

Disc Jockey News

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The Regional Disc Jockey Newspaper

Free

The Key To Growing The Industry

"Everything rises and falls on leadership," states leadership expert and trainer John C. Maxwell.

That is a common statement Dr. Maxwell uses in his training courses and writings to emphasize the importance of leadership.

"Strong leaders have been a part of the growth and expansion of all industries throughout time, and now it is time to build the next generation of leaders for the Disc Jockey Industry," explained John Young of the Disc Jockey News.

The Disc Jockey News will be hosting the 2007 Leadership Conference on March 19-20, 2007 at the Holiday Inn Select in Bloomington, Minnesota.

"We have the opportunity to bring in a nationally known leadership training program from Maximum Impact," continued Young. "It will be an intense two days of learning the basics of quality

leadership and learning how to develop those around you for a successful team."

Maximum Impact is the training and leadership development company started by John C. Maxwell who is internationally known as an expert in the areas of leadership growth and development. "There are not many true experts in the world in the area of leadership, but the teachings of John Maxwell and the resources from Maximum Impact are truly at the top of the leadership training world," commented Young.

Quality leaders make things happen and can do tremendous things, but without proper training and tooling, even the best intentioned leaders can confuse and frustrate those around them and become ineffective. The two days of leadership training in March will focus on developing yourself as a leader and working with others to develop additional

leaders for your team.

The 2007 Leadership Conference will be limited to 40 attendees. "The disc jockey industry needs strong leaders. The 2007 Leadership Conference will help build and equip a handful of industry leaders from around the country. Then, those leaders will be able to work to

develop leaders in their areas and their markets. In time, the effect and reach of the Leadership Conferences will effect the industry and take it to the next level," added Young.

For more information on the 2007 Leadership Conference visit <http://www.discjockeynews.com>.

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Watch for the 2006 Northern Disc Jockey Conference wrap up in the December Disc Jockey News!!

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Easy as MegaSeg + Mac

If you are moving toward computer based DJing, you may be worried about stability during a live show. With most DJ software, you should be. But, MegaSeg is different. It runs on a Mac, the most stable and user friendly computers around.

MegaSeg is easy, powerful, and stable

MegaSeg benefits from running on the state-of-the-art and extremely stable Mac OS X. Everything runs smoothly because the hardware and operating system are both designed by Apple; a synergy not possible with a typical PC. You can rely on MegaSeg's stable performance, clean and versatile interface design, and powerful feature set for total control of your music and video mix.

We sell software only

Some of our competitors sell PC-based hardware and software bundled together at higher prices. They charge more because they need to cover the cost of tech support issues. They'll pressure you into buying a large and heavy "lunchbox" system, because most PC laptops are not powerful enough to handle the job.

Pick your system

With MegaSeg, you decide which Mac is best for you. It's highly optimized to run on any system, from the affordable MacBook, to the high-end iMac with a beautiful 20" screen. And don't forget the \$599 Mac mini! Because we know there will be little to no tech support needed, we can sell MegaSeg at a reasonable price.



The \$599 Mac mini



MegaSeg running on a MacBook (left) and iMac (right)

Features galore

MegaSeg's powerful feature set includes intuitive management of song rotation, timed playlist events, Hot Keys for instant sound effects, playlist rules for artist separation, color coded Request Lists with notes, and play history logs. MegaSeg also integrates directly with iTunes or your iPod, so you can mix music purchased from the iTunes Music Store.



MegaSeg running on a 15" MacBook Pro

The big picture

MegaSeg even mixes music videos seamlessly into your playlist. You can connect a video projector to any Mac, and entertain a crowd with MPEG or QuickTime compatible videos encoded directly from DVD or other sources.

Expand your DJ business

Mobile DJ companies can inexpensively add a MegaSeg system to their growing business, and double or triple book the weekends. Every DJ will benefit from a well-tuned music library, complete with perfect pre-set segues. Imagine yourself free from carting around all your CD's, players, and mixers to gig after gig. With MegaSeg, a Mac, and powered speakers, you have a complete compact system with instant access to your entire library!

Mix it up

MegaSeg's real-time beat mixing allows you to mix with automatic or manual cross-fades, and includes an Auto-BPM button to match the tempo of songs. MegaSeg also works great with new USB digital mixers. With MegaSeg, you are in full control of the mix.

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Hey DJ...Up Yours!

By Dude Walker

It's quite possible that Mobile Disc Jockeys (MDJ's) become most dangerous when they begin to buy into the lies they tell others. The lies that they tell others to cope with issues that make them feel inadequate. Refusing reality is a trademark of those operating with diminished capacity. The Mobile Disc Jockey (MDJ) industry routinely gets caught up in debate initially on subject matter regarding price and labels. It then moves to the ideals of the groups within the debate. Once the subject matter is forced to the background egotistical issues take over and any hopes for some resolution fade quickly.

