times. We all know what it's like to do something that we don't want to do but know we should do. That's the pain of discipline. But if you don't engage in that kind of pain, you open yourself up to the pain of regret, which is far more excruciating.

This leads me to an obvious question: How do you develop discipline? Here are four steps.

1. Set deadlines and priorities. Don't make a list of everything you have to do and start working from the top. Prioritize your to-do list. Determine which projects you need to accomplish first and how much time you need to get them done. Then give yourself a deadline and get busy.

2. Challenge your excuses. I get so tired of whiny people telling me why they couldn't, shouldn't, didn't and wouldn't. Put the violin away and start taking a hard look at the so-called reasons you cite for not being able to get things done. As I like to say, it's easier to go from failure to success than from excuses to success. As long as you're making excuses, you're never going to make it.

3. Remove rewards until the job's done. Marathon runners don't stop for a break after each mile, and neither should you. I'm not saying you shouldn't divide your work into manageable chunks or

celebrate the achievement of intermediate goals. Just don't have that Krispy Kreme doughnut too quickly.

4. Stay focused on results. Jackson Browne once said, "Talent without discipline is like an octopus on roller skates. There's plenty of movement, but you never know if it's going to be forward, backwards, or sideways." Staying focused on achieving results—with the priority items on your to-do list, I might add—will keep you from acting like an octopus on roller skates.

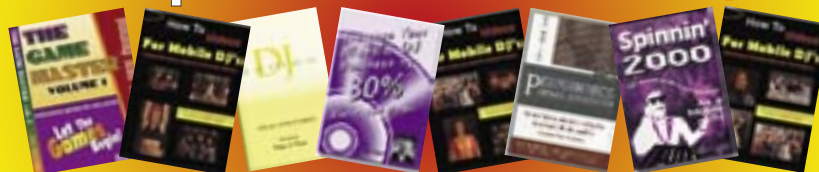
If you want to be successful—as a leader, as a parent, as a member of society—you have to pay the price. You can be disciplined and pay on the front end, or you can take the seemingly easier path and pay on the back end. Unfortunately, if you play now and pay later, the payment's much heavier. As I often say, hard work is the accumulation of the easy things you didn't do when you should have.

So, learn from my boyhood basement-cleaning strategy. Pay now, and play later. Because if you pay now, you'll get to play a lot longer.

Dr. John C. Maxwell has authored over 30 books, including such New York Times best-sellers as "Failing Forward" and "The 21 Irrefutable Laws of Leadership."

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Practice the Right Concepts to Get in the Zone

By Harvey Mackay

We often hear athletes say they were "in the zone" after fantastic performances. Finding the zone is that magical moment when performance seems inspired and effortless.

Basketball players say that when they are in the zone the basket seems larger than a bushel basket and the shots come easier. Great hitters like the late Ted Williams, the Boston Red Sox legend, said that when he was in the zone, everything was so clear to him that he could see the seams on a pitched ball.

Rod Laver, the former Australian tennis star, said: "You get a great feeling when you're hitting the ball really well. The ball comes over the net looking as big as a soccer ball, and everything seems to be moving in slow motion. You feel as if there's nothing you can't do with the ball. You get confidence. You're loose, relaxed. Everything is working for you."

You don't have to be an athlete to get in the zone. Jazz musicians say they're in the zone, when they're in their groove, and the instrument almost plays itself. There are times when opera singers suddenly experience a remarkable phenomenon -- and hit high and low notes they could never reach before.

Lawrence Shainberg of the New York Times wrote, "Being 'in the zone' is that

moment in which performance 'transcends the normal or usual.' 'In the zone' can be a one time phenomena -- or it can be an incredible breakthrough that continues year after year."

Businesses and employees can also get in the zone. You can just feel when you're in the zone. Everything clicks. Everything seems like a piece of cake.

The billion-dollar question is how do you get yourself in the zone. If we could figure that out, the world would be a far different place.

All we can do is try to do the things that give us the best chance to get in the zone. Consider these suggestions:

- Commitment to excellence. You must want to be the best. Good enough to get by doesn't hack it. Others will see your commitment in the time and energy you put in to become better. People who want to get in the zone crave coaching and mentoring. They want to learn more. They look for tougher competition. There are no easy ways to be the best.

- Work hard. To become better, you must be willing to put in the time and energy and make the necessary sacrifices. Look at the greatest athletes; they are the hardest workers -- Tiger Woods, Andre Agassi, Serena and Venus Williams, Jerry Rice, Michael Jordan, Michelle Kwan,

Derek Jeter and Mia Hamm. They are constantly working to improve themselves.

- Perfect practice makes perfect. Practice does not make perfect. You have to add one word: perfect. If you practice the wrong concepts, all you're doing is practicing a flaw. You're putting a ceiling on how good you can become. Study the best and learn from them. Then go out and do the same. You must prepare to win.

- Confidence. Confidence is a combination of mental and physical skills learned from practicing the right concepts. Confidence enables you to perform to the best of your abilities. It allows you to perform without the fear of failure. A coach can't tell a player to have confidence; it has to come from within.

- Concentration. If you have total concentration, you will have total control of yourself. Great athletes maintain their poise and concentration when they're staring defeat in the face. Never lose your composure.

- Condition. Fatigue makes cowards of us all. It robs you of your skills. When you're tired, your problems seem bigger. It's the best-conditioned athlete, not the most talented, who generally wins when the going gets tough.

- Thrive on pressure. To be a champion, you have to learn to handle stress and

pressure. But if you've prepared mentally and physically, you don't have to worry. Winners look forward to pressure.

- Love what you do -- And you'll never have to work a day in your life. That's the subtitle of one of my books. Enthusiasm and the love of what you're doing are necessary to put in all the effort we've discussed. When you're in the zone you're unstoppable.

Mackay's Moral: When you're in the zone, you're on the throne: You rule!

Reprinted with permission from nationally syndicated columnist **Harvey Mackay**, author of the New York Times #1 bestseller "Swim With The Sharks Without Being Eaten Alive," and the new book "We Got Fired!...And It's the Best Thing That Ever Happened to Us."



