

# Disc Jockey News

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The Regional Disc Jockey Newspaper

Free

## The Mobile Beat Convention

From its humble beginnings in an off-strip, non-gaming, all-suite Las Vegas property in 1997, the Mobile Beat DJ Show and Conference has turned into the powerhouse of conferences for the Mobile Entertainment industry. And to celebrate the occasion of that tenth gathering in February, Mobile Beat has special plans for a festive tenth year in the city of bright lights. By no sheer coincidence, the Las Vegas Show #10 just happens to line up with the re-



lease of the 100<sup>th</sup> issue of Mobile Beat magazine, celebrating a fifteen year run of the publication that spun the show.

To gain a little historical perspective on all this, we asked Show Producer Mike Buon-

accorso for some of the story behind the evolution of this event.

**Disc Jockey News:** What were the reasons for beginning the MB Shows?

**Mike Buonaccorso:** It's natural for any trade publication to evolve into a trade

show. A trade show is a virtual magazine. The advertisers become the exhibitors, the readers become the attendees, the writers become the speakers. It's a natural parallel. So after five years of magazine publication, in 1996 we thought the time was right to start the research and prepare to launch a show. Las Vegas seemed to be a great destination for it.

**DJN:** What are your recollections of that first show?

**MB:** For me, it was initiation by fire! But for those who were there, many fondly recall that show as one of their favorites. It had a unique atmosphere in part created by such a large group in a facility that really was not set up for a trade show...I called

it "DJ Woodstock." As a rookie show producer, I realized how much I needed to learn about the trade show business. I gained a new found respect for the meeting planning industry and immediately joined a show organizer association and began attending trade shows for meeting planners.

**DJN:** Where did it go from there?

**MB:** The following year we knew it was time to move to a real convention facility and entered a seven year stay at the Tropicana Hotel on the strip. In 2005 we moved to our current location at the Stardust.

**DJN:** As Show Producer, what have you seen as your personal challenges?

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# The Billion Dollar Industry That Gets Little Respect

By Dude Walker

Think about it, there are roughly 2.4 million disc jockey performances annually. If the average rate per performance is around \$395 we, as an industry, fall just short of 1 Billion dollars in gross revenue generation. Assuming there's 60,000 mobile disc jockeys in America that affords each mobile disc jockey around \$15,800. Assuming that overhead costs run around 70% that leaves a whopping \$4,740 in income per mobile disc jockey. Collectively, mobile disc jockeys barely reach HALF of the minimum poverty level.

The absolute ignorance displayed by many denying the fact that there are overhead cost is appalling. Harumph! ...my gear is paid for! Oh...the battle-cry of fools. Plain and simple, it's not possible to run a legitimate company without overhead. Nothing says being frugal is wrong, it should be aspired to. Yet there are so many mobile disc jockeys that blindly believe that they already have the inside track to success. They feel they know it all, and they do not need to take the next step to grow their business. In reality, they do not treat themselves as a serious business, so no one else will either.

The most critical step a mobile disc jockey needs to take is admitting to yourself that YOU ARE NOT the master of your own destiny, you're a player with a role. Defining that role should rest on your shoulders with

the good of the order (industry) in mind. Why? Because without a defined goal in place we become accidents waiting to happen. We tend to sabotage our very future as we do ignorant things.

So how does one define a goal?

Try investing in yourself. This may be a foreign concept to some but society deems that willful neglect in all it's form is offensive.

Grooming your intellect, sales and marketing skills, oral skills, presentation skills, language command, interactive skills, music knowledge and history, equipment knowledge, bookkeeping skills, business attitude....the list goes on. These are the very things that get us hired, so why not cultivate them?

Where does one start? There are 3 easy steps:

Step 1: Identify: Draw a line down the center of a page, identify and write down your strengths and weaknesses. Focus on your weaknesses! Then choose two competitors, one that you appreciate and one that annoys you. Write down what you feel their strengths and weaknesses are.

Step 2: Ascertain: Compare your notes. Ascertain where you personally can improve and what areas you can compete more effectively with your competitor.

Step 3: Overcome: Overcome your own

ego and set into motion steps to hone your skills and knowledge in areas that you are lacking.

There are so many resources at our disposal to invest in ourselves. College and Vo-Tech courses, community adult education, SCORE (Service Corps of Retired Executives), seminars, conventions, associations, churches, chamber of commerce, rotary clubs. Everyday there is some form of education at our disposal to help us invest in ourselves. We're either too lazy, too proud, too ignorant or too apathetic to participate in our own improvement. That's most likely the single largest reason that so many fail. Not just at DJing....at "life" in general. If you are not happy with where your at right now, take a look in the mirror. You are the common denominator in all those things that bother you. You need to find a way to overcome your shortcomings.

