

Disc Jockey News

Midwest Edition

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Free

N.A.M.E. Conference in Philly

The National Association of Mobile Entertainers held their annual "Building for the Future" conference on May 2nd-4th just outside of Philadelphia.

The conference was three days of seminars, training, and networking. The focus on the 2005 conference was on the importance of networking and improving sales skills.

The N.A.M.E. Conference is different than the larger disc jockey conventions. It featured many more hands on experiences and a lot of small group interaction opportunities.

"I found the NAME conference to be another great educational opportunity for my own business, as well as a success for



our members in providing them with education. Every year, this conference has provided me with knowledge to bring my business to another level, and our members agree. The people who attended were serious about learning more about the business of mobile DJing." -Rob Peters; N.A.M.E. Director of Media Relations, Rob Peters Entertainment, Boston

"Even after 3 years I found new and interesting people to network with." - Jamie Simpson - Houserockers; Clarion, PA

"I enjoyed meeting new faces, seeing some old faces and always picking up a bit of new information that can be applied to our company. It is in our opinion the best

part of the N.A.M.E. conference. Looking forward to next year." - Jeff Siegel; The Spencer Daniels Agency; Monticello, NY

"I was going back and forth via email with someone planning a party in a major city in my area, and based on what their needs were, I was going to charge them \$1500, but I continued to shut up and let them tell me how to sell to them and when it came to price, they said they wanted to be under \$3000! I told the prospect, how about if I keep you well within your budget and take care of you for \$2495? Now I have a new client and think I have a new best friend!

"FAST training + NAME conference + Lagoon's + hotel + bar tabs = \$600 +/-

One great sale with larger profit based on new knowledge, priceless! (well, ok, \$1000)

Thanks again, just wanted to say even though I had already been practicing a lot of what you preached in your seminars, I did pick up at least one very profitable thing and that's what makes it so worth going to training, and foolish if you don't." - Brian Fligg; Sonic DJ - Fitchburg, MA

For more info on upcoming conferences, visit <http://www.djkj.com>.

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Where will you be next April?

2006 Scheduled Speakers Include:

Bryan Flanagan: Zig Ziglar Training: "Now go sell somebody something!"

Brian Dodge: Corporate Sales Trainer: "Selling to the emotional side"

Ron White: Memory Expert: "Strengthen your sales pitch"

Mike Hennessey: Interactive Corporate Trainer: "Actions speak louder than words"

Todd Mitchem: Disc Jockey Trainer: "The next generation of interaction"

Mike Walter: Multi System Specialist: "Running a successful multi system company"

Scott 'Game Master' Faver: Marketing and Game Guru: "Game Master," "Marketing to corporate clients" and "Building your referral base"

Kyle McPeck: DJ Sales Trainer: "Making more sales"

Bill Hermann: MAPDJ Past President: "The Entertainment Experience"

Aaron Foster: Marketing Guru: "Why Mondays Don't Suck"

Randy Bartlett and Marcello: "Bar Mitzvahs, Big and Small"

Other topics: Latin Music, Karaoke shows, Digital DJing....

For more info:
www.discjockeynews.com

Disc Jockey News

Midwest Edition

Southern Edition

New England Edition

Mid Atlantic Edition



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What Users Think...

MegaSeg's interface is well thought out, direct and elegant. I have been using MegaSeg for going on three years now, and it's far more reliable than a CD player.

— Charlie Wilson, At Your Service DJs

I have to say how impressed I am with your software. MegaSeg is brilliant. Everything about it – from the way it looks to how it performs is excellent. It puts PC applications to shame. Keep up the good work!

— Matthew Webb, Head of Music, Flava FM

I have DJed over 70 events without any problems. MegaSeg saved my DJ life – before I would ever go back to shuffling CDs, I would sooner quit the DJ business.

— Mike Early, Mike Early's Pro Sound

We tried numerous DJ programs but found Megaseg to be far and away the best solution. Unlike other programs it is a real world solution concentrating on what a DJ actually needs during a live performance. We can concentrate on entertaining the crowd in a way not possible using vinyl or CD's. MegaSeg is definitely the way forward.

— Dave Owen, AP Digital

I've been working as a KJ and DJ for 10 years now and I can't tell you how knocked out I was with the MegaSeg product. Everyone knows the premier platform for pro audio is Mac (and this is coming from a long time PC guy) and this product lives up to that reputation for DJs. I tried a couple of other products but MegaSeg just breaks the mold on what a DJ program should be.

— W. Guy Finley, Matrix Mobile Entertainment

I can't begin to tell you how easy MegaSeg has made my DJ career. It's easy, versatile, and with the updates it's hard to believe but it's even better. I just wanted to let you folks know what a great job you are doing.

— Greg Powers, Greg Powers Entertainment

Ever since I started DJ'ing with MegaSeg, my business has picked up! People love to peek over my shoulder when searching for songs, and are amazed at how quickly I can add a request with their own personal note. I also encode music videos from DVD into Quicktime movies, and MegaSeg performs even better than I anticipated. You have a superb product.

— Angus G. Nicholson III, Starstruck VIP Karaoke/DJ

I just wanted to tell you how much I appreciate Megaseg. I did a 7.5 hour gig this past weekend and it was a breeze. The interface is laid out logically and it works.

— Bruce Mishkit, Deva Productions

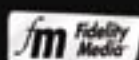
We have been trying to switch to a digital system for some time now and have tried several PC programs, however they were not successful. Megaseg is definitely the way to go. It is smooth and I can use it without worrying about any computer glitches.

— James Brown, JAB Productions

This system works great and flawlessly for hours as I have test run it for two days straight with no drop-outs. It is undoubtedly the best system I have worked with and I have tried plenty. No other system comes close.

— Darren Cave

Visit www.MegaSeg.com and take MegaSeg for a test spin



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Success Can Be Pure Speculation Part 2

By Dude Walker

The saying goes: "hindsight is 20/20," which refers to the desire to know after the fact, what you wish you could have known before hand.

Take a good hard look at the calendar. The page that is filled with dates. This is quite possibly one of the most used clerical tools for the past 6000 years. The calendar is so profoundly intertwined with our industry that to ignore it's impact is reckless. Most mobile disc jockeys can recall at least one date that they've turned down several possible events due to having already been booked. Knowing full well that another mobile disc jockey is going to cash in because the demand begins to outpace the supply. There are several dates throughout the year where we receive 20 to 50 calls for a popular date. However, having a limit of 10 systems forces me to turn away potential clients to other mobile disc jockeys. The silver lining in that cloud is the ability to send the events to other respected members of MAPDJ in the form of networking. Knowing that my testimonial will help another MAPDJ member land a better gig.