So let's look at the money issue from a different perspective. Earning a living wage is not just an idea...it's the law in over 130 cities and counties. According to the Center for Policy Alternatives < www.cfpa.org/issues/issue.cfm/issue/LivingWage.xml > Living wage laws have been enacted in areas such as Baltimore, Boston, Chicago, Cleveland, Des Moines, Detroit, Los Angeles, Milwaukee, Minneapolis, New York City, San Antonio, San Francisco, and St. Louis. Maryland was the first state to enact such a law in 2004. On July 26, 2006 the Chicago city council passed an ordinance requiring "big box" stores, like Wal-Mart and Home Depot, to pay a minimum wage of \$10 an hour by 2010. This ordinance also

includes at least \$3 an hour in fringe benefits to be paid. The ordinance passed with overwhelming support in a vote 35-14 in favor of a living wage. In a June 2006 poll by a national public opinion firm 84% of Chicago voters indicated support for the proposal.

<www.nytimes.com/2006/07/27/us/27chicago.html?ex=1311652800&en=807b2062a8d6a5a&ei=5088&partner=rssnyt&emc=rss>

So how is it that within the Mobile Disc Jockey (MDJ) industry you end up with the ignorant and immature attitude that people deserve a low cost alternative...which directly impacts the living wages possible to Mobile Disc Jockeys (MDJ)? There is no benign benevolent mission at hand. In fact, quite the opposite. Offering low rates in most cases falls into three categories.

- 1) Ignorance or business immaturity
- 2) Greed (competitive price point)
- 3) False assumptions of market capability

I've been witness to people curse those within the industry that are pushing the price barriers. It puzzles me how someone can vilify a person for attaining more for what they are supposed to be best at? Unfounded jealousy is perhaps the most precise description. I've had Mobile Disc Jockeys (MDJ) in my own market that profess openly that anyone charging more than (x) is screwing

their clients. Huh????

Facts are facts, costs increase over time and it is the responsibility of a legitimate business owner to take into account these changes and react accordingly. Increases in the supplies we use must be passed on to the consumer that is in want of our services. Public perception is the key. The problems that arise with NON-career oriented Mobile Disc Jockeys (MDJ) is that they fail to routinely evaluate their costs. This failure perpetuates stagnant price quotes that are garnered from random price checking of Mobile Disc Jockeys (MDJ) with the same deficiencies. Let's call it PDD - Price Deficiency Disorder.

Recently, to prove a hypothesis...I had fun with a cable purchase. I asked 30 different Mobile Disc Jockeys (MDJ) how much they would expect to pay for a 100ft really heavy gauge extension cable. Most price guesses ranged from \$35 - \$100. With the exception of one Mobile Disc Jockey (MDJ) who actually asked for the specific gauge being purchased. In reality, the 100ft 4-4 gauge cable was purchased for around \$725.00 not including my time for assembly. The point in all this is perception. Most Mobile Disc Jockeys (MDJ) used a personal point of reference to a really heavy gauge cable similar to one they use...not the specific purpose intended. Potential clients are no different. If the client assumes that one

Mobile Disc Jockey is equal to another, then price in most cases becomes the determining factor. With Mobile Disc Jockeys asinine enough to sell their service cheaper than the next...the core of the Mobile Disc Jockey (MDJ) industry is held back by the fear of raising one's price. Business acumen clarifies the needs and underscores the necessity to overcome business fears relating to price.

Here's a dose of reality from the Bureau of Labor Statistics < www.bls.gov/news.release/cpi.nr0.htm > and the Federal Reserve Bank in Minneapolis <<http://www.minneapolisfed.org/research/data/us/calc/hist1913.cfm>>. The cost of living price index has risen 81 of the past 93 years. Specifically, the cost of living has increased every year since 1955. This is where Mobile Disc Jockey (MDJ) ignorance becomes really apparent. The ignorant misconception that you can DJ cheaper today than yesterday is a fallacy. Despite a handful of technologic advances that have made DJing more accessible to rookie endeavors, the cost of doing business today is higher than yesterday. Add to that the cost of living and the need for increasing rates that outpace the cost of living/price index has never been higher.

A \$400 Mobile Disc Jockey that has not increased their rates for the past:

5 years is earning -12.59% less (\$50.37)

Hey DJ Continued on page 4

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Starting From Scratch

By Jeff Richards

Starting from scratch is a monthly article that will help those of you new to the Disc Jockey industry. Each article will cover what it takes to be a successful mobile DJ. Today's topic: Digital vs. Disc.