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Free Downloadable Extras	✓	-	-	-
(artist IDs, song instrumentals, a capellas, movie sound bites and more)				
Weekly Top 30 Charts Based On Radio Airplay	✓	-	-	-

Contact your TM Rep for details.

Stop Giving Away The Family Jewels

By Jeffrey J. Mayer

Have you ever worked with a customer who asked you lots of detailed questions- picked your brains B-I-G-time for information - and then discovered he did business with your #1 competitor?

How did that make you feel?

Have you ever given a customer a very detailed proposal only to find out that they were using your prices as leverage so they could place the order with their preferred vendor?

How did that make you feel?

Or that they needed to show their boss that they had three quotes because that's what purchasing required? And yours was the third quote.

How did that make you feel?

Let me tell you about Don. Don sells office products. He's a very nice guy and has always tried to please his customers and make them happy. Unfortunately, these things have happened to Don far too many times - than he would like to admit - over the years.

He would answer his customer's questions - give them his price list - and hope it would result in a sale. Most of the time he came up empty.

And though he could often see the train-wreck coming, he didn't know how to stop it.

He found he was wasting hours and hours of time because he was giving away his 'Family Jewels' his, knowledge, experience, and wisdom without getting anything in return, i.e. A PURCHASE ORDER WITH A CHECK.

One day on a whim he decided to purchase the "Closing More Sales By Asking Better Questions" training manual. After reading it through three times it changed the way he did business.

*He started asking questions of the customer instead of giving away valuable

information. *He started looking for problems instead of offering solutions. *He started looking for people who wanted to do business with him instead of people who used his prices against him.

On a recent sales call he met with Cheryl, AJAX manufacturing's office manager. She handed Don a list of the products they've been purchasing and asked for his prices.

Don thought for a moment - took a deep breath - and instead of answering her question he asked, "How many other suppliers are you speaking to about servicing your office products needs?"

Cheryl was caught off guard and had to think for a moment. (She had never been asked that question so bluntly before.) "We're speaking with two or three others, in addition to yourself?"

"And what criteria will you be using to select your new supplier?" Don asked.

That question caught Cheryl flatfooted. She didn't have an answer. The silence was deafening. A few seconds later she said, "Well... the lowest price, I suppose."

Don wasn't about to let her off the hook. "Why are you putting the contract out for bid at this time? What's wrong with your current supplier's prices?"

"We've had all sorts of problems with our current supplier. He doesn't send out his shipments on time, and when they do arrive the order is often incomplete or has the wrong products."

"Then we've got to get on the phone and talk to the ordering department. These calls can easily waste 15 to 30 minutes of my day. Then the supplies we needed yesterday end up arriving a week late."

"And what about the billing for these goofed-up orders?" Don asked.

"Billing is another issue. It seems to take months to straighten these invoices

out, wasting more of my staff's time." Cheryl lamented.

"So is price 'really' your #1 criteria for selecting a new supplier?" Don asked.

After another long pause, and a few moments of reflection, Cheryl smiled and said, "No... I guess there are some other issues that are also important."

"And what about credit/payment terms? Size of available inventory for rush orders? Are any of these issues of concern to you?"

Cheryl nodded her head in agreement.

Don spent the next hour asking Cheryl questions about how her company uses office products. Which products need to be replenished frequently and which ones sit on the shelf unused for months at a time.

He even told her of a new service his company offered where their serviceperson would come by once every two weeks and inspect the supply room for items that needed to be replenished and then have them delivered within a few days.

Cheryl liked that service because it would save her staff time and would insure they would never run out of supplies.

Don asked who the other decision makers were - and their decision making process - and learned that Cheryl and Tim, AJAX's president would make the final decision.

He said he could have a proposal for her within a few days and asked if he could meet with both Cheryl and Tim one day the following week.

The three of them met and Don walked out with an order and a new customer.

Lessons Learned Here are five lessons you can learn from Don:

1. It's more important to learn what your customer does than to tell him all about what it is you do, how you do it, and your current price list. 2. Search for problems. If there's no problem, there's no sale. 3. Find out who the decision makers are. 4. Learn their decision making process. 5. Get commitments. Schedule follow-up meetings or phone calls.

Don has been following this process for the past few months and his business has dramatically improved.

Because he's not wasting his time with people who don't buy, he has more time to spend on the phone looking for new customers.

And... he's discovered that he can ask the same questions over the phone that he's been asking in his face to face meetings saving him even more time and making him more productive and efficient.

Note from the Editor: The Late Jeffrey Mayer had submitted many quality articles on sales and marketing. The Disc Jockey News will continue to run his articles until the new articles become available from Succeedinginbusiness.com.

Upcoming Events

Midwest Disc Jockey Convention

November 6-8, 2005
<http://www.mapdj.org>

LDI Conference 2005

November 7-13, 2005
<http://www.ldishow.com>

East Coast DJ Cruise

November 10-17, 2005
<http://www.djcruise.com>

West Coast DJ Cruise

November 13-20, 2005
<http://www.djcruise.com>

WEDJ Cruise

January 9-14, 2006
<http://www.wedjcruise.com>

Winter NAMM Show

January 19-22, 2006
<http://www.NAMM.com>

Mobile Beat Las Vegas Convention

February 21-23, 2006

<http://www.discjockeynews.com>

NAME Conference -Nashville

April 17-19, 2006

<http://www.djkj.com>

Disc Jockey News Southern DJ Convention

April 23-25, 2006

<http://www.discjockeynews.com>

New York DJ Cruise

July 10-15, 2006

<http://www.djcruise.com>

DJ Times DJ Expo

August, 2006

<http://www.djtimes.com>

Disc Jockey News Northern DJ Conference

October 22- 24, 2006

<http://www.discjockeynews.com>

Have an upcoming event or meeting? Email the information to us at event@discjockeynews.com

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Disc Jockey Spotlight: Mike Perry

By Amber Benning

"Every successful party starts with the right attitude."

The above are a few simple words with huge meaning in our industry. These words are the personal business philosophy of this month's spotlight entertainer, Mike Perry.