Date speculation is not for the faint of heart. It takes time and understanding to develop a working model. The countless

variables that can effect the calendar quickly start to stymie the thought process. So where does a person even begin? It's a matter of playing the odds. Statistically, during the slowest times of the year a potential client has the most supply at their disposal with mobile disc jockeys eager and waiting to charge the least for what they are supposed to be best at. Whereas, during the busy times of the year mobile disc jockeys can command a higher rate due the lack of supply on the most popular dates with the highest demand.

Mobile disc jockeys approach their pricing in various ways. Some offer discounts for off season events, whereas others charge the same all year long. Some systematically charge (X) dollars less than the next, whereas others pride themselves in commanding the highest rates. Sensible business owners understand that covering their production costs and earning enough to make a living is the goal. So there you go, you have 52 weekends to make it all work. Do you take whatever the first caller offers, or do you set a price that will cover your production costs and make the most of the busiest dates?

There's an old saying: "make hay

when the sun shines!" Apply that to the mobile disc jockey industry. Simply put, you need to maximize your revenue when the dances take place. There will always be dates without dances but never dances without dates.

When it's the dead of winter, your gear is gathering dust and you have more money going out than coming in, having revenue generated by savvy date speculation can bridge those lean times to keep your company financially healthy.

Think about it...

What value does a raincoat, umbrella or lightning rod have on a sunny day?

How much value would these items have if you knew what day it was going to storm?

What days are you most likely to sell your services for?

That's what prompted last month's contest to speculate the 16 busiest - highest revenue grossing date for 2006. Our winner is Valerie Ruste, from Brookings, SD. Valerie most closely chose 9 of 16 dates for 2006 as being premium dates. Valerie wins a dozen Krispy Kremes & a \$20 gift certificate to the Outback Steak House or the Olive Garden.

The basis for premium dates was compiled by over 7,000 responses from

registered wedding planners compiled by KVLV-TV in Fargo, ND and school calendar schedules from MN, SD and ND.

2006 premium dates in the upper Midwest include:

April 22 & 29; May 20 & 27; June 3, 10, 17, 24; July 15 & 22; August 12 & 16; September 16, 23, 30; October 7 and December 31.

Several responses were submitted. Here is a list of the pooled premium date speculations:

January 1 & 21; February 11, 14, 18; March 4, 11, 18, 25; April 1, 8, 15, 22, 29; May 6, 13, 20, 21, 27, 28; June 3, 10, 15, 17, 24; July 4, 22, 29; August 5 & 26; September 2 & 9; October 7, 14, 21, 28, 31; November 4, 11, 21, 25; December 2, 9, 16, 31.

Now, the premium dates in the upper Midwest might not be the same as premium dates in the warmer southern states that see a busier time during the winter. Take the time to figure out what the premium dates are in your area. If you do not have a history of past busy dates, make friends with the local catering managers. They know what dates they will book out and which will be slower!

Good Luck & Happy Booking!

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Bring in the 20-mule team

By Harvey Mackay

An old farmer had been plowing with an ox and a mule teamed together. One day, the ox said to the mule, "Let's play sick today and take it easy."

But the mule said, "No, we need to get our work done."

The ox played sick anyway and the farmer brought it fresh hay and corn and tried to make it comfortable.

When the mule came in from plowing that day, the ox asked how it went. "We didn't get quite as much done," the mule said, "But we did a fair stretch." Then the ox asked, "What did the farmer say about me?"

"Nothing," the mule replied.

Thinking he had a good thing going, the ox decided to play sick again the next day. When the mule returned from the field, the ox asked, "How did it go today?"

"All right," the mule said, "but we didn't get much done."

"Well," the ox continued, "what did the farmer say about me?"

"Nothing to me," the mule answered, "but he did stop and have a long talk with the butcher."

You've probably worked with an ox at some point in your career. They don't start out lazy; they just get bored

... burned out ... comfortable enough to take advantage of the company's absence policy to the point where their coworkers are stuck picking up the slack and working harder than they should. And make no mistake, the coworkers know the score. No doubt they know the butcher, too.

And if you think the mules in your company are the clock-punching, grunt-work drones who sit in generic cubicles, I've got news for you. Everybody from the president on down needs to think like the mule. Being there counts for something. Accepting responsibility counts for more.

Companies need dependable, committed employees who can talk themselves into getting the job done even when they don't feel like working. Some employees use all kinds of tricks: check out the new car in the driveway and think about the next payment ... imagine the next promotion and the corner office that goes with it. ... calculate the expected cost of college tuition for the rugrats at home. A little reality check is a good start. But payday shouldn't be your chief motivation.

The real pros know how to motivate themselves before they start having bad

days. They look at work differently, not just as a means of making a living, but as a significant part of a quality life. Their particular mix of attitude, responsibility, cooperation and accomplishment make them a valuable commodity in any organization.

Joan is a busy realtor with an active family who also manages to organize a sizable silent auction for her church and spends time helping at her kids' school as well. Joan's willingness to get the job done, no matter what the job happens to be, has earned her the respect and awe of everyone who has ever worked with her. Does she have boundless energy? No. She's not even a "morning person." Her secret? "I have exactly twenty-four hours to make life better than it was yesterday." Joan would probably laugh if I told her she was a mule.

Mules, by the way, like their jobs and perform well as a result. If they find themselves getting in a rut, they stubbornly haul themselves out. That quiet determination is a huge asset in business. The ability to get over the bumps is frequently the difference between success and chapter 11.

The mules -- the steady, willing,

get-the-job-done employees -- are worth their weight in gold. Don't confuse the reliable, day-in, day-out dependability with a lack of creativity. It's usually the mules, the folks who are there, who find creative solutions to everyday problems. They know how things work.

Mackay's Moral: Woody Allen said, "90 percent of life is showing up." The mules don't take chances with the other 10 percent.

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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Weekly Top 30 Charts Based On Radio Airplay	✓	✓	✓	✓

Contact your TM Rep for details.