When I first started as a DJ I used vinyl records, eight tracks and cassettes. In the 90s compact discs took over and in the past few years digital has moved in. I have always thought of myself as a person who wants to be a leader in our industry. I bought one of the first home single disc CD players available to the public (mid to late 80's) at a cost of more then \$400.00. I was one of the first DJs in my state to buy the newest in sound technology from the Bose Corporation when it became available at almost \$5000.00. I held off with going digital because of the complexity of computers and my general lack of computer knowledge, but this year I felt it was time to make the next move of the future and go digital. The change over was approximately \$3500 in computer software and accessories. So which is better?

Over the last few months I have converted from CD to MP3 and have used it several times at events. This is my observations of the difference between the two formats. When comparing the quality of the sound between a CD and a MP3, if the MP3 is recorded at the correct bit rate and you use quality playback equipment, the average human ear will not be able to differentiate between the two.

Here are some of the selling points to digital and some of the problems with it. 1) With digital you can have a library of twenty to forty thousand songs with out the extra weight of CDs, cases and the hassles of locating the songs amongst all those cases or the possibility of someone walking off with a CD. 2) To locate, load or play a song you just point and click. There is no down time, no waiting for a player to read the entire disc before you can push play and no time wasted with the drawer opening and closing. This is very handy when you want to insert a song and play it instantly. 3) Your entire library is at your finger tips. To find a song you click on "find", type in words (artists name, song title, or genre) and every possibility that it could be comes up, even if you don't know the full name, the artist or even the correct spelling, all it takes is one word. If you are more familiar with the song, you can type in more information and it will find the exact song you are looking for in a split second, push the load button and you are good to go. 4) Some digital formats have programs where you can have it in a "play" mode and it will automatically load in the songs, play and fade in and out between the two as if you were there doing it yourself. This feature is great for cocktail-dinner hour. You can create a song list of the titles you want to play for dinner, push play and walk away without having to worry about

anything. 5) If your Bridal couple has a list of songs they want played, you can pre program these songs into a special wait list and have all the songs and information at your fingertips in the order you need them. When you're done with the night you simply delete the list and you're ready for the next event. 6) I know music by decades and genres, so I programmed my record case in this matter making it easy and fast to locate a particular song. 7) You can pre-program lists of songs example: Best of a decade, style, genre or topic, that are the ones you like to play the most and have it ready at a clicks notice. I know of DJs who will program the complete nights worth of music for a wedding into a special waitlist, hit play and have it run perfectly. This option still allows them to insert requests or skip songs that they don't think will work for the group. 8) There are many add on options that you can get for digital. You can purchase a remote control to completely control your system from the dance floor. This is great for a DJ who is very interactive with teaching dances, playing games or other things that keep you away from your booth. You can start, stop, restart, skip what ever you need to do, from anywhere in the room.

If you are just thinking of starting as a DJ or are tired of hauling cases of discs, I would go start with/go to digital. There are many different kinds, makers and styles for you to choose from. Some offer "extras" like karaoke or video mixing within the unit. Some offer special effects and other unique items to buy. You need to look at and try out the different selections to get the one that is right for you.

When it comes to troubles with digital, I found only one, but that one had me very frustrated and swearing off computers for a long time. The problem I found was the lack of knowledge and the lack of instructions on the process of ripping your CDs to MP3 files that a non-computer user will easily understand. The manuals and little "help instructions" were written by a computer tech with years of experience who assumes the user has the same technological education. The digital DJ manual could have been written in Klingon as far as I could understand it. It wasn't until the summer of 2005 that I even began to use a computer. I'm not a computer wiz and I never will be, so for me it was very hard to understand the little information available to consumers on the best methods and the actual "how to" of changing CD to MP3. Every DJ I talked to had different ideas, different answers and most felt the same way as I did. There are services on the internet you can/must use that will assist you by finding all the information needed such as track titles and lengths and encoding. You can do this all manually but it would take so much time to type in all the information needed, you would never

finish. The problem is they have no real instructions on how to use the online services for a DJ application.

I followed one "experts" simple way advice and ended up recording 8000 songs into a wave file and not in MP3. This was three weeks of time spent thinking I was doing great just to find out it was a waste of time and had to start over.

I also wanted to create folders and sub folders while I was creating the original MP3 files on my home PC and then transfer them to the DJ computer and was told by everyone "you can't do this. You need to first transfer all your songs from the home PC into the DJ computer then create the folders and sub folders with in the DJ computer". With a little trial and error I was able to discover a way to fool the programmer allowing me to create the exact folders, sub folders and library I wanted and just hit transfer and there it was in my

DJ computer the exact way I wanted it.

Overall the new world of digital Djing has really changed my life, business and performance for the good. It has also shaved about 30 minutes each off my set up and tear down times. It has freed me up to be able to spend more time and attention on what is going on in the ballroom and on the dance floor. It's so simple (once you make the transfer) that even a computer illiterate like me can party the night away!

Until next time, Keep on Rockin'!!