Mike Perry is the owner and sole performer for Mike Perry Disc Jockey Productions based in southern Florida. In addition to his mobile company Mike is an on-air personality for Kool 105.5 FM in West Palm Beach. He works the midday shift spinning gold-based adult contemporary music from the 70's, 80's and today. In fact, if you are interested you can access his show on the web at <http://www.kol1055.com>.

Mike decided when he was five years old that he wanted to be a DJ. And for the past 18 years he has been fulfilling that dream. Mike got his start in a nightclub by answering an ad in a newspaper. He worked regularly in this club playing oldies for four years while he went to school to learn more about the profession. He started his mobile business after regulars at the club kept asking if he did weddings, the rest is history.

Mike radiates charm and is extremely personable. It is evident in speaking with him that he is passionate about music and even more so about the relationships he establishes with his clients. He says that it is important to build great rapport with clients, especially if you want to gain word of mouth popularity, refer-

als and have successful shows.

Mike performs primarily at weddings, birthdays and corporate events and does the occasional children's party. He does not market himself to high schools. Mike bases the interaction at his performances on the desires of the client. He prides himself on fun, but never cheesy or crass interactive activities. Mike strives to make his customers feel at ease through the entire planning process and through their events.

When asked to give advice to newcomers in the industry, Mike had much to share. He says to first and foremost have passion for what you are doing. Secondly, especially when doing weddings, go in to each event knowing that this a very special day in your clients'



lives. He further advises that one should join associations and learn how to network with and learn from others in the industry. Mike also warns not to take yourself too seriously; there is always room for improvement.

Mike is extremely well spoken and he attributes this to his years of working in radio. He adds that his airtime has helped his business because it gives him a level of credibility and familiarity. Customers are better able to relate to him because they feel as if they already know him.

In my conversation with Mike it is clear that he truly puts the needs and aspirations of the client first. He spoke in length about making the client feel as if they are the most impor-

tant person in the world. He maintains that his positive attitude and ability to be personal with his clients is what keeps him busy with referral work. Mike also asserts that professionalism is important and if a client likes and trusts you they will be sure to book you regardless of price.

The above words of advice along with Mike's personal business philosophy are all tips that we can take with us to our next show and/or consultation. Employing his positive outlook and attitude can make the services that each of us provide even better.

For more information on Mike Perry and his services please log onto <http://www.mikeperrydj.com>.

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Monday Night Featuring:

Ron White

www.ronwhitetraining.com

Ron speaks internationally and spoke in Malaysia and Singapore in May 2005. He will conduct a 10 city tour of China in 2006.

Ron has delivered tailored workshops for General Motors, Microsoft, Boy Scouts of America, Lexus, Coldwell Banker, Norwest Mortgage, Century 21 and thousands more across the country.

He broke the Guinness World Record by memorizing a 28 digit number in 1 minute 15 seconds on the FOX Good Day Dallas Show. (March 1, 2001)

In August of 2003, Ron was the guest on the British television program, 'Simply the Best' in which he demonstrated how anyone could train their mind to think more effectively.

He memorized the first seven chapters of the book of Proverbs for the Christian Business Expo in 1996. However, he will be the first to tell you, "What is amazing is not that I can do these things...it is amazing that I can teach ANYONE to do these things!"

In 2004, Ron wrote a political book that earned the response of congressmen, senators, newspapers and the ten O'Clock news in New Mexico. He is also the author of a success book entitled, 22 Success Lessons From Baseball and 8 audio programs. (2 with Zig Ziglar!)

Monday Morning Keynote:

Bryan Dodge

<http://www.results.com/>

Bryan Dodge is regarded as one of America's leading experts on the subjects of professional selling, success habits of the wealthy and memory development. Over 16 years ago, in his home in Colorado, Bryan Dodge began a study of success habits, and ways to bring these proven techniques to the market place. Over the past years, he has developed a marketing system that allowed these materials to be represented in over 41,000 Major corporations throughout the United States and Canada. Much of what he was discovering he personally used to change his own life. As an avid student of success principles, his new knowledge in a business venture allowed him to move to the Dallas market over 9 years ago, where the opportunities for progress were even greater. Soon the reputation of Bryan Dodge spread throughout the United States and he found himself in demand as a guest speaker at service club luncheons, business conventions and as a sales trainer for growing aggressive sales organizations.

As the audiences grew, so did his own storehouse of knowledge, gained from friendships and acquaintances from all parts of the country who sought his services as a consultant or guest speaker in order to make their own enterprises grow from the inspiration and insights shared by this committed individual.

His organization has been committed to promoting people such as Tom Hopkins, Brian Tracy, Jim Rohn, Blaine Athorn and many more.

Mr. Dodge's program, entitled, "How to Build a Better You", focuses on three key areas. The first will be how to have your best year ever. The second will be how to create consistent upward growth in your life. The third will be the benefits of a powerful memory. This program is informative, entertaining, and includes demonstrations of memory techniques and strategies known only to a handful of America's top professionals.



Tuesday Morning Keynote:

Bryan Flanagan

http://www.ziglartraining.com/speakers.php?info_id=7

Bryan Flanagan knows how to energize people. A fourteen-year veteran of IBM, Bryan's people skills launched him from salesman to marketing manager to national sales instructor while in their employ. Bryan is a businessman who understands the corporate marketplace! Since joining Ziglar Training Systems in 1984, Bryan has led seminars and workshops from Philadelphia to the Philippines! His "Who's Who" client list includes numerous Fortune 500 companies.

Bryan is the Director of Ziglar Sales Training where he has delivered powerful programs to over 1,200 groups and 500,000 people in the past decade. His career highlights include 25 years' experience in sales and sales management. He's developed and delivered training programs on teamwork, sales performance, customer service, presentation skills, negotiation and management. He has authored audio and video training courses, plus numerous professional articles. Bryan has appeared on radio and television, and has distinguished himself by sharing the platform worldwide with Zig Ziglar.

Bryan Flanagan is an international speaker whose keynote addresses, seminars and workshops present relevant information that will positively impact workforce development, productivity and people improvement in your organization.