I listen to people bicker back and forth about the pros and cons of joining associations and attending conventions. I just shake my head and chuckle inside. It re-enforces a personal belief of my own. "I will always bet on my competitors willingness to fail." Think about it. Why is it so hard to put 100, 500, 1000+ like minded individuals in one place at one time? Even one of the more popular disc jockey chat board has on it's disc jockey forum home page "Most users

ever online was 112 on Thursday, February 20, 2003 1:52 pm." The ego that makes our shows what they are is also the same weapon we use against ourselves and limiting our growth and potential by doing it all ourselves -all by ourselves. Being amongst like minded peers/colleagues offers opportunities of creativity, innovation, insights into every aspect of what we, as mobile disc jockeys, do.

I saw a cartoon once that described the defiance of investing in oneself: A middle age King was poised ready to thwart an attack from a sword, spear and arrow wielding opposing force. A salesman approached the King that was about to be attacked and asked for a moment of the King's time and the King anxiously replied, "not NOW I'm busy!" Punch line: The salesman sold machine guns.

Is there any wonder why mobile disc jockeys garner such little respect? If we, as disc jockeys, are unwilling to take steps toward self-improvement and to participate in making continuing education a priority aren't we indirectly encouraging people to look down their noses at us?

Make a sacrifice and invest in yourself today. The tools are out there with conventions (Las Vegas, Dallas) or industry educational materials. Start 2006 off right and invest in the tool that will give you the greatest rewards tomorrow.



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# 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 DJ.

Today's topic: Improving your performance. No matter how long you've been a DJ you can always improve your performance. Sometimes it can be a little thing such as the way you pronounce a word to something as huge as your interaction with the crowd.

The best way to improve your performance is to video tape it. When I first started, I video taped every performance by setting up a camera in the back and just let it roll until the tape would run out. This allowed me to capture my performance from the guest's point of view. You will be astonished by the difference between what the guest's actually see and your perception of what they see. During an event you have to imagine that at every moment there is at least one person in the room watching your every move and listening to your every word. Someone will notice when you're not smiling, if you're not paying attention to what is happening and to the tone of what you say on and off the mic. Ask a friend to video tape your next event.

If you have the ability, at the same time

record the audio of your show on a tape or CD.

First off, the video will visually show your every movement and allow you to see how you act, react and look from the audience point of view. It can show you many little changes to make your events look more visually pleasing. It can be how you stand as you deliver announcements to what you are doing while the music is playing. I also found it helped me see how my light show was set up and performed, to the songs that consistently pack the dance floor and which ones don't.

The audio tape will make you listen closely to what is being said as well as how it is being said. Are you saying the same thing over and over? For example: "UMMM," "aahh," "okay," "Ladies and gentlemen," "what I would like to do." Everyone does this, but with awareness and practice you can lower or completely eliminate repetitiveness. Are you getting caught in traps? A "Trap" is when you ask the crowd a question or make a statement that allows them to say "NO," give you an unwelcome response, or give them an out to turn away and completely ignore you. For example: "How are you feeling tonight?" "Who wants to do the Chicken Dance?" "Can I have your attention please?" Each

of these allows a person to act in a negative way, draw attention to themselves and away from what is about to happen. It is very much like a comedian having to deal with a drunk who thinks he's funnier than the professional.

Another way to improve your performance is to ask a fellow DJ, to sit in on a show. Have them take detailed notes and ask them to be HONEST AND BLUNT! You need someone who will tell you what you really don't want to hear. At a later date sit down and talk about what can be improved and how to do it. Sometimes making these slight changes can be hard but it will help you and your business. If you continue to video and audio tape your events you will see a definite improvement in your performance as well as the response from your audience.

Recently I gave a seminar entitled "BE THE SHARK" at the MAPDJ convention. It was my first time giving a lecture to my peers and let me tell you it was a little nerve racking. After it was over I sat down with Scott Faver, a man whose ability to instruct and entertain a room of people I completely respect. I asked him to critique my performance. I listened very closely to what he had to say, good and bad and will use his words of wisdom for the next

lecture I give.