To respond to Jeff's column send an e-mail to jeffrichards@discjockeynews.com. Jeff Richards has over 25 years of experience as a DJ/Entertainer and is the Executive Vice President of the Midwest Association of Professional Disc Jockeys, He speaks at National DJ Conventions and for local DJ Associations. Jeff also offers private consultations to DJ services.

Hey DJ Continued from page 3

than in 2001. Present value (\$349.63)
10 years is earning -22.52% less (\$90.07)
than in 1996. Present value (\$309.93)
15 years is earning -32.74% less (\$130.96)
than in 1991. Present value (\$269.04)
20 years is earning -45.88% less (\$183.51)
than in 1986. Present value (\$216.49)

So how is it possible for Mobile Disc Jockeys (MDJ) to stagnate in price, effectively earning less and still continue to offer their services?

- 1) Theft of material, media or equipment?
- 2) Tax evasion?
- 3) Dependence on outside sources of income?
- 4) Maintaining a rate capable of autonomous operation, maintaining a livable wage

that outpaces cost of living price indexes?

We've all heard the "I love to DJ" song and dance. Well golly, gee! Good for them. I like DJing too. I also like supporting my family and saving for retirement. It offers a sense of completion. The absolute fundamental difference between being a career oriented Disc Jockey and a NON-career oriented Disc Jockey is that a career oriented Disc Jockey has the capacity for business knowledge to survive solely on their skills and talent. In some cases, to make it possible for others to share in that benefit.

Earning more in everything we do is a necessity. So Hey...Up yours DJ! You deserve a cost of living raise...and don't take no for an answer.

Dude Walker can be reached at dudewalker@discjockeynews.com.

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What is the best way to make my quota every month?

By Jeffery Gitomer

Figure out a way to make it in your first week instead of your last week.

Quotas are arbitrary numbers mostly set by people who can't make sales. People who concentrate predominantly on "numbers."

Most salespeople who can't make quota either lack selling skills or a deep belief in what they sell. If this is you, get more skills or change jobs.

REALITY: You know what to do. So why don't you do it?

Here are 7.5 reasons why you don't hit your numbers: (The answers are provided in parenthesis).

1. You don't know what your numbers really are. (Start backwards: How many prospects does it take to get an appointment? How many appointments to get a sale?)

2. You are not working consistent numbers. (Make time to set appointments and do follow-ups.)

3. You're on your own and don't know how to do it. (Poor sales training. Get some soon!)

4. You're lazy. (Find new employment.)

5. You have poor work habits. (You can change them with thirty days of doing it differently.)

6. Bad boss. (This is no reason to fail if you are determined enough to succeed.)

7. No or ineffective information documentation. (Get a laptop, and do it yourself.)

7.5 Low, poor, or unfair compensation package. (Change jobs.)

If you're struggling to make quota, consider this: Suppose your quota were double and you had to make 25% of your quota each week instead of your whole quota on the last day of the month (which is what you're doing now). Could you do it?

ANSWER: Sure you can -- on one condition. Your pipeline has to have enough prospective sales in there to make that happen. Let's say your quota is \$50,000 a month in sales (\$12,500 a week), your commission rate is 10% and your closing ratio is 25%. In order to make your \$50,000 quote in a month, you must have \$200,000 worth of sales in your pipeline (or at least \$50,000 in any given week).

Let's break it down further. Let's say it takes you three calls to get one appointment. So if it takes you four appointments to get one sale -- it will take you 12 calls to get to one sale. See how easy it is once you break the numbers down? If you're not lying about your numbers, then making your quota is only a matter of filling your pipeline by working your own numbers.

To keep your pipeline full, it boils down to your work ethic, and your self-discipline. How good are they? How consistent

are they? Without them, you should consider another job, because you won't make it in sales.

Here are the numbers-rules-of-thumbs to keep your sales pipeline (and your wallet) full:

Make 10 new prospect calls per day.

Make 10 new appointments per week.

Preferably by Monday.

Make 10 follow-up calls per day.

Make one strong face-to-face presentation in the morning and one in the afternoon.

Take prospects or customers to breakfast or lunch four times a week.

Take your boss to lunch once a week.

Attend at least one business networking function per week.

Have something memorable to give (either new information, good ideas, or creative ad specialties) your prospects so that they talk about you in a positive way after the meeting.

Oh, and keep detailed sales records on some kind of database. If you don't record what you do each day, your ability to follow up is nil.

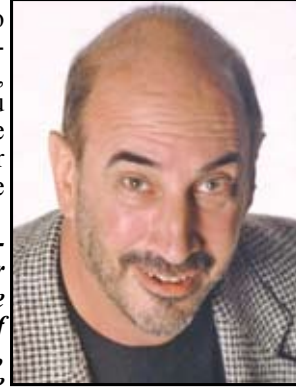
Go back to the best week you ever had and look at the numbers that made it happen. I guarantee if you work those numbers every week, your sales (and earnings) will soar. All it takes is self-determination and hard work. Oh, that.