Bryan will be presenting from his book "Now Go Sell Somebody Something!"

WATCH FOR MORE SPEAKER AND SPONSOR INFORMATION IN THE NEXT ISSUE OF THE DISC JOCKEY NEWS!

To Wedding Show, or Not to Wedding Show!

By Dude Walker

If Shakespeare was a DJ and alive today he'd probably ask the question: To wedding show...or NOT to wedding show (while holding a PDA or date book in hand).

There was once a time when there was one or two wedding shows per year. Now there are several! All these promoters looking for their frenzy induced piece of the pie. With the major part of the booking season around the corner and more trade show planners each year scheduling dates to lure merchants to the GRAND CATHEDRAL of trade shows, we need to stop and reflect on WHY or IF an extra wedding show is necessary.

There are so many variables to consider:

How many dates can you potentially handle?

How many advance bookings do you already have on the books?

What is the cost for booth space?

Can you potentially defray the costs of the booth with the bookings you'll land at the show?

Do you know how to sell to clients FACE to FACE with onlookers?

Do you have enough promotional materials (business cards, brochures, pens, pictures) to effectively sell to the masses?

Contrary to popular belief, being the exclusive at a wedding show is not always a good thing. Sure 15-20 years ago when the shift was moving from bands to DJs, having the opportunity to gain face time with potential clients in an exclusive manner was great.

However, times have changed. The promoters of most wedding trade shows DO NOT have specific guidelines of who or how many entities in each category they'll allow. More to the point, wedding show promoters will allow anyone with cash in hand through the door. At that crucial point, potential clients become confused on what to expect and who is the best for their needs. In fact more often than not bridal planners feel overwhelmed by the sheer volume of information AND dis-information being disseminated by the various vendors.

Always deliver what you promise! A prime example of the outmoded effectiveness of the wedding show due to over saturation of competing vendors and an overall daunting volume of vendors: Not less than 15-20 DJs competing for the same clients in the same venue. All varying in quality and company size. One company in particular stood out from the pack. They, in direct violation of trade show rules, "corralled" potential clients into their booth to a high pressure sales pitch of \$395. The very same company that tied up face time with competing vendors and grabbed whatever printed information possible. One thing to keep in mind as a vendor; is every person that you talk with could be a legitimate bridal planner, or maybe a competitor gathering info with some other intention. That is one of several risks that you must accept to participate in trade shows.

Wedding shows are an advertising invest-

ment. What do you expect as a return on your investment? Are the rewards greater than the risks? Small local shows usually have a lower entry fee and offer fewer attendees whereas larger shows will cost more and will most likely produce hundreds to thousands of potential leads. The big question is "is it the right fit for your company?" Preparing for wedding shows can take months of planning and support advertising. The best investment for booth space includes advertising with the booth fee.

If you are currently comfortable with a high closure rate, face to face meetings and have little experience with wedding shows be prepared to have those expectations destroyed in the wake of a wedding show. You are simply playing calculated odds that the more contacts that you make will produce more opportunities. If you have a few skeletons in your closet...be prepared for them to surface during the wedding show. I had the tragic misfortune to observe a competitor fall apart when a bridal couple asked a hot button question that he was unprepared to handle. Needless to say the booking was lost and ALL the onlookers walked away. The amount of composure that is takes to handle these situations takes experience. You need to know your product/service inside and out. It's much than brochures and business cards!

If you plan on attending a wedding show think twice about booking a gig the evening before. If you are the lifeblood of your com-

pany and you seem fatigued during the show, it may very well affect your sales presentation and bookings.

The more competition that you have to deal with will ultimately leads you toward the question of price. Too high? Too low? If you do not currently know what your production cost is (or how to determine that cost or better yet how much the wedding show will increase your production costs) you have no business entering a wedding show. It seems that most DJs assume that a low price will seal the deal and fill the calendar. Most fail to realize that after the post trade show dust settles, buyer remorse will set in and a truer sense of "who you are" will come to light. Let's face it, if you price yourself 50% below your competitors to get the gig you are SCREAMING to potential clients that you are only half as good and ultimately worth half as much. So how long can you afford to work for less? Until your competitors are gone? Who's going to tell the legions of competitors entering the market behind your current competition?

Mobile disc jockeys are moving into a new era of selling. Will wedding shows still be a part of that future? Only time will tell.

The best sales advice: "Beware the compulsion to offer the sun, moon and the stars to clients that will not appreciate them. Today's gimmick will become tomorrow's expectation."

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The largest association for professional mobile entertainers in the United States

ADJA 2005 Candidate Spotlight - Unedited

Name: Ken Day
Business Name: Ken Day Enterprises / Movin' Tunes
City/State: La Mesa, CA
Years in business: 27
Full Time/Part Time: Full Time
Multi/Single Op: Single Op
Years with the ADJA: 3
Leadership Roles Within The ADJA: President of the San Diego Chapter

Past Leadership Positions Held (any): 20 year Military Career, Business Consultant – for turn around & rescue, Director of Operations For Not-for-Profit Organizations, Diversified Entertainment Company Owner/ President, Night Club Owner, Stage Lighting and Sound Co. Owner



Past Committee Roles: Board of Directors for a Not-for-profit medical group, Multiple B.O.D. consulting and development positions as a consultant.

Why do you want to be a Director for the ADJA? I believe my diverse background and experience in business and entertainment could be utilized to further develop the ADJA and be an impact on our industry as a whole.

What skills do you have which will be an asset to the ADJA Board of Directors? As stated above; my background and experience in business and entertainment can be utilized to resource assets not typically considered in the development and growth of the ADJA within the entertainment industry.

If you were on the ADJA Board of Directors, what would you like to see done in the next two years? Reassess, restructure, and reinstitute the charter, the by-laws and the level of involvement within our industry and become the "best" choice for mobile entertainers' as "the" trade association to be a member of. Provide real value in membership and to have the ADJA be the standard that other entertainment industry organizations aspire to become and not only mobile DJs and KJs, everyone.