Starting From Scratch

By Jeff Richards

Starting from scratch is a monthly 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 is MUSIC SELECTION. Every disc jockey brings to each event a selection of music to fill the dance floor and keep it going all night long. The age of guests at a wedding will range from one to one hundred in age. You really need to be able to please everyone in attendance. Have a few songs ready for the kids (Hokey Pokey) and a few songs for the grandparents (Sentimental Journey). I personally bring 1600 discs with over 20,000 songs for my clients and their guests from which to choose.

On one occasion a client bet me that I wouldn't have a song that he was the drummer on back in 1962. You should have seen his reaction when I played it for his guests. He had not heard the song in over twenty years and didn't know it was on CD. Sure there are those songs that you know will get the people up to dance at every wedding, but wait till you see the faces of those guests when you play the songs they love to dance to.

When you're just starting out it may be difficult to know what music to purchase and where to buy it. Here are a few tips to help you put together the best selection to keep everyone happy.

1) Keep to the mainstream "Billboard Top

40." You want songs that everyone knows. The more familiar the songs are to the audience, the more they will relate to it and will get up to dance. Try to stay away from songs with offensive language or questionable subject matters.

2) Have music from every style, genera, category and decade. This would include music from the Big Band Era to today's top hits. You will need pop, rock, country, adult contemporary, R & B, blues, alternative, reggae, polka, waltz, rap, hip hop, sound tracks and heavy metal music.

3) Use compilation cd's. Best of, Greatest Hits of, Songs of The.... With these discs you can bring the biggest selection without the huge numbers of discs. Compilation discs will typically have the songs of the artist that are the most popular and the most requested by the guests. You don't want to waste space with a disc that only has a "one hit wonder".

4) Become a member of every cd club available. They offer specials like buy one get twelve free. Then a couple times a year they offer blow out prices on over stocked discs. Use these clubs only for buying the older discs from 2000 or before. If you're smart you can buy several at a time cheaper (per unit) then you would find them in a local music store. (shipping costs lower in bulk)

5) Buy new discs the first week they are available (new music Tuesdays). Stores will offer discs at a sale price that ends after a few days. Look in the Sunday paper for the differ-

ent store ads, find the cheapest, and then go to a location that will offer to beat the competitor's sale price.

6) Pick up the book "The Billboard Book of Top 40" hits by Joel Whitburn. They publish a new edition about every five years to keep the charts current. This book is a must have for any disc jockey. It lists every song that ever made the charts, the artists, dates, and information you will need to learn about the history of music. I keep mine with me at every event as a quick look up reference book. These are the songs you will need to have in your collection to be successful.

7) With thousands of new discs produced every year you need to be aware of what your audience is asking for, what is hot and what is not. I have request forms that the guests fill out. At the end of an event I look them over for songs that keep getting requested and purchase them. Flip around on your radio and listen to what new songs are continually getting played and which ones would be fun to dance to. Get good at picking the next big hit.

8) Check the internet for imports. Many times you will find collections by a favorite artist that are made in a foreign country long before they are available here in the U.S.A. Some of these collections will have a better selection or a larger number of songs in them then the American counter part. Example: the "NOW" That's What I Call Music, collection is up to #18 here in the U.S. but is at #68 in the

U.K. and are two cd sets.

9) Time/Warner music offers a fantastic collection of discs called "Sounds of the..." "Sounds of the 50's, 60's, 70's, 80's." You might have seen them advertised on T.V. late at night or on Sunday afternoon during an old black and white movie. They break down each decade by the years and have only the biggest selling, greatest hits of that year. There are many other music producers that offer collections like these.

10) Another great venue for purchasing music is the "USED" compact disc store. You can pick up most any disc at about half the price of new. Many stores will offer the service of putting your name on a list for a particular disc and/or song and when it comes in, they will call you. Be cautious of the quality of the discs, look for scratches and warping to make sure you're not sorry later. Most locations will allow you to listen to the disc before buying.

Some disc jockey's don't believe that you will ever need a large collection of music. They like to use the same twenty or thirty songs and just keep playing them over and over. If your client wanted that, they would have hired a BAND! "If you play it, they will dance."

Until next time, keep on Rockin'! Jeff Richards: CEO- Chief Entertainment Officer for Party Time Productions. To ask Jeff a question or respond to his column, just e-mail him at jeffrichardspt@yahoo.com

Upcoming Events

Red River MAPDJ Meeting

First Tuesday of Month
<http://www.mapdj.org>

Central Illinois ADJA Meeting

First Monday of Month
<http://cidja.com>

Kansas City ADJA Meeting

Second Tuesday of Month
<http://www.kcadja.org>

Chicago AJDA Meeting

Second Tuesday of Month
<http://www.chicagoadja.com>

Northern Wisconsin MAPDJ Meeting

Second Tuesday of Month
<http://www.mapdj.org>

Twin Cities MAPDJ Meeting

Third Tuesday of Every Month
<http://www.mapdj.org>

Southern Wisconsin MAPDJ Meeting

Last Wednesday of Every Month
<http://www.mapdj.org>

DJ Night Out -Metro Sound & Light

June 21, 2005
<http://www.mapdj.org>

Mobile Beat DJ Convention

June 27-29, 2005
<http://www.mobilebeat.com>

DJ Times DJ Expo

August 15-18, 2005
<http://www.djtimes.com>

Midwest Disc Jockey Convention

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

Disc Jockey News Southern DJ Convention

April 23-25, 2006
<http://www.discjockeynews.com>

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The Q Corner, Where Quality Meets Quantity

By Mike Walter

Some wise person once said "You never get a second chance to make a first impression."

I think I heard that line for the first time in a mouthwash commercial. Or maybe it was deodorant. And my research has led me only to find out it's listed as an "Anonymous Quote" (that guy Anonymous said a lot of cool things!)

But whether anyone can ever take credit for uttering it originally or not is beside the point. It is universally true. You have one shot in life, one moment, to open up your mouth and make a first impression. And when you are dealing with one-to-one communication, that first impression is significant. So when you are dealing with One-to-One Hundred and Fifty that first impression becomes even more important.

It's for this reason that everyone of my training sessions begins with Bridal Party Introductions.