FINAL ANSWER: Most salespeople don't make quota because they don't have enough in their pipeline, and the reason you don't have enough in your pipeline is because you're not working hard enough to fill it. If it doesn't go into the pipe, it's never going to come out of the pipe. That's why the call it a pipeline.

Want to know an even better way to make your quota? Don't set quotas, set goals. To find

out more, go to www.gitomer.com, register if you are a first-time user and enter GOALS in the GitBit box.

Jeffrey Gitomer, author of *The Little Black Book of Connections*, and *The Little Red Book of Selling*. President of Charlotte-based *Buy Gitomer*, he gives seminars, runs annual sales meetings, and conducts Internet training programs on selling and customer service at www.trainone.com. He can be reached at 704/333-1112 or e-mail to salesman@gitomer.com



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The Q Corner, Where Quality Meets Quantity

By Mike Walter

Before you begin reading this article, go grab your "Queen Greatest Hits" CD (or punch up Queen on your laptop) and get their song with David Bowie cued and ready. You know the one, the song that Vanilla Ice sampled and turned into his one and only hit back in the day. Ok, got it? Proceed:

I am currently working with two trainees. We are two months into training and

they are coming along very well. So last night I scheduled what I call "Performance Final" night. This is the evening where I don't say a word while they perform. I sit in the back of the room and take notes

while each of them performs everything we have worked on so far. They do everything from Bridal Party Introductions to the Electric Slide to Mony Mony. Fifteen routines in all. And unlike the first two months where I am offering advice and guidance along the way, I say nothing. I give them no indication of how I think they are doing throughout the

night. After each performance I simply say "next" and we move on.

Keep in mind, I have informed my trainees that this night is their one chance to move on in training. If they disappoint me or fall short of my expectations during "Performance Final" night they will be forced to take the entire first two months of training over again.

Intimidating?

I certainly hope so.

(Okay, hit play) See, I believe in making my trainees feel pressure during training. I believe that if you coast through training and never feel those beads of sweat on your forehead that you are ill prepared for the "real world" of Mobile Disc Jockeying.

We all know the adage that most people's number one fear is public speaking, right? Well, what we do is public speaking on steroids (or Human Growth Hormones to avoid testing positive.) We don't just stand up in front of a crowd and speak but we have to direct people. We have to move people. We have to command a crowd that is often times half-drunk and disinterested. We have the incredibly important task of introducing a Bride and Groom into the room for the "first time as husband and wife" or the equally important role of asking Uncle Saul to step forward for the Motze.

If you don't feel pressure when you are

DJing, quite frankly, there is something wrong with you. I get nervous all the time when I emcee an event. Nervous and anxious and I feel that "pressure, pushing down on me."

And so, in my constant quest of preparing my young emcees as best as possible, I feel the need to create pressure in the classroom setting, both to prepare them for handling that pressure, and so that I can see how well they deal with it.

Besides "Performance Final" night I try to manufacture pressure on other occasions as well:

Once or twice during training I will bring a video camera in. I'll tell them that we are video taping this evening and then we are going to evaluate their performance next week by looking at the footage. This will often ratchet up the pressure. I was even told by a trainee years ago that it wasn't fair. That I should have warned her. Needless to say that trainee never did headline for Elite Entertainment. Must have been the "terror of knowing what this world is about."

Another way I create pressure just to see how they handle it is to ask my trainees to get on the microphone at one of my gigs. It'll be at a good spot where even if they freeze up the night won't be wasted. Something like opening up the dance floor after dinner or taking over halfway through the Electric

Slide. I'll tell them about it a few minutes in advance so they have a chance to think about what they are going to say (even though these are raps and routines we've already practiced ad nauseam in training.) And I also give them an out ("but you don't have to") although woe to the trainee who accept that out. Their progress with the company will be severely limited.

We all deal with pressure differently. The great emcees amongst us are the ones who don't ignore it but feed off it. The ones who take the energy that comes along with the pressure and channel it into their performance. I am very interested in seeing how my trainees deal with pressure and so I do my best to create it. There is nothing more satisfying to me then seeing one of my new emcees nail a rap in the classroom and then take the microphone from him only to find it is hot and wet. That means he was gripping that microphone for dear life he was so nervous. But it didn't stop him from giving a stellar performance. That is a great sign in a new emcee's development!

Mike Walter is the owner of Elite Entertainment of New Jersey and a nationally recognized expert in the area of multisystem company development and staff training. You can contact Mike at mikewalter@discjockeynews.com.



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Make A Connection

By Dr. John C. Maxwell

Think back to your high school days for a moment. Who were your favorite teachers? Who were your favorite friends? If you were involved in sports, who were your favorite coaches?

The answer is the same for each question. Your best teachers, friends and coaches were the people with whom you had a connection. They connected with you, and you connected with them.