If you have a platform, please summarize your position and views in regard to the ADJA: Consolidate and implement the plan of action for the ADJA and its current and future membership to reflect the new mission and vision statement; TO HELP MOBILE ENTERTAINERS BUILD AND GROW THEIR BUSINESS.

Leadership Roles Within The ADJA: Current National Membership Director, Current VP of Tampa Chapter of the ADJA.

Past Leadership Positions Held (any): Previous Education Director ADJA.

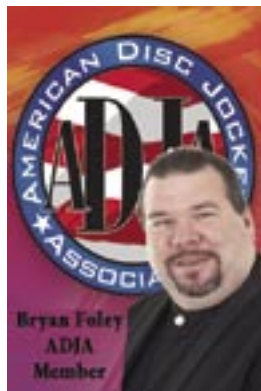
Why do you want to be a Director for the ADJA? To continue to build the ADJA in members and benefits for those members. To give back to this industry of which I have made a great living from and see the industry achieve higher lever of respect, professionalism and acceptance.

What skills do you have which will be an asset to the ADJA Board of Directors? Having run a successful multi system business and selling it and then re-establishing myself in a completely new market and achieving one of the highest levels of success, I feel that I can mentor and guide my fellow mobile DJs in their journey and help them build and grow their business.

If you were on the ADJA Board of Directors, what would you like to see done in the next two years? With the continued growth I see the ADJA stepping into new areas that will be challenging and with the elected directors leadership I see new heights it WILL achieve. I see the association taking the next step in growth by becoming more branded and recognizable in the Entertainment market, as well as from a consumer view.

If you have a platform, please summarize your position and views in regard to the ADJA: Please visit <http://start.prodj.com> for my official platform. Thank you for your time. I appreciate your trust you gave me 2 years ago when I was elected to the National Board and in my time as education director I helped establish the ADJA DVD Library for local chapters and more recently in my chair as MEMBERSHIP we have seen the fastest and largest growth the ADJA has ever experienced. This is because the members believe in what we have done in regards to providing them true money saving benefits and following through on our motto to "Help Mobile Entertainers Build and Grow their Business."

I ask for your continued support and vote for BRYAN FOLEY for ADJA National Director. I can be reached at (727) 397-0078 or email me at membership@adja.org.



Leadership Roles Within The ADJA: Currently serving second term as KCADJA Vice-President

Past Leadership Positions Held (any): Leadership roles in many unrelated organizations
Past Committee Roles: Committee member in several unrelated organizations

Why do you want to be a Director for the ADJA? Being a Director for the ADJA would accomplish several important personal and professional goals. First, I have a passion for being in a leadership position as demonstrated in my continued role as the local Vice President of the KCADJA. As a person of faith, I have a desire to help others succeed and become the best that they can be unselfishly. Secondly, there have been a number of members who have encouraged me to run for a seat on the ADJA Board of Directors. They have witnessed, through my dedication and hard work, the passion I have for this industry and my genuine love for others. For these friends and mentors I am truly blessed and grateful.

What skills do you have which will be an asset to the ADJA Board of Directors? As an elected Director, I bring my ability to work well within a diverse group of people to the table. In being able to work well with others, my strengths lie in being able to make and cultivate solid contacts throughout our industry. This is crucial in progressing our organizations mission statement and national media exposure both internally and externally in the entertainment industry.

If you were on the ADJA Board of Directors, what would you like to see done in the next two years? As an ADJA Board member I would help pave the way to create and establish a set of minimum standards for ADJA membership in addition to help broaden the ADJA's National media exposure. Furthermore, there is a strong need to establish better communication with the ADJA local Chapters and membership as a whole. Finally, I would assist with the updating of our organizations By-Laws and help implement a check and balance system of ensuring they are followed.

If you have a platform, please summarize your position and views in regard to the ADJA: Minimum standards of membership; National media exposure: Print, Radio & Television; Establish better communication with local ADJA Chapter leaders and the ADJA membership as a whole. Bring the By-Laws up to date and adhere to them.



Multi/Single Op: Single System
Years with the ADJA: 5 years

Leadership Roles Within The ADJA: National Director, National Vice President, Chapter Development Director 2003 - 2005, Arizona Chapter President & founding member, 2002 - 2006.

Past Leadership Positions Held (any): I have held numerous leadership positions in varied career, civic & community organizations. I been active in leadership roles throughout my life. I have always been involved with the leadership of the things I am most passionate about.

Why do you want to be a Director for the ADJA? I want to continue serving the ADJA membership to make this the very best trade association in the industry. I have provided leadership & innovative ideas that have played key roles in the growth of the ADJA. I feel that I have more to offer & want to take the ADJA to the next level of operations to make our purpose statement really come to life. I want to make helping DJ's build & grow their business more member friendly with more online resources, & opportunities. We have started this dream & I want to see it thru.

What skills do you have which will be an asset to the ADJA Board of Directors? I am a team player as well as a team builder, & I am an effective leader. I know how to get things done. This is born out in the growth of the ADJA in just the past 8 months. Under our leadership, we have nearly grown more in that period than we did the past 2 years. That is because I was a part of a Team of leaders that crafted a new plan, vision & direction for the ADJA. We implemented that plan & growth has exploded. I am a creative & innovative thinker, As an engineer, I explore all aspects of an issue methodically to derive the right decision. I am a person of high principles & integrity. I have the respect of those I serve with.

If you were on the ADJA Board of Directors, what would you like to see done in the next two years? Expand our benefits to make full time careers truly possible & attainable without sacrificing the things that traditionally hold people back. I want to expand our educational program, make more educational content available on our site, streaming media, increase leadership opportunities by creating state & regional directors, create more opportunity for service, expand our benefits package to be triple what it is now so that economic prosperity for working DJ's is reached. I want to see the music Industry respond to our proposals for preventing piracy & establishing ways for new technologies to be more fully utilized.