The last way to improve your performance is to purchase CDs and DVDs of other DJs that will instruct you on this. The newest is "Hey DJ...Focus!" by Todd Mitchem. I personally watched this DVD and used just one idea that weekend and it has made a big difference in the success of my receptions. Another DVD I recommend is "The 1% Solutions" part one and two by Randy Bartlett. I recently ran into Randy and told him how I heard him say something on his DVD that wasn't even part of what he was teaching that really added to my show. Everyone knows the song "Celebration" by Kool & the Gang. Randy was showing a clip from a wedding when he said to the beat "One, two, everyone sing Yahoo!" and the crowd responded perfectly. Now I use it every time I play that song.

Have you ever heard anyone complain about an entertainer who was too good? If you continually practice and refine your performance, clients will take note and tell everyone about you!

Until next time, keep on rockin'! To respond to Jeff's column or ask him a question please e-mail him at [www.jeffrichards.ptp@yahoo.com](mailto:www.jeffrichards.ptp@yahoo.com)

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**Convention continued from page 1**

**MB:** I feel a greater accountability to produce quality shows. In the early days of DJ shows, the status quo involved gathering three or four volunteers and throwing them behind a table and letting them ramble for an hour. That is no longer acceptable, nor should it be. I actually remember the watershed moment when I knew that. In 2000, at the very first seminar by Mark Farrell, I was watching the reaction of the crowd before, during and after that presentation. I realized in that one brief session we had 'graduated' to the next level. And as show producer I knew it would now be my responsibility to maintain that higher level at our events. The hilarious side note here..., that raising of the bar wasn't obvious to everyone: a small group of attendees thought we had hired a professional actor to play the role of a DJ! Since then we have seen the emergence of quality presenters who spend many hours developing content and I hope that trend will continue.

But, the expenses associated with producing a quality show are high. When a large portion of attendees refuses to spend more than \$100 on the price of admission, it limits the potential of improving the overall quality of the production. The Mobile Beat show requires an area for exhibits that is usually larger than hotels like to give up without filling adequate sleeping rooms so it always requires great negotiating skills to keep this baby afloat. Whenever I hear "Why aren't we at the Bellagio?" I have to laugh...will 500 DJs purchase rooms at \$250 a night? Because that's what it would take.

**DJN:** What are your thoughts on other regional DJ events?

**MB:** The internet has radically changed

the industry as we know it. I feel fortunate to have been around long enough to see the "before" and "after." It seemed ten years ago everyone operated with a "North Korea" mentality pretending everything outside of their own little realm didn't really exist. The internet blew that strategy away. We actually questioned at one time that our own June event might be competing with our Las Vegas show. That didn't turn out to be true. Some DJs will attend one or more shows while others will attend NO shows, even if it was down the street

from them. The real challenge is to get more DJs to understand the importance of ANY of these events and attend.

**DJN:** What does the future of the show look like?

**MB:** Our mission was always to produce an event that would educate and inform as well as provide an opportunity to see new products and gear, network, and have some fun.

We only hope to continue to improve on that goal in the years to come.

The Mobile Beat show will be held February 21-23, 2006 at the Stardust Hotel in Las Vegas, Nevada. Registration will open



## Upcoming Events

### WEDJ Cruise

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

### Winter NAMM Show

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

### Mobile Beat Las Vegas Convention

February 21-23, 2006  
<http://www.discjockeynews.com>

### NAME Conference -Nashville

April 17-19, 2006  
<http://www.djkj.com>

### Disc Jockey News Southern DJ Convention

April 23-25, 2006  
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### New York DJ Cruise

July 10-15, 2006  
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### DJ Times DJ Expo

August, 21-24 2006  
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### Disc Jockey News Northern DJ Conference

October 22- 24, 2006  
<http://www.discjockeynews.com>

Have an upcoming event or meeting? Email the information to us at [event@discjockeynews.com](mailto:event@discjockeynews.com)

on Monday, February 20 with a welcome party that evening. The three day seminar program kicks off on Tuesday at 9:30 AM. The Exhibit Hall is open Wednesday and Thursday and the show ends Thursday at 5

PM with one lucky attendee taking home a \$15,000 sound system as the Grand Prize. For more information and a complete schedule of events visit [www.djshow.info](http://www.djshow.info) or call 585-385-9920.

## Industry Directory

Get listed by calling: 320-285-2323

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<http://www.mapdj.org>

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### CONVENTIONS

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# How to Approach a Booking Agent

By Michael Edwin Q.

First, let's start off with what you should never do. Never drop in at the agent's office unexpected! Also, it's not a good idea to send Promotional Material unsolicited. Phone the agency (during business hours); ask whom you need to speak with about representation. Don't give your speech to the secretary. Plan ahead what you're going to say. First impressions are crucial! Always remember, how can an agency ever entrust you to represent their company, if you can't represent yourself properly? Once on the phone with the person in charge of representation, ask them if it's a good time. Don't go running off at the mouth, first. They'll only think of you as a nuisance. If they are busy, ask when would be a better time. If they have the time, ask if you can make an appointment for a meeting. Remember, nothing works better than a face-to-face, if it's done correctly. If a meeting, at that time, is not possible, ask if you may mail them your Promotional Material. They are sure to say yes.

You don't have any Promo? Well, here's what you need to send. Always

keep in mind, it must look professional; if anything you do or say is not done in a professional manner, you're doomed. Your 'Promo Kit' should be in a folder (suitable for filing). Inside, there should be a personal 'Typed' letter (if you have a letterhead or logo, all the better), thanking the agent for taking the time to speak to you, and remind him/she who you are. There should be (on a separate sheet) a short bio on yourself; your history in showbiz, your strong points, your plans for the future, and so on. Now, this part is important, be honest, if you do not have a good working understanding of grammar and punctuation, have someone who does proofread your bio. The agents aren't only looking for talent; they're looking for talented people to represent their company.

Your 'Kit' should also include a picture of yourself, a business card stating your contact information, and reference letters with phone numbers of people the agent may contact. You may also include any audiovisual promo you have (Video tape, DVD. Etc.).

A day or two after you believe the

agent has received the package, give them a follow-up call. Ask if they've received the information, if they've had a chance to look at it, and what they think. Again, try and set up a face-to-face meeting. Nothing sells like a smile and a handshake. Invite them to lunch; better yet, invite them to one of your performances (get permission from your client, first).

Once you have established contact, ask the agent if you could phone occasionally, to keep in touch...say, once a month. If you get the old "We'll call

you" there's nothing you can do, but I would still call back in six months (you've got nothing to lose). If they give you permission to call, do so. Understand, it may be a while before the agency gives you a chance to prove yourself, but once they do, and your performance is high quality, you are in!

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by Mark Imperial

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

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

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

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

discovered the answer.

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

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# Getting From Here to There

By Dr. John C. Maxwell

When I travel, my daily agenda is always full.

I don't get up late, linger over breakfast, and then start meandering down one country road after another, just to see where they might lead. I'm up early, ready to cram as much into each day as I possibly can. I know exactly where I want to go and, map in hand, I know how to get there.

Come to think of it, that's also how I approach life. I can't just let life happen

to me. I need a road map that shows me how to get from where I am now to where I want to be in the future. Of course, if I want to be successful, I can't just leave the roadmap in

the glove box. I have to follow it. Diligently.

In our series about traveling through life, we've already talked about traveling light (getting rid of excess emotional baggage and keeping "short accounts") and taking someone with you. Today, my traveling tip is to follow the roadmap. In life, a roadmap is akin to a game plan—a carefully thought-out strategy for achieving success. My game plan probably doesn't look exactly like yours, because my definition of success might be different from yours. But the fact that we might be following slightly different roadmaps doesn't negate the wisdom of using one in the first place. As the saying goes, if you aim at nothing, you're likely to get it.

Regardless of our position and station in life, following the roadmap means:

1. Knowing where you are at this moment. How can you know where you are at this moment? The key word is reflection.

2. Knowing where you want to go. For me, success is knowing my purpose in life, growing to my maximum potential and sowing seeds that benefit others. That's where I want to go.

3. Understanding that life happens between where you are at this moment and where you want to go, and that it's the "between where you are and where you want to go" that causes people to miss life. Some people have what I call "destination disease." They live life thinking, "When I get promoted, I'll be fulfilled" or, "When I get married, I'll be happy" or "If I could just meet that person, I'll be on my way." It's good to plan for the days ahead, but if you're basing all your hopes for fulfillment on some future event, you're actually missing out on the essence of life itself. As

John Lennon once wisely observed, "Life is what happens when you're busy making other plans."

When it comes to traveling through life, I can't over-emphasize the importance of following the roadmap. But it's also crucial to note that, even if you're following the best map ever made, you'll most likely have to stop and ask for directions from time to time. I'm well aware that this practice is excruciatingly difficult for some of us. And we just might be stubborn and persistent enough to avoid doing it, at least when we're driving somewhere in a car. But in the journey we call life, people who refuse to stop and ask for directions aren't stubborn or persistent; they're foolish.

Unfortunately, an unwillingness to seek advice is all too common among businesspeople today. In *The Corporate Steeplechase*, New York social psychologist Srully Blotnick says that career men and women in their twenties tend to be ashamed to ask questions, and in their thirties, the desire to be individualistic makes it difficult for them to counsel with colleagues. The value of advice becomes clear only with maturity, he writes.

That's so true. As philosopher John Collins has noted, "To profit from good advice requires more wisdom than to give

it." That said, people often make the mistake of following advice without carefully evaluating it first. To avoid this common error, ask yourself the following questions when appraising the validity of any piece of advice:

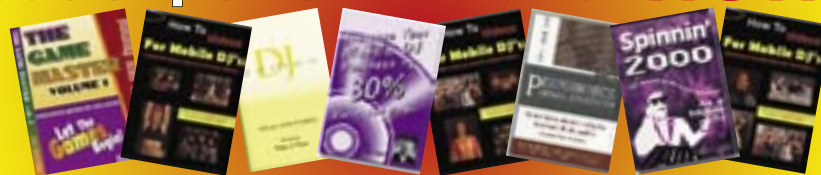
1. How credible is the source?
2. Am I getting the same advice from different people?
3. Have I made allowances for any biases, pro or con, an advice giver may have?
4. Have I talked with more than one person so I have a basis for judging the advice?
5. Am I in an emotional state to act wisely on this advice?
6. What is the ratio between the potential cost of acting on the advice and the potential benefit that it may hold?

Taking the time to stop and ask for directions might seem like a big hassle when you're busy with the daily stuff of life. And to some, sticking to a roadmap might seem unnecessarily restrictive. But as one traveler to another, I encourage you to make both a priority. Otherwise, you just might end up on a fast road to nowhere.

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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# Give Thanks for White Space Too

By Harvey Mackay

A reader sent me an Albany (NY) Times Union article about Cablevision Systems Corp. CEO Jim Dolan. The article is not about Jim Dolan's day job. He heads up the communications conglomerate that owns Madison Square Garden, the New York Knicks, Rangers and Radio City Music Hall. Last year, according to the company's annual report, he earned \$6.4 million in salary and stock. He has all the usual perks: limos, helicopter, jet, lavish expense account-the works.

The article was about Jim and his blues band, JD & The Straight Shot. They were appearing at an Albany club. The writer of the article asked Jim why he was doing this. "You know what's great and what I really love? I'm 50 years old and I can do this. It's just me singing. If there are only 10 people out there, I'm still going to be singing, still be having a good time. I'm doing it because it's part of me. I've been playing guitar and singing since I was 17. In my life, I need more than just my job and my family. I need to be able to reflect another side of myself. There's an artistic side that I don't get to use much."

Asked if he's really the same guy when performing on stage, CEO Dolan said, "I'm happy. I leave everything else behind. I'm wrestling for balance in my life. What it re-

ally is is that I'm letting people in, and I'm letting myself out."

Jim exemplifies an important lesson for all of us. In the wired world we now live in, with about 30 GPS satellites whirling overhead, with the Internet humming 24/7, with cell phones, BlackBerrys, personal digital assistants, laptops, and videoconferencing, we need white space. That's the term the wired generation uses for time spent unwired. We need to spend time disconnected, devoted to our dreams, hobbies, fantasies, meditations-personal time, down time, quiet time-whatever you want to call it.

Think of U.S. Presidents. Bush is into exercise; Clinton has his sax. Eisenhower needed to get out on the links and Kennedy to go sailing. Woody Allen has his clarinet. Bill Gates and Warren Buffett have contract bridge. Ted Williams and Ernest Hemingway loved to fish and hunt.

In fact, from the days of sailing ships, to ensure their safety, sailors had an expression: one hand for the ship, one hand for me. That way they wouldn't fall out of the rigging and drown.

The point is, you have to set aside time for yourself. I know a writer who holds his Monday five o'clock racquetball appointment sacrosanct. He builds his whole week

around these two hours. In the same way he reserves all the time his two daughters spend in school activities. He attends all their soccer, basketball and softball games. I admire that. It's heartbreaking to hear executives and professionals say they missed seeing their kids grow up. They always tell you if they had it to do over again they would spend more time supporting their kids and their activities.

Last year I wrote a column called "Make a living; make a life, too," based on words of wisdom from a University of Tokyo student. The idea was that modern life spun so fast, had so many conveniences, and took so much for granted that the essence of life was missed. Its pleasures are forfeited, its meaning destroyed. Reader response to that column was overwhelming.

Even the world's largest bank has this theme of life lost in the shuffle on its mind. Citibank has an ad out that says, "There's more to life than money. Live richly." Which brings to mind this snippet published in the New Yorker magazine last May:

Joseph Heller, an important and funny writer now dead and I were at a party given by a billionaire on Shelter Island.

I said, "Joe, how does it make you feel to know that our host only yesterday may have made more money than your novel

'Catch-22' has earned in its entire history?"

And Joe said, "I've got something he can never have."

And I said, "What on earth could that be, Joe?"

And Joe said, "The knowledge that I've got enough."

Not bad! Rest in peace! - Kurt Vonnegut

**Mackay's Moral:** *Unwire so your whole life is not lost desire.*

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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# How Much Are You Keeping?

By Jeffrey J. Mayer

It's not how much you make... it's how much you keep.

The goal of any business is to be successful and show a profit.

The most important parts are to

1. Increase sales, and 2. Reduce expenses.

By doing so your profits increase.

Now paper profits and 'cash in the bank profits' aren't the same.

Paper profits are what shows up on your profit and loss statement, but that doesn't mean you're getting paid. If you're not getting paid, your accounts receivables grow, and you'll soon be out of business.

If you are getting paid, your bank account grows.

It's my belief that everybody should have an MBA - A Massive Bank Account!

With these thoughts in mind, it was fascinating to read about Hewlett-Packard and General Motors in recent articles in The Wall Street Journal.

Both companies have come to the conclusion that profits are more important than market share. The greater the profits, the higher the stock price.

As a result, they are looking for their CEOs to perform, execute, and deliver.

Mark Hurd, HP's new CEO was hired a few weeks ago. He was chosen because of his recent performance as head of NCR.

"During the past two years, Mr. Hurd methodically restructured businesses, cut costs and returned the company to profitability," the Journal reported.

Mr. Hurd said, "Being a CEO has a lot more to do with making a profit than leading a glamorous life. I'm only as popular as the company's last quarterly results." as he was making a reference to former CEO Carly Fiorina, who had become a Celebrity-CEO, but was unable to turn HP into an extremely profitable

company.

Focusing on day-to-day operations has become of paramount importance in corporate America.

Run a profitable company, and everybody's happy. Success silences a lot of critics.

When you're running a public company, there are more issues than just running a profitable and successful company.

There are the issues of stock price and the value of your corporate debt.

Those are two of the issues - in addition to the fact that GM's been losing market share - facing Rick Wagoner, General Motor's chairman and CEO.

He's decided to personally take charge of GM's money-losing North American unit. That's the part of GM that sells cars in the U.S.

It's a huge - \$114 billion-a-year - business. And it's not making money.

Mr. Wagoner's biggest challenge is "averting the threat that GM's debt - currently about \$300 billion - will be downgraded to junk status," the Journal reported.

"GM's European operations are deep in the red, and profits from its highly successful finance unit, General Motors Acceptance Corp., are under pressure from rising interest rates and the threat of credit downgrades," said the Journal.

In recent weeks GM has stepped up the pace of cost-cutting in North America, offering buyouts to white-collar employees, slashing budgets and halting development of several new vehicles.

It may even take the unprecedented step of attempting to renegotiating its health-care packages with the United Auto Workers.

And while HP and GM are struggling, their competitors are working very hard to make their lives even more difficult.

Dell and IBM keep on eating away

at HP's customers and even HP's printer business is under attack from Epson, Cannon and Lexmark.

Toyota, Honda and Chrysler keep hammering away at GM's customers, and if the company's credit rating drops the profits generated by GMAC will be smaller putting even more pressure on GM.

Running a business today isn't easy, be it a little guy working out of the house, or a huge multi-national company with hundreds of thousands of employees.

Here are three lessons we can learn from HP and GM.

1. Keep your fixed overhead low. The lower your fixed overhead the less you have to sell to break even.

Look at ways to improve your efficiencies so you can achieve greater results and output without having to hire more employees or renting more space.

2. Market and promote yourself. Keep your name in front of your customers and prospects.

Attend networking events. Go to the meetings, conferences and conventions where your customers will be.

Look for more customers.

3. Get on the phone and sell. Your customers aren't going to be calling you. You need to be calling them.

Schedule 60 to 90 minutes each day to be on the phone making customer calls.

Market and promote your business, look for new customers, keep your overhead low and you're on your way toward earning your MBA... A Massive Bank Account.

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

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## Constant Contact: Key to Success!

*By Aaron Foster*

As entertainers we are always working to book more events. Some people