You know when someone connects with you, don't you? Words flow easily. You laugh readily. You leave the encounter feeling valued and understood. It's a bit tougher to determine whether you've connected with another person or a group of people, although body language is usually a good indicator. For example, if you're leading a strategy meeting and the members of your team are yawning, gazing out the window or looking at their watches, there's a good chance you're not connecting with them at all.

Good leaders get the best out of others

because they know how to relate—both individually and collectively—to the people they are leading. For some, this comes naturally; for others, it's more of an acquired skill. Fortunately, the more you do it, the more comfortable you become doing it.

If you could use some improvement in this area, here is a simple formula to follow:

C — Consider others first. O — Open yourself up to them. N — Never violate their trust. N — Never manipulate them. E — Encourage them at every opportunity. C — Constantly add value to their lives. T — Treat them with respect.

Relationships built on this kind of connection can have a dramatic impact on the morale and performance of your team. Here's how baseball great Don Mattingly, who played first base for the New York Yankees in the 1980s and 1990s, explained how he learned this.

"Team sports are really difficult things," he said. "Sometimes your team wins because of you, and sometimes in spite of you and sometimes it's like you're not even there. That's the reality of a team game. Then at one point in my career, something wonderful began to happen to me. I don't know why and I don't even know how; but I came to understand what 'team' meant. It meant that although I didn't get a hit or make a great defensive play, I could impact the team in an incredible and consistent way.

"I learned that I could impact my team

by caring first and foremost about the team's success and not my own," Mattingly continued. "I don't mean by rooting for us like a typical fan. Fans are fickle. I mean care, really care about the team, about 'us.' I became less selfish, less lazy, less sensitive to negative comments that were personally given to me. And when I gave up me, I became more to the other players. I became a captain, a leader, a better person; and I came to understand that life is a team game, and that you know what? I've found most people aren't team players. They don't realize that life is the only game in town. Someone should tell them. It has made all the difference in the world to me."

Mattingly's statement stuck with me long after I read it because it is so universally applicable. Whether you're playing baseball, providing a service or manufacturing widgets, you don't have to make a direct contribution to be a valuable team member. Home runs are an important part of the process, of course, but so are coming to the ballpark every day, caring for your teammates and helping other people succeed.

Of course, no matter how good you are at connecting with the people around you, conflict is inevitable, especially on a team. That's why knowing how to pick your battles is just as important as knowing how to get along with people. The following disciplines will help you gain a better perspective on when to fight and

when to acquiesce.

1. Spend time with people who are different from you. This will help you to appreciate others and understand how they think and work, which will make you less likely to judge or battle them.

2. In matters of personal preference or taste give in. Keep the main things the main things. If you don't save your energy for what really matters, you'll wear yourself out and wear out your welcome with others.

3. Don't take things too personally. Always remember, hurting people hurt people. That doesn't excuse bad behavior, but it can make it easier to deflect insensitive or rude comments.

4. Practice the 101 percent principle. Whenever possible, find the one percent you do agree on in a difficult situation and give it 100 percent of your effort.

5. Finally, be a servant leader. If your mindset is to serve rather than to be served, you will likely encounter less conflict.

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."

His Training program on building and developing leaders will be presented on March 19-20 in Bloomington, Minnesota for current and up-and-coming disc jockey industry leaders. For more information, visit <http://www.discjockeynews.com>.



usually a good indicator. For example, if you're leading a strategy meeting and the members of your team are yawning, gazing out the window or looking at their watches, there's a good chance you're not connecting with them at all.

Good leaders get the best out of others



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No One Knows Whose Tomorrow It Will Be

By Harvey Mackay

If you compare a walnut with some of the beautiful and exciting things that grow on this planet, it does not seem to be a marvelous creation. A walnut is common, rough, not particularly attractive, and certainly not valuable in any monetary sense. Besides, it is small. The hard shell that surrounds it limits its growth.

Of course, that is the wrong way to judge a walnut. Break one open and look inside. See how the walnut has grown to fill

every nook and cranny available to it. It had no say in the size or shape of that shell but, given these limitations, it achieved the full potential of growth.

How fortunate we would all be

if, like the walnut, we could make ourselves blossom and bloom in every crevice of our life.

People have the potential to become in-

finitely better than they are now. In fact, the greatest limitations we ever face are the ones we place on ourselves by not staking claim to our potential.

I've always been aware of the observation made by that great philosopher of "Peanuts" fame, Charlie Brown, who is still my favorite. He said there is no heavier burden than a great potential. And the creator of Charlie Brown and the rest of the "Peanuts" gang, Charles Schulz, said, "Life is like a ten-speed bike. Most of us have gears we never use." What a waste of potential!