If you have a platform, please summarize your position and views in regard to the ADJA: Campaign Statement: I am DJ Dr. Drax and I am running for re-election to the ADJA National Board of Directors. I currently serve in the capacity of 'President' and 'Executive Director' of this, the finest grouping of professional mobile DJ entertainers



Name: Bryan Foley
Business Name: Bryan Foley Entertainment
City/State: Largo, Florida
Years in business: 26 - Started in 1979 Been Full Time since 1987
Full Time/Part Time: Full Time
Multi/Single Op: Currently Single-Op, Previous Multi
Years with the ADJA: 4

Name: Joe Martin
Business Name: Celebration Entertainment of Kansas City, Inc.
City/State: Overland Park, Kansas
Years in business: 24
Full Time/Part Time: Full Time
Multi/Single Op: Single Op. Husband/Wife Team
Years with the ADJA: 2 1/2

Name: Dr. Drax
Business Name: Starcom Entertainment
City/State: Glendale, AZ
Years in business: 10 years Full time, part time prior
Full Time/Part Time: Full Time

Candidates continued from page 14

in the world. I offer this accounting of my accomplishments, leadership and vision for the future as a compelling reference for your consideration to the post to which I so respectfully wish to serve. I would appreciate your vote.

Building Upon Past Accomplishments

My 'platform' is one of progressive thinking, with an emphasis on new and innovative ideas. Rather than repeating the steps of the past, we must continue to move forward with a clear and defined adaptation that reflects the changing conditions of the current needs that face mobile DJs and hence, our industry. To me, leadership means; clear and concise thinking, fresh and innovative ideas for progressive change, responsive to the needs of our members, ethical responsibility and a sincere sacrifice for the betterment of this industry. The current board and I have developed an incredible team that has sacrificed greatly and have met the challenges and responsibilities that you, the membership-at-large expect of your directors.

I wish to offer this accounting of accomplishments that can be directly reflective of my tenure as National Director. Under my leadership as a team, we have progressed our educational DVD program to 19 titles, developed a long-term strategy and crafted a 10 year business plan for the ADJA, created more involvement and benefits for our members than at any time in our history. With our team, we increased the efficiency of our web site, automated local chapter member reports, complete customization of online profiles, search options for our 'Find A DJ' program, established a mentor program, cut office operational costs by 30%, achieved a more timely disbursement of funds to local chapters, negotiated a deal with Mobile Beat Magazine to include our newsletter within every issue, secured a 40% discount on goods and services with Promo Only and now enjoy fantastic ad placement within their monthly magazine. We have moved from 10 chapters (at the beginning of my tenure) to over 40 chapters today. That is an increase of 400%. Membership is up nearly 35% in the past 8 months. Currently the ADJA membership is at its largest level ever in our history. We must now take the successes of our past and build upon them with new and innovative ideas for our future.

Successful Leadership Qualities

For all of my adult life I have worked diligently to be an 'example' of positive ethics, moral behavior and strong character. I approach 'leadership' in a very defined and articulate manner. I am a very goal oriented person. I set goals and then follow a plan through to completion. If revision is necessary, I revise the plan. I search out comments and opinions from many different people. I am a team builder. I am also an innovator. I can develop an idea and make it happen. I know how to build a coalition. I can acutely focus on building a working coalition of leaders by focusing on the task at hand. I also know how to delegate successfully.

I am an internationally recognized seminar speaker, I am respected by my peers and I will continue to always represent you well. I have a solid record of accomplishment. I speak clearly and directly. You will always know where I stand on an issue. I believe strongly in personal accountability. I am a man of my word. I am a forward thinker! I am always looking ahead and envision a better way to progress. I do what I say and am not afraid to oppose popular public opinion for what is right. I am not afraid to tackle tough issues head on. To me, these are the 'hallmarks of leadership' necessary to advance the uphill progression of achievement our industry has enjoyed since the beginning of the new millennium. I am certain that I possess the 'passion' to follow through on a successful progression of achievement for the betterment of this industry. I am not often satisfied with the status quo. My goal is to take our organization far beyond simple dreams and momentary ideas of conformity. Great leaders don't

just meet expectations . . . they exceed them! I have every intention of being that kind of leader!

Our Members Deserve An Enormous Amount Of Credit

For the past several years I have been exceedingly proud to see the number of DJs who have taken the idea of networking, mentorship and camaraderie to the unbelievable levels we enjoy today. Our members deserve all the credit and praise in the world for their sincere efforts to improve this industry. Without our membership base we, as an association, would be ineffective. I have personally witnessed incredible moments of unity, ethical responsibility and dedication that was simply uncommon throughout much of the previous decade. Today's DJs have been shining examples of the 'greatness' that can be achieved by working together. I am so proud to say that we are not simply an 'organization' in name only! We are truly 'organized' in our efforts to assist, educate, network and make a positive change upon the public perception. And this is all made possible by our members willingness to embrace the ideals of professional business.

Without an enthusiastic audience . . . we cannot be effective DJs. The same is true for a vital, progressive organization. Without a dedicated group of members . . . our association could never progress our efforts towards a vibrant future for this industry. You, the membership, deserve an enormous amount of credit for your willingness to sacrifice, learn and help each other as well as yourselves.

A Clear Direction For The Future

I have a great deal of objectives for the future of the ADJA. These will be discussed at length throughout this campaign. I seek not only to continue to increase membership but to increase the depth and quality of membership and leadership. In the coming years it will be vital for the success of this organization and industry to recruit the best possible people to serve. I will always be seeking professional and dedicated individuals to assist in the progression of this industry. My goal for the ADJA is to have 5000 high quality, active devoted members by 2008. Additionally I plan to expand our current goal to help build leaders locally, regional and nationally. We will achieve this thru content expansion, leadership seminars and training. Additionally, we will challenge everyone to be the best that they can be. We have expanded our use of online resources. We will empower chapters to grow and develop by supporting them and keeping them 'on track' to the larger goals. Strong local chapters make a strong National organization. I will always have an open door policy, encouraging any member to contact me directly to discuss any issue they need to. I have always made myself available to our members.

I have several other platform objectives for building cooperative involvement between other event-related associations and groups. Over the past 2 years I have acted upon this. The ADJA has now established relationships with many other professional organizations. I established a relationship with NACE that lead to our becoming a Silver Partner with NACE. They now better understand that the role of the DJ is more than "just music". The creation of alliances with other entertainment trades can help strengthen us in our ability to enhance many benefit programs for members.