We are a "wedding company" and so my emcees do a higher percentage of weddings than of any other type of event. And here in the North-East, our wedding receptions are structured to begin with Bridal Party Introductions (immediately following a cocktail hour.) So the very

first time our guests hear us and see us in action, we are walking onto the dance floor with our cordless microphones, welcoming everyone and then introducing that all important Bridal Party (culminating of course with the Bride and Groom!)

In addition, I've always felt that if you can slam bridal party introductions, that kicking off a corporate event or opening a Birthday party with a smooth introduction should be pretty simple. The only exception I'd make to this is Bar and Bat Mitzvahs which have their own unique style. If your company does a lot of Mitzvahs, I'd suggest you emphasize the opening (Family Introductions, Candle Lighting etc) in your training as much as I work on Bridal Party Introductions in mine.

I begin with my trainees the very first week of training by having them read from a script. I created the script years ago by recording myself at four of five weddings and then transposing my Bridal Party Introductions and keeping the best lines in. As fate would have it, "Scott and Margaret" were a Bride and Groom I performed for back then and it's their names that have stuck. I only mention that because now, a dozen years

later, we still use the same script so I've heard "Good Evening and welcome to Scott and Margaret's wedding reception..." about a million times in my life!

After two or three weeks "on the script" I give them a list of the same names they've been using (the now famous Scott and Margaret's bridal party) and then as we progress we start changing the list week to week so they get used to different names. I also start getting into how to bring in divorced parents, the difference between a Maid and a Matron of Honor and so on.

But going back to week one, I initially look for the very basic of emceeing potential. I want to hear a good clean voice with a bit of natural inflection. I expect to see a nervous, unconfident person so I look passed that. And I'm never critical that first week. I leave them with a few basic pointers and build up their confidence by highlighting anything positive that I heard or saw.

As the weeks go on, Bridal Party Introductions are the place where I work with them on their vocal quality, their presence on the dance floor, their gestures and animations, anything and everything that will make them a better, more dynamic emcee and entertainer.

At points during training I'll video tape their introductions also so we can go back and watch them together. It's one thing, for example, to tell someone they need to smile more. It's another thing altogether when they see themselves on TV not smiling. That can be the real difference maker in terms of their growth and improvement.

Bridal Party Introductions can be a great platform to use to teach your emcees many of the finer points of public speaking. All the elements that you want and need in a smooth emcee are right there for you to work on. Plus, if through repetition and practice your trainees become experts at opening the night, they will always make a great first impression.



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Computer: Investment or Expense?

By: Brian Kelm

The world of technology will always improve, progress, and offer new ways to do things. The problem is it moves so fast that it's hard to keep up. In business as mobile entertainers, we are always looking for ways to make our businesses more efficient, streamlined, and productive. How we get to this understanding is by learning the difference between an INVESTMENT and EXPENSE. I consider technology similar to business; the more you learn and have to offer, the better you will be personally & professionally.

Every decision we make in our individual businesses can be enhanced or dramatically reduced by its intended outcome. Every decision I make has to be JUSTIFIED. The pros need to outweigh the cons before a buying decision will be made. For something to be justified, it has to show inherent benefits like: productivity, efficiency, or stability to name a few. Over the years, I've seen plenty of computer systems and have seen 2 different results. Keep in mind; the following are merely observations from companies I've been exposed to that have made the leap to a computerized system. Which one best symbolizes how computer technology works for you?

1. MORE INTERACTION – a computer system can facilitate this by allowing you to be more vocal, visual, and accessible among guests in your audience. Or

2. BAD HABITS – due to the many conveniences of a computer system, music playback can

be taken out of the equation to some degree. Taking these conveniences for granted can develop some bad habits like: becoming lazy, wandering off, or potentially leaving the room at an event.

To make the best educated decision regarding computer technology you need to look at as an INVESTMENT or EXPENSE. Investments are those buying decisions that have been well thought out, researched, and an Return On Investment will be involved. A ROI for computer technology could be efficiency, ease of use, or stability. This type of decision has been justified with numerous benefits and will be enjoyed. As opposed to an EXPENSE, which could result from peer pressure, lack of research, or planning to name a few. All of us at some moment in our entertainment career have experienced the difference between an INVESTMENT & EXPENSE; just look at the tools we use on a regular basis and the one's we had no reason for purchasing.

Truly technology has come along way over the past couple years and continues to make progress. Much like the various manufacturers of DJ software, devices, and choices you have. Take sometime evaluating what your business objectives are and what BENEFITS you will receive from this buying decision. For best results, ask yourself "investment or expense?" The choice is mine.

Brian Kelm is the Chief Entertainment Officer of Boomin' Beats Mobile Entertainment. Your comments are welcome: info@boominbeats.com.

Are you an IMPACT Player?

By Bryan Flanagan

The 1977-78 basketball season was not kind to the Boston Celtics of the National Basketball Association. Their record was 29 wins and 53 losses. However, the next season changed dramatically when they drafted Larry Bird. The Celtics were hoping for an impact player to turn things around. Larry Bird was the impact player they needed. Bird led the 1978-79 Boston Celtics to an outstanding season of 61 wins and only 21 losses. He was truly an impact player! His team won 32 games more than the prior year! He made all those around him better! He strengthened his team and his teammates.

How can we become IMPACT players in our companies, organizations, churches, communities, and families? Here are a few ideas:

I = Intensity

We must be focused on our goals and dedicated to put forth the effort necessary to achieve those goals. Intensity doesn't mean being so serious you aren't enjoying the process. It does mean being serious enough to overcome obstacles that stand in the way. Remember: you are either *intense* ... or you are *past tense*!

M = Model the correct behavior

Yogi Berra once said you could observe a lot by watching! We should observe positive role models and "steal" the effective aspects of them. We should then model that behavior on a consistent basis.

P = Passion

Passion is doing what makes us feel the most alive!!! We must develop a passion for what we do. This passion will get us out of bed in the morning when we don't feel like it. Passion sets fire to discouragement. Passion creates excitement in those around us. If you light yourself with passion, people will come from miles around to watch you burn.

A = Action

By turning passion into action, we will surely make an impact! Oftentimes, this is the biggest challenge we face --- putting our passion into action. There are times when we don't feel like being impact players. Our passion is at a low level and the feelings have gone. The key is this: we must "act" our way into feeling and not wait to "feel" our way into acting.

C = Comedy Relief

We must enjoy our intensity and our modeling and our passion and our actions. We must enjoy our journey not just the arrival.