Companies will fight over people who exhibit a willingness to stick their necks out. The ability to see not just what is, but what could be, is an invaluable career builder ... a ticket to the fast track. Alan "Ace" Greenberg, the former chairman of the investment firm Bear Stearns, wrote: "Our first desire is to promote from within. If somebody applies for a job with an MBA degree, we will certainly not hold it against them, but we are really looking for people with PSD degrees. PSD stands for poor, smart, and a deep desire to become rich."

That description covers a good many of us, I suspect. The challenge then becomes how to kindle that desire not only to become rich, but also to become successful and con-

fident in your risk-taking behavior.

Thomas Watson Jr., the highly respected former chairman of IBM said: "Several instances have come to my attention recently of a practice that will work against our keeping our company going in the right direction - this is the practice of 'playing it safe.'" It appears in many forms - from excessive copying of people in correspondence to committees organized not for thoughtful deliberation but to share responsibility.

"Even more serious than the resulting waste and lost opportunities is the effect this practice has on those who look to us as examples. We go to great lengths to bring people into IBM who have the potential for developing into strong leaders capable of positive decisions based on sound judgment and firm conviction. The manager who sets the example of 'playing it safe' is destructive of our most valuable human asset."

"Safe" is for baseball. "Safe" is for storing valuables. "Safe" is for good tires on your car on a slippery road. But in business, I've never been a fan of "better safe than sorry." I've given my accountants and lawyers a few headaches practicing this theory. Sometimes things work out because you have taken a calculated risk based on facts, past experiences and good hunches. For

the times it becomes the sorry route, there is always a lesson to be learned. Never give in to the naysayers who tell you something can't be done. Look for the potential in the situation and find a way to make it work. The results may amaze you - and those who tried to dissuade you.

Playwright George Bernard Shaw was interviewed by a reporter shortly before his death. The reporter asked him, "Mr. Shaw, you have visited with some of the most famous people in the world. You've known royalty, world-renowned authors, artists, teachers, and dignitaries from every part of the world. If you could live your life over and be anybody you've known, or any person from history, who would you chose to be?" Shaw's reply was simple: "I would choose to be the man George Bernard Shaw could have been, but never was."

Mackay's Moral: *The greatest undeveloped territory in the world lies under your hat.*

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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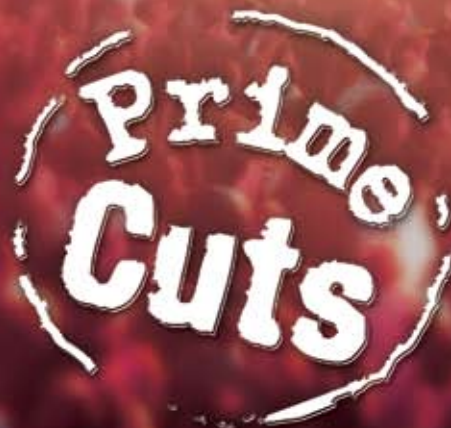
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Product Review: DVJ-1000

For information on how to have your product reviewed, email djnews@meltel.net

by: DJ Dan, Just Deejays

When we first got the DVJ's into our showroom we were very excited both because of the sheer potential of the product and also because, let's face it, being able to scratch and easily beat mix video is just cool.

From right out of the box we found the design and layout of features of the DVJ both intuitive and generally easy to use. However, as we played more the awesome power of the deck became quite clear. We realized that almost every DJ or VJ could have a huge competitive advantage by adding these players to their arsenal but we also realized that getting to be really good on these players would take some practice.

If you are familiar with the Pioneer CDJ-1000's or CDJ-800's then learning to use this player will go a lot faster. The deck has so many options and features (including instant start and master tempo) that if you are not careful you could end up annoying an audience as you gleefully play with the instant hot cues, wide pitch control, loops, and reverse function. We did but it was so worth every second.

What surprised us most was the absolute precision with which the video was synced to the audio even at +/- 100 BPM while scratching a loop. We went absolutely out of our way to totally abuse the power of this machine and it did not fail or even do anything 'weird' even once. In fact, the response of the deck was so dead on that we called almost every DJ we knew and invited them over to take a look at it. Never before have I seen 15 totally entranced grown men huddled around a 26 inch TV screen for four hours without moving. It was that good.

The only downsides to this player that we noticed are relatively minor in the grand scheme of things. It is somewhat bigger than a typical CD player though it is smaller than its predecessor

the DVJ-X1. The load time for the player to buffer the DVD is shorter than the X1 but it is still somewhat longer than a typical CD deck. Also, when fast forwarding through a song, there is very short delay before the deck begins playing again presumably as it buffers the new point in the song. However, these problems are erased as soon as a cue point, loop, or hot cue is set and the operation is then flawless once again.