I Would Appreciate Your Vote

I view this particular time as one that has our industry standing at the threshold of importance. We have made it through the uncertainty of the 90's and have now begun a steady progression towards acceptance, uniformity and clarity. I believe those who love this industry also sincerely hope for its validity and recognition to be accepted throughout the popular mainstream. We have opened the door. But instead of just walking through it . . . we can now begin a concerted effort to take our industry to places that most have never dreamed of.

We have learned many things from our past,

some good and some not so good. But the past has served one incredible purpose. It has allowed us to build a foundation for future achievement. Let us take the organizational successes from the past and use them to benefit our future. We have the foundation . . . we just need the leadership and direction. I

would appreciate your vote and the opportunity to progress this organization to the next level. I will make all of our members this promise . . . "while the ADJA will help DJs build and grow their business . . . I will be the leader that, through this organization, will help build and grow our industry!"

The Booking Agent & The DJ

By Michael Edwin Q.

Just imagine, a work-staff dedicated to getting you more and better paying jobs, eight hours a day, five days a week, calling prospective clients, answering your calls, and relaying messages to you. Sounds like a dream come true? Well, dream no more. A good Entertainment Booking Agency can do this and more, for your business.

"So, all I have to do is get in with an agency?" you ask. Not that simple! For many are called, but few are chosen, but if you can get on the roster of two or more reputable Booking Agencies, you may never have to worry about bookings again.

Firstly, a Booking Agency will have a larger budget to spend on advertising than an individual. True, they are not running ads just for you alone, but they can be much more visible than you will ever hope to be.

"But, don't agencies take fifteen percent off the top?" I've heard entertainers moan. Actually, that's not true. Most agencies take twenty percent; but it's worth it!

Besides having a more extensive list of clients than most entertainers, their clients have more events per year, and are willing to pay high-dollar prices.

"So, why don't I cut out the middle-man and call these people myself?" You can, but on the average, you won't get very far. The agent, in many cases, has taken years to cultivate a close working relationship with these clients. These people trust the agent to do right by them, and neither party wants that trust broken. Also, the agent offers one-

stop shopping. Many of their clients are Party Planners, Large Corporate Event Planners, and the like. These people don't have time to spend going over all the party details with the Pit Boss of the casino, the Magician, the Photographer, and the after-dinner Comedian. That's where the agent comes in. He/She takes care of all that for them.

So, even if you were to offer your services to these people, at a lower price, they may have to decline. The extra money they spend is worth the peace of mind and freedom, only an agent can offer.

Not often, but usually, the scenario with Country Clubs will be the same. Some clubs have been hiring all their entertainment through the same agency for decades. For them, the agent doesn't only represent one-stop shopping; he's the one who gave them a break on a New Years Eve band, when their budget was low. He's the one who got them the bounce-house they forgot to order, two hours before the event. He's the one, when the DJ for their Annual Ball was in a car accident, made a phone call and had someone to take his place, there, within the hour. For some Country Club managers, going around the agent and booking direct doesn't only mean more work for them, but it would feel like an act of betrayal. It's not going to happen!

Hopefully, by now, you realize how much you need an agent. The next step is to make an agent realize how much he needs you. But, that, my friends is for another day.

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Global Truss New Portable Stage System

After supporting performances from above with its robust stage rigging systems, Global Truss America can now elevate the show from below, thanks to its new Stage System 360. A lightweight, modular stage system, the

Stage System 360 is as rugged and sturdy as the company trussing products, but provides users with the convenience of an easily portable, customized stage-on-the-go to suit the needs of touring entertainers, small venues and stage rental companies.

The Stage System 360 is comprised of rectangular stage platforms, stepladders and safety railings that can be used in any combination to meet the precise staging needs of a specific event. Each 3'3" x 6'6" (1m x 2m) platform can be linked to other units on all sides, allowing users to create a stage with the square-footage they need and the shape most suitable to their event. Plus, the height of the platform can be set to four different levels at 15", 23", 31" and 39" for even greater versatility.

The other components of the system,

stepladders and railings, easily attach to any side of the stage platforms, providing users with a great range of possible configurations. Stage access can be set up in the front, side or back to adjust to any venue site, and the safety railings can also be mounted to the front or back to provide a secure stage environment.

"Coming out with a modular stage system is a logical extension for Global Truss," said Ken Kahn, national sales manager for Global Truss America. "Our customers trust our stage rigging systems and they had been asking for the same kind of reliability in a stage system product. Now we can provide them with the truss that goes over their performance as well as the stage that goes under."

Designed for performers on the move, the Stage System 360 folds flat and can be assembled and dismantled very easily. It only takes minutes and a few nuts and bolts to completely secure the stage in place. All tools needed to tighten the structure together are included in each package, making it a great time saver before show time.

According to Kahn, the modularity and portability of the Stage System 360 make it an ideal product for production/rental houses. "The Stage System 360 can be easily customized, and that's really important for rental businesses that need to tailor stage systems to fit the exact needs of their customers," he said. "They can link

together as many stage units as they want and add any number of stepladders and railings exactly where they need them."

While adjustability and portability define the new stage system, safety remains an important feature. Each stage features a rectangular plywood top securely supported by sturdy aluminum/steel component legs that can carry up to 1,500 lbs. All the components of the Stage System 360 fit tightly together to ensure the sturdiness and reliability of each customized structure.

For more information on the Stage System 360, visit the Global Truss America website at <http://www.globaltruss.com>.

CDI 300 & CDI 500 Single CD Players

American Audio has added MP3 playing capability to two of its most popular single CD players and jazzed them up with extra features that give DJs and remix artists more creative digital options than ever before.



Suited for mobile, club or studio use, the new CDI 300 MP3 and CDI 500 MP3 allow you to do anything with an MP3 track that you can do with a CD. Scratch-

ing, sampling and adding serious effects on the fly are all just as easy as on the original American Audio CDI 300 and CDI 500 CD players—but now DJs can benefit from the added convenience of MP3 speed, portability and storage capacity.