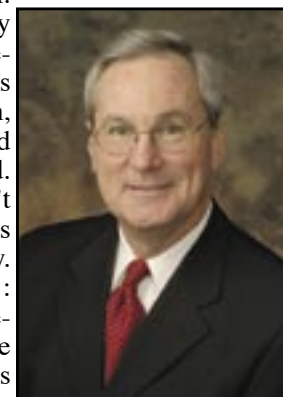
Along the way we must remind ourselves to have fun, loosen up, and laugh out loud. We shouldn't take ourselves too seriously. Remember: angels fly because they take themselves lightly!

T = Trust

We must learn to trust ourselves. Too often we are waiting for all the lights to turn green before we leave home. There is an adage that states: trust your gut! We should learn to trust our feelings.

By becoming an IMPACT player, all those around you will benefit. Go out there today and knock 'em alive!

Bryan Flanagan is the Director of Corporate Training for the Ziglar Training Systems in Dallas, Texas. Bryan will be a featured speaker at the 2006 Disc Jockey News Southern Disc Jockey Convention. For more information on Bryan Flanagan, visit: <http://www.ziglartraining.com>.



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Make Yourself Useful

By Dr. John C. Maxwell

Benjamin Franklin once wrote, "I would rather have it said, 'he lived usefully' than 'he died rich.'"

This wasn't just a casual motto for Franklin. It was the way he lived his life, particularly as an inventor. According to an article on www.pbs.org, Franklin was a practical inventor, specializing in devices that were "designed to help improve or solve everyday problems." These included bifocal lenses, swim fins, the odometer, the Franklin stove and the lightning rod.



Franklin could have made a fortune on these inventions. But, in his desire to make them as widely available as possible, he didn't patent a single one. "Instead of

seeing the world in terms of how much money he could make, Franklin saw the world in terms of how many people he could help," says Dr. John C. Van Horne, director of the Library Company of Philadelphia. "To

Benjamin Franklin, being useful was its own reward."

Living life usefully was a reasonable goal for an 18th-century inventor like Franklin. But what about those of us who live and lead in the 21st century? Is usefulness worth striving for today?

Yes, it is, and here's why: When you're young and feeling immortal, it's easy to judge your life solely by how personally fulfilling it is, how well you're able to provide for your family, how quickly you're achieving your career goals, etc. Those are all important aspects of life - especially when retirement is decades away.

But perspectives have an interesting way of changing with age. When you're 80 years old, looking back over your life while rocking on your front porch, personal satisfaction and career goals may not seem quite as significant as they once did. What will likely be much more important is what you did with your life that was of lasting value.

How many people did you help - financially, professionally or personally? What lasting lessons did you teach the people in your sphere of influence? How did your leadership prepare those same individuals for success - in work and life? What did you do - in any area of life - that will outlast you?

In other words, what did you do with this

gift of living? It will be an important question when you're 80, so it should be an important question now.

What makes a life useful? Several things immediately come to mind - giving, loving, serving, helping, encouraging, teaching and mentoring, to name a few. These are all relational activities - done person-to-person, friend-to-friend, leader-to-follower, or peer-to-peer. If you intentionally engage in these behaviors, you are well on your way to living a useful life.

There is, however, another way that usefulness is developed - through challenges and adversity. Getting fired. The death of a loved one. Working for a bad boss. Losing a key client. Financial troubles. Leading problematic people. Personal illness. And so on.

Though never welcome, difficult events, situations and circumstances often serve as a sort of boot camp for a useful life. More specifically, they increase our usefulness as leaders in three key ways.

1. They build character and increase resiliency for future challenges.

There's just something about surviving adversity - even if it's only by the skin of our teeth - that makes us stronger. And stronger people are more useful people.

2. They teach us what not to do next

time.

This is especially true when the challenge involves working with, or for, a poor leader. Coleman Peterson, the former head of human resources for Wal-Mart Stores Inc., highlighted this in a recent Leadership Wired interview. "I have learned leadership style," he said, "not only from those who did things well, but also from those who did not do things well, where I found myself going away saying, 'If I ever have a chance to have a leadership role at that level, this is what I would be sure not to do.'"

3. They make us more empathetic to others who are dealing with adversity.

From a leadership standpoint, this is an incredibly valuable benefit. After all, leadership is largely about relationships, and good relationships must involve some degree of caring. One way to show your people that you truly care is to sincerely empathize when they are struggling with a difficult situation.

Dwight Thompson said, "You can spend your life any way you want to, but you can only spend it once." So, take your cue from Benjamin Franklin, and do everything you can to live your one life usefully.

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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Nate Jewett

This month we're spotlighting Nate. Nate is the head of our tech/install team. He started in the "biz" 12 years ago as a guitarist in several bands. Nate has a degree in Machining, he is ISO9001 certified and Riggermeister certified. He pursues additional trainings and education on a regular basis to continue to serve our customers better. Nate's department is responsible for our custom cables, metal fabrications, and system installations. He provides custom solutions for a variety of our customers world-wide. He is best known around the office for his unusual sense of humor. Not a day goes by that Nate doesn't make somebody laugh. The next time you see him, ask to see his Michael Jackson impersonation. It is FUNNY!

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How Long Does It Take To Close A Sale

By Jeffrey J. Mayer

How long do you call on a customer before you realize nothing's going to happen and you're wasting your time?

How many times do you ask a customer to buy before you realize that no matter how many objections you overcome, he's always got one more.

And even if you're successful in getting the customer to place an order, what's the probability that he'll have buyer's remorse - change his mind - and cancel.

Wasted time! Wasted effort!

I was speaking with my good friend Peter last week.

He's been using my SalesOpportunityTracker.com program for the past few months and had called to share a startling observation with me.

He was looking at one of his opportunities - Continental Cabinets - and realized that he had been following up with them for the past 57 days, and was no closer to closing a sale than the day that he started.

Every time he spoke with Evelyn, Continental's president she had more questions. So Peter would take the time to answer them and per Evelyn's request update his proposal.

Then he would call again and she would say, "I'm still thinking."

Yes, he would ask for the sale, but she always responded by saying,

"We're not ready yet. Why don't you call me back in another few weeks."

Each time Peter had a conversation he noted it in SalesOpportunityTracker.com. Before he knew it there were at least a half-dozen calls or meetings and time continued to slip away.

Then he looked inside his SalesOpportunityTracker.com stats and noticed that when he opened the opportunity he thought it would close in 3 weeks, but in fact 57 days had actually come and gone.

(SalesOpportunityTracker.com keeps track of your opportunity's opening and closing dates and maintains a running total of the number of days an opportunity has been open.)

Then it finally dawned upon him.

THIS IS A TERRIBLE WASTE OF TIME!

Normally, Peter's opportunities close in a few weeks. But almost TWO MONTHS.

And he wasn't any closer to closing a sale today than he was when he started.

When he realized how much time he had invested in Evelyn he closed the file. It was time to move on and look for a better prospect.

Let me ask you, how many times have you 'chased' someone, for weeks, months, or even years, but they never bought?

Why waste all that effort?

One of the reasons I created SalesOpportunityTracker.com was because I needed a tool to help me qualify my opportunities.

The goal is to find someone who has a problem, and wants to do something about it... Today.

If there's no problem, there's no sale.

If there is a problem, but they don't want to do something about it, there's no sale.

Everything about closing a sale focuses on qualifying the prospect, finding decision makers and getting the customer to say YES.

So pay attention to how long your opportunities have been open.

If you've been following up with someone for 30, 60 or 90 days and you haven't closed the sale, it's probably time to move on.

Jeff is president of SucceedingInBusiness.com, author of the Best-selling books include: "Opening Doors with a Brilliant Elevator Speech," "Winning the Fight Between You and Your Desk," "Overcoming the Fear of Cold Calling," "Success is a Journey," "Time Management for Dummies."



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Constant Contact = Cash Cow

By Aaron Foster

Recently I had an entertainer e-mail me to ask a question for the Monday Morning Marketing Newsletter. He asked, "Hey Aaron - Because of a recent move within my own town, not only did my address change, but so did my business phone number, which had been in use for approximately 9 years. What is the best method to notify and remind others about my new contact information?"

Too many of us think about our past and potential clients ONLY in times like these. These are the WORST times to think of your clients. EVERY month you should be thinking of your clients. Have you ever taken the time to sit down and put together a Contact Calendar?

For most of you, you don't have a single clue what a Contact Calendar is. You might think of it as a fancy name for an appointment book. Really, it's not. A Contact Calendar is something that you setup on a blank calendar. You don't want to use the same calendar as you use to pencil in events. Get a blank calendar that you can use.

What you are going to do is schedule a MINIMUM of 6-10 contact activities

per year for each market that you work in. These can be any of the various activities such as: newsletters, birthday cards, anniversary cards, postcards, personal visits, gifts, promotional items, flyers, sporting game tickets, gift certificates, and the list goes on.

Make the extra effort to personally deliver these every other month. That way it gets you out in front of the past client again or in front of a potential new client. That relationship that you have just built will keep getting stronger and stronger with each time you meet face to face. By sending the other things in between, that will just reinforce the relationship.

You are probably asking yourself, "What's this going to do for my business?" The fact of the matter is that it helps you create an INCREDIBLE relationship with your past, current, and potential clients, while also creating a TOP OF MIND presence. Top of mind presence is really crucial when people are thinking off the top of their mind, "I need to find some entertainment for my event. Who should I call?" Immediately they should come up with your name without going into the Yellow Pages.

This is great top of mind marketing.

There should never be a time when you say, "I'm moving or I am starting a new business" and then try to contact your clients. If you did an event for them 6 years ago and haven't contacted them since then, they will probably try to remember you. If you have been sending them newsletters, gifts, cards, newspapers, postcards, etc. over the past 6 years then I can almost guarantee you that they know who you are.

By constantly keeping in contact

with your past, current, and potential clients you will be able to minimize as much risk as possible when life happens and DISCOVER the cash cow that is just waiting out there for you in booking repeat business.

Aaron Foster is an experienced entertainer that publishes his own FREE weekly newsletter for entertainers that offers great marketing and business advice. You can sign up by going to www.marketingforentertainers.com and get your copy every Monday!

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Back To The Basics

By Kyle McPeck

What are you selling? Are you sure? Is the item you are selling - tangible or intangible?

If you think you are selling an entertainment service or a disc jockey service you are wrong. You might be delivering what your customers are buying through your business but it isn't your company and equipment that your customers are buying.

So, what are you really selling? Dreams, aspirations, and hope. Your customers are buying your experience so that their event whether it is a wedding or school function will be a success. They have a "dream" that you will be able to provide an event that their guests will be raving about for a long time. They "hope" that the service you provide has a value greater to them than the value of the compensation that they are giving you. Are you following me?

Do you want to sell more? Then you need to change what you are selling. Instead of selling essentially the rental of your equipment, your music, and your manpower you need to be selling the answer to your customer's aspirations. By selling the end result and not the means to getting there you will therefore earn more sales and ideally at a higher price point.

How do you do it? You need to develop your own "non" sales pitch. But, my own personal sales pitch often goes along the lines of, "How Do You Envision Your Wedding Reception?" It is one question, but it opens up a dialogue with the caller who may only have been calling for a price. Over the course of a few minutes, you establish a rapport with that person because you have opened a conversation that no other entertainer is going to begin.

Why do most callers ask for a price immediately when they call an entertainer? The reason is because they do not know what else to ask. The only way they know to distinguish between us is to compare us on price. That is unless; you give them another factor to consider such as your experience, your willingness to do the event, or your attention to detail. Do you see the benefit?

I mentioned that I do this line of

questioning most often but in truth my repertoire of "non" sales pitches has many different opening questions. How do I decide which one to use and at what time? Often, the event may dictate it or the timeline until the event commences may dictate the opening line. In some cases, the demeanor of the caller may cause a "change up" as well. Force-feeding someone with a verbose pitch won't sell someone who needs to know the bottom line now. Just as giving a quick price to a detail-oriented person won't impress them or sell them. The important item to note is to be flexible. Flexibility doesn't mean giving away your business to make the sale. It means choosing your battles.

A helpful device I have found is to put myself in the shoes of a bride or party planner. What items would I be concerned with? I have written down all of the points of contention that I can dream up and then develop solutions for each of the points. Of course, not every situation is going to be exact but by developing "skeletons" of answers I am ready to offer more detailed solutions to each and every item that might come up in a sale consultation.

In closing, there is one sales tip that I want to give you that will keep you from killing off your sales quicker than you can generate leads. What is it? It is called the information dump. You need to avoid dumping all of the information you know about your company at once before knowing what your sales prospect is interested in knowing. The prospect will tend to become confused and indecisive. This next and nearly final sentence may be the most important sentence in this whole article so pay attention. When a prospect becomes confused the only decision they will make is to make no decision or to choose the easier decision (your competitor). Don't help your prospect choose your competitor.

Kyle McPeck is an entertainer and entrepreneur based in Zanesville, OH. To join Kyle's free DJ Success email list send an email to kylemcpecksubscribe@topica.com

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Monthly Music Charts

By Promo Only

Pop Charts

1	Hollaback Girl	Gwen Stefani
2	Hate It Or Love It	The Game f./50 Cent
3	Candy Shop	50 Cent
4	Lonely	Akon
5	Since U Been Gone	Kelly Clarkson
6	Lonely No More	Rob Thomas
7	Speed Of Sound	Coldplay
8	Obsession (No Es Amor)	Frankie J f./Baby Bash
9	1 Thing	Amerie f./Eve
10	Boulevard Of Broken Dreams	Green Day
11	We Belong Together	Mariah Carey
12	Mr. Brightside	The Killers
13	Slow Down	Bobby Valentino
14	Disco Inferno	50 Cent
15	Switch	Will Smith
16	Some Cut	Trillville f./Cutty
17	Holiday	Green Day
18	Goin' Crazy	Natalie

19	Don't Phunk With My Heart	The Black Eyed Peas
20	Karma	Alicia Keys

Urban

1	Slow Down	Bobby Valentino
2	Oh	Ciara f./Ludacris
3	1 Thing	Amerie
4	U Already Know	112
5	Wait (The Whisper Song)	Ying Yang Twins
6	U Don't Know Me	T.I.
7	Number One Spot	Ludacris
8	Hate It Or Love It	The Game f./50 Cent
9	I'm A Hustla (Hustla's Anthem)	Cassidy
10	Candy Shop	50 Cent

Modern Rock

1	Be Yourself	Audioslave
2	The Hand That Feeds	Nine Inch Nails
3	Beverly Hills	Weezer

4	E-Pro	Beck
5	Little Sister	Queens Of The Stone Age
6	B.Y.O.B	System Of A Down
7	The Clincher	Chevelle
8	Sooner Or Later	Breaking Benjamin
9	Mr. Brightside	The Killers
10	Happy?	Mudvayne

Country

1	It's Getting Better All The Time	Brooks & Dunn
2	Anything But Mine	Kenny Chesney
3	Gone	Montgomery Gentry
4	That's What I Love About Sunday	Craig Morgan
5	My Give A Damn's Busted	Jo Dee Messina
6	Homewrecker	Gretchen Wilson
7	If Heaven	Andy Griggs
8	What's A Guy Gotta Do	Joe Nichols
9	Honkytonk U	Toby Keith
10	Baby Girl	Sugarland

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For Sale: Game Show Mania Face Off system. Like New. Perfect condition. \$900.00 OBO. Email nddiscjockey@yahoo.com. (701) 391-0392

Wanted: Enclosed trailer for DJ service. Must be in good shape. Call 888-473-8005 or email pics and prices to SpotlightEnt@bcglobal.net.

For Sale: Complete DJ Unit: Crossover, Woofer, Equalizer, Maximizer, Amplifier Speaker, lights, Speakers all the hook up cords, Mini-Disc Player, Recorder, Denon CD Player, and more. 219-923-3678 or e-mail me for a list and picture JOHNMDJ@AOL.COM.

For Sale: 1999 Ford E250 White Extended Cargo Van, Only 61,750 miles on it and is in perfect condition, CD player, Air Conditioning, Cruise Control, Alarm System, 5.4 L V8 PFI SOHC 16v Engine. NADA GUIDE Price is \$10,375, asking \$9,500. 715-235-7769

For Sale: Various DJ mixers (Numark and Gemini), (4) Peavey Mid range and (4) Peavey 18" sub cabinets, great for large venues or schools. (2) Numark CDN-34 dual CD players. (4) Crown PB2 amplifiers, various

crossovers, eqs, and BBE processors in racks or will sell separately. 1) 1992 Ford E150 cargo van. 169K Runs good. \$1750.00 or best offer. Call for info or pricing on what you're interested in. 651-697-0024 or 800-557-6220

For Sale: 2 Used Vertipro's, 1 used aggresser, 1 used pair of B-52 LX-18E's, 1 used pair of sonic T215FR's, 1 Used Light truss (American DJ LTS-50), Used Par Cans, Gemini Cd-240. Call for offer. 877-357-7467

For Sale: Used CD's, hits from the 50's - 90's, discs from \$1-\$5 each. 320-285-5263

For Sale: (2) Peavey SP2 XT, 15" bi-amplable full range speakers, good condition, sound great \$300 for pair. 815 251 4211

For Sale: Never used MoboLazer ML8-5RG with G-Scan head and smart pad controlled scanning and test system, purchased in 2000, never used. \$2500; (4) Martin MX-4's fixtures with 2510 controller, includes cables, \$1800; 1 ETA Imagination series microprocessor light controller with (8) 3000 watt par cans and 2 Lighttronics AS-40 4 channel 600 watt per channel dimmer, excellent condition, \$1500. 319-644-3586

Press Releases

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Graphic Designer With Deep DJ Roots

Designs, Prints and Ships Cards For DJs Everywhere

You never get a second chance to make a first impression, and for professional DJs, this often means leaving a power-packed business card behind with a prospective client. "DJs, who hand out generic off the shelf cards, may be missing the boat, according to Brian Dowdle, a talented graphic designer who has worked in the DJ and entertainment business for over a decade.

"Being a successful DJ is all about generating excitement, good times and glitz, without going over the top," said Dowdle. "A good, professional business card should be the first step in showing the world that you understand this mission; I believe a good first impression means everything." With this in mind, Dowdle, launched his custom business cards for DJs campaign a little over a year ago, and DJ customers have been contacting him ever since. "We've gotten a lot of interest from DJs all over the country," he said. "DJs who see our work appreciate that we understand the industry. They also know that by projecting the right image, and informing people about the different services a DJ offers, a good business card will pay for itself many times over in terms of increased sales."

DJs who want to take a gander at Dowdle's work can visit his agency's website, www.dowdledesign.com. The cards are vivid, colorful and alive, but always tasteful. They feature full color, bold

graphics, and unique design treatments. "We've been serving a number of different DJs, but we don't do cookie cutter cards," said Dowdle. "Each of our cards is unique. We don't only want to get the right look; we also make sure to include relevant information about the particular DJ's strengths and services to drive sales. This is an advantage we have that comes from knowing the DJ business so well."

Dowdle Design's goal is to provide superior service to its clients focusing on both the graphics and marketing. "I've had nothing but great feedback from my clients," comments Dowdle, "and I will continue to provide professional, individualized service to each Disc Jockey's needs."

Dowdle Design offers a full menu of graphic design services including: business cards, postcards, tri-fold brochures, custom design, logo creation, printing and shipping. Prices vary depending on project. Money orders and PayPal are accepted. For more information, contact DowdleDesign at www.dowdledesign.com, call 626-252-2720 or e-mail: brian@dowdledesign.com

M.A.P.D.J. Announces Convention Speakers

The Midwest Association of Professional Disc Jockeys announced their list of speakers for the fourth annual November disc jockey convention.

Speakers for the three day convention include: Brain Kelm, Mike Walter, Rob Peters, Phil Trau, Charles Beam, Jeff Richards, Chuck Tomkovick, Randy Bartlett, Scott (Game Master) Faver, and Todd Mitchem.

The convention will be held on November 6-8th, 2005 at the Sofitel, Bloomington (5 minutes from the Mall of America).

For more information, visit: <http://www.mapdj.org>



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A Letter From Kentucky

by Seth Godin

Jeff Reed writes,

I am the music director of an orchestra that is entering its sixth season, which is located in a town of 50,000 people. Our budget was about \$15,000 the first season and it will be nearly \$500,000 this season. We have always had balanced budgets and will finish this season (ends July 1) with about a \$20,000 surplus. This is happening at a time when many orchestras have ended in bankruptcy or are finishing with large deficits. I owe much of our success to you.

Having read several studies on why orchestras are failing, I have learned (which came as no surprise), that people these days don't want to hear one type of music (which is what orchestras usually offer—only classical) and that audiences get bored without a visual element in a concert (merely watching the musicians isn't enough).

To respond to these studies, we created what we think is a purple cow: an orchestra that programs Beethoven and the Beatles on the same concert (usually, orchestras perform only "serious" music on one concert and have a pops orchestra to do the "light" stuff—they usually use two different orchestra names, even though the same musicians do both concerts!). All of our concerts are centered around themes which tie the various musical styles together, often with an added visual element on a screen above the orchestra. For example, we did "That '20s Show" which featured "serious" music from the 1920's by Shostakovich, a commissioned film score to accompany a silent film (the orchestra

played the score while the audience watched the film on a screen above the orchestra), and popular songs by George and Ira Gershwin. We did a bluegrass concert that featured Copland's "Appalachian Spring," standards performed by a Bluegrass band, and a new composition for bluegrass band and orchestra.

I don't know how remarkable all of this is nationally or internationally, but it is certainly working in Bowling Green, KY. Our audiences have grown from 100 the first season to an average of 800 this past season (some concerts sell as many as 2,000 tickets).

I just finished reading "All Marketers Are Liars." My question is: what story are we telling or should we be telling? It seems like we are telling quite a few, for example: (1) orchestras don't have to be boring (which deals with a common perception); (2) We think outside the Bachs (sorry for the pun), which seems to make people feel good about the fact that they want to hear several different types of music and that they aren't stupid if they get bored listening to some classical music. All of our season themes are along those lines: Anything Goes, Thinking Outside the Bachs, Bluegrass to Baroque, etc.

I thought it would be fun to answer Jeff's questions on this article. The fact is, he's already 99% of the way there (through no fault of mine!)

Most orchestras are run by people who are focused on the "truth" of what they do. They are performing the canon, doing it with skill and passion. They offer their community the best of

what they are able to produce, and hope that those that are intelligent and genteel enough appreciate what they have to offer. If people don't come, it's some sort of commentary on the declining state of our culture, not, in their view, a reflection of the story they're telling.

Every once in a while, a traditional orchestra decides to go slumming to raise money. They program a Pops concert or bring in PDQ Bach. The problem with this is that they're still talking to the very people they always talk to, so it's not enough. That, and because it's seen as an extra, a lesser task, few orchestras really get very good at this sort of programming.

Jeff, on the other hand, has figured out a totally different way to look at the situation. It starts by understanding worldview. There is certainly a tiny population in Bowling Green that walks around with the worldview, "I love traditional classical music and will pay to see it live." These people would be an easy sale, but there are very very few of them.

There's a much larger group that has a worldview that says, "I'm interested in live music and enjoy an evening out. I want to do something fun and something that doesn't make me bored or feel stupid." These people are the kind of people who read movie reviews and movie ads—not because they have to, but because they want to. They are the kind of people who don't skip over the entertainment section of their local paper.

In walks Jeff's group with a simple story, well told. "We're not slumming, we don't look

down on you and we're here to have fun, too." By taking advantage of clever programming, slide shows and other non-traditional techniques, Jeff is busy putting on a show—a show that people want to hear.

I don't think Jeff needs help telling his story. The challenge is now to make it easy for people to tell that story to their friends. I'd obsess about getting permission from my fans (via email, or a traditional newsletter) and then deliver regularly news to them that's easy to spread. I'd offer "bring a friend" evenings and discounts, and start programming in venues outside of the traditional theatre.

The takeaway here is that if your target audience isn't listening, it's not their fault, it's yours. If one story isn't working, change what you do, not how loudly you yell (or whine). Nice work, Jeff.

Reprinted by permission from Seth Godin's Blogs. Seth Godin is a bestselling author, entrepreneur and agent of change. He is author of six books including the very popular Unleashing the Ideavirus. For more information on Seth Godin, visit <http://www.sethgodin.com>.



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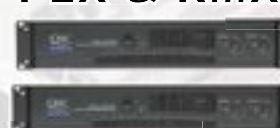
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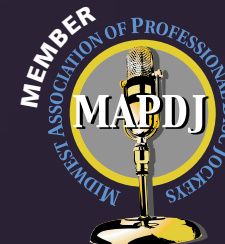
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