After several hours of playing with the decks in our showroom and one live road use, we are ready to conclude that Pioneer has once again redefined the standard in the mobile DJ industry. The DVJ-1000 has more features and options than we knew what to do with but I am sure that our fellow DJ's out there could figure out some neat tricks pretty quickly. Perhaps the best part of the player is that it immediately and immensely satisfies our need for new

'toys' while simultaneously adding value and flexibility beyond measure to our business. We recommend the DVJ-1000 strongly and with the significantly reduced price point from the X1, it is easy to love.

The DVJ-1000 audio features include:

- MP3 Playback from DVD-R/RW, CD-R/RW: Allows playback of MP3 files recorded onto DVD discs (record about 1,500 MP3 songs depending on bit rate and compression technology used).

- MP3 Navigator: Viewing of MP3 folder / track name on the preview screen of a monitor. Navigate the folder hierarchy, showing seven lines worth of information for quick song selection.

- Hyper Jog Mode: Increases the response of the jog-dial by four times for a quicker response on jog-dial motion for audio and video.

- 4-Beat Loop: Pressing the button while playing automatically sets a seamless four-beat

loop.

- Back & Forth loop: Creates a loop repeating playback and reverse-playback in turn with the specified loop.

- 24bit/96kHz Digital Out: The audio output for DVD provides a connection to a Pioneer digital mixer (DJM-1000, DJM-800) that retains the signal path entirely in the digital domain for a cleaner sounding mix with less noise and distortion.

- Preview Monitor: A preview screen shows a range of information without the need to switch display modes, including: track number, time, track name/artist name/album title, wave display, playing address, hot cue point data and cue point data.

- Cue / Loop Point Navigator: Display memorized cue / loop point information on the preview screen of a monitor (12 points per page) for quicker navigation and callback of stored data.

- Jog Feeling Adjustment: DJs control the resistance of the jog-dial to tailor the tension jog to their liking.

- On Jog Display: The display at the center of the jog-dial allows quick viewing of rotation or current playing position similar to an analog record. Additional hash marks have been incorporated for better referencing of the playback position during scratch performance.

- Super-fast Search: Search through a track at a very high rate of speed which varies according to the rotation applied to the jog-dial by holding the search button while rotating the jog dial.

- Wave Display: The display resolution of the DVJ-X1 was doubled so the audio levels offer a higher degree of display for the track dynamics, from low to high passages.

- SD Memory Card: SD cards in addition to MMC cards can be used to store memory, cue points and wave data.

- Resume Play: A resume play feature starts the disc at the exact time a disc is ejected eliminating the need to start playback from the beginning of a disc. The feature is especially helpful when a CD is ejected accidentally.

- Legato Link Conversion Pro: Enhances the audio for a richer, more natural sound.



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Monthly Music Charts

By TM Century

Pop

- | | |
|-----------------------------|-------------------------|
| 1. Nickelback | Far Away |
| 2. JoJo | Too Little Too Late |
| 3. Hinder | Lips Of An Angel |
| 4. Justin Timberlake | SexyBack |
| 5. Justin Timberlake F/T.I. | My Love |
| 6. Mario Vazquez | Gallery |
| 7. Pussycat Dolls F/Snoop | Buttons |
| 8. Fergie | London Bridge (Oh Snap) |
| 9. Snow Patrol | Chasing Cars |
| 10. Fray | How To Save A Life |

Urban

- | | |
|------------------------|------------------------|
| 1. Ludacris | Money Maker |
| 2. Chris Brown | Say Goodbye |
| 3. Beyonce | Ring The Alarm |
| 4. Birdman & Lil Wayne | Stuntin' Like My Daddy |
| 5. DJ UNK | Walk It Out |
| 6. Lyfe Jennings | S.E.X. |
| 7. Jay-Z | Show Me What You Got |
| 8. Rick Ross | Push It |
| 9. Jibbs | Chain Hang Low |
| 10. Chingy | Pullin' Me Back |

Rock

- | | |
|--------------------------|----------------------------|
| 1. Stone Sour | Through The Glass |
| 2. Nickelback | Rockstar |
| 3. Disturbed | Land Of Confusion |
| 4. Three Days Grace | Animal I Have Become |
| 5. Hinder | Lips Of An Angel |
| 6. Breaking Benjamin | The Diary Of Jane |
| 7. Godsmack | Shine Down |
| 8. Red Hot Chili Peppers | Tell Me Baby |
| 9. Shinedown | Heroes |
| 10. Aerosmith | Devil's Got A New Disguise |

County

- | | |
|-----------------------|----------------------|
| 1. Dierks Bentley | Every Mile A Memory |
| 2. Carrie Underwood | Before He Cheats |
| 3. Heartland | I Loved Her First |
| 4. Kenny Chesney | You Save Me |
| 5. Keith Urban | Once In A Lifetime |
| 6. Rascal Flatts | My Wish |
| 7. Josh Turner | Would You Go With Me |
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| 9. Tim McGraw | My Little Girl |
| 10. Montgomery Gentry | Some People Change |

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January 21-22, 2007
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