Some exciting upgrades to the two new CD/MP3 players make it easier for DJs to stay organized, professional-sounding and on top of the groove in the digital realm. Revolutionary features such as advanced cueing with MP3 track searching by frame—as opposed to the more common by-the-second method—give users the ability to pinpoint musical cues with a level of accuracy previously attainable only with high-end CD players.

"In the past, you had to settle for cueing by second intervals on MP3 tracks," said Tom Freret, national sales manager for American Audio. "With 72 frames per second, turntablists who use our CDI 300 MP3 and CDI 500 MP3 players can now achieve the same degree of precision control in their MP3 cueing that they do with regular CDs."

Another distinguishing feature of the new CD/MP3 players is their handy Folder Search feature, which lets DJs organize their tracks by category and call up everything from "Wedding Songs" to "Slow Jams" to "Workout Mix" in an instant. Both the track names and artist names are prominently displayed whenever an MP3 disc is played, and a visual marker display shows clear reference points so DJs can view exactly where in the song each track is currently playing.

CDI 300 MP3 – Designed for DJs who want a basic CD player with MP3 capabilities, the sturdy and reliable CDI 300 MP3 includes such essential features as Sampling, Digital Scratching, Fader "Q" Start and an adjustable Pitch Control range of $\pm 4\%$, $\pm 8\%$, or $\pm 16\%$ with up to 100% "Hyper Pitch." Cue points and samples can be recalled using the unit's 3 Flash Start Sampler Buttons, which store samples up to 5 seconds long. Other features of the CDI 300 MP3 include Seamless Loop, Tempo Lock, Digital Output (S/PDIF), Anti-Shock Memory (10 seconds) and Quick MP3/CD Recognition.

CDI 500 MP3 – Loaded with cutting-edge tools for manipulating audio on the fly, the CDI 500 MP3 offers the same great features as the CDI 300 MP3 plus 8 more onboard digital effects. Filter, Echo, Trans, Skid, Phase, Flanger, Pan and Bop can all be layered and combined while the unit's digital B.P.M. counter keeps the effects right in sync with the music. The CDI 500 MP3 also comes equipped with American Audio's interactive and highly accurate Dual Power Touch Jog Wheel System, which offers two modes of scratching: Digital Scratch and Beat Juggle Mode.

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Wild Parties & Typical Vegas Crazyiness!
Mobile Beat attendees work hard...and party harder! On Tuesday night, February 22, we're throwing a party like none that have gone before, as we celebrate the 10th Las Vegas Mobile Beat Show, Mobile Beat Magazine's 100th Issue, and 15 years of Mobile Beat in one BIG BASH!

Tons of Prizes
Will be awarded throughout the show, and one attendee will take home a Sensational DJ Giveaway system valued at over \$15,000!

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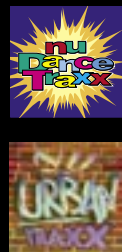
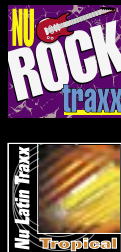
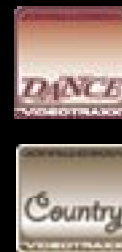
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Monthly Music Charts

By TM Century

Pop

- | | |
|-----------------------------|-----------------------------|
| 1. Kanye West F/ Jamie Foxx | Gold Digger |
| 2. Kelly Clarkson | Because Of You |
| 3. Mariah Carey | Shake It Off |
| 4. Green Day | Wake Me When September Ends |
| 5. Black Eyed Peas | My Humps |
| 6. Nickelback | Photograph |
| 7. Fall Out Boy | Sugar, We're Going Down |
| 8. Weezer | Beverly Hills |
| 9. Chris Brown | Run It |
| 10. Bow Wow F/ Ciara | Like You |
| 11. Lifehouse | You And Me |
| 12. Pretty Ricky | Your Body |
| 13. Gorillaz | Feel Good Inc. |
| 14. Rihanna | Pon De Replay |
| 15. Frankie J | More Than Words |
| 16. Pussycat Dolls | Don't Cha |
| 17. Akon | Belly Dancer |
| 18. Kelly Clarkson | Behind These Hazel Eyes |
| 19. D.H.T. | Listen To Your Heart |
| 20. Papa Roach | Scars |

Country

- | | |
|------------------|-------------------------------|
| 1. Keith Urban | Better Life |
| 2. LeAnn Rimes | Probably Wouldn't Be This Way |
| 3. Rascal Flatts | Skin (Sarabeth) |
| 4. Craig Morgan | Redneck Yacht Club |
| 5. Jamie O'Neal | Somebody's Hero |

- | | |
|-------------------|------------------------------------|
| 6. Kenny Chesney | Who You'd Be Today |
| 7. Josh Gracin | Stay With Me (Brass Bed) |
| 8. Joe Nichols | Tequila Makes Her Clothes Fall Off |
| 9. Dierks Bentley | Come A Little Closer |
| 10. Lonestar | You're Like Coming Home |

Rock

- | | |
|------------------|------------------------------|
| 1. Nickelback | Photograph |
| 2. Audioslave | Doesn't Remind Me |
| 3. Seether | Remedy |
| 4. Shinedown | Save Me |
| 5. Staind | Right Here |
| 6. Disturbed | Stricken |
| 7. Foo Fighters | D.O.A. |
| 8. Green Day | Wake Me Up When September... |
| 9. Trapt | Stand Up |
| 10. Foo Fighters | Best Of You |

Urban

- | | |
|-------------------------|-----------------------|
| 1. Young Jeezy F/ Akon | Soul Survivor |
| 2. Twista F/ Trey Songz | Girl Tonight |
| 3. Kanye West F/ J.Foxx | Gold Digger |
| 4. Dem Franchize Boys | I Think Dey Like Me |
| 5. T-Pain | I'm Sprung |
| 6. Bow Wow F/ Ciara | Like You |
| 7. Chris Brown | Run It |
| 8. Keyshia Cole | I should Have Cheated |
| 9. Three 6 Mafia | Stay Fly |
| 10. David Banner | Play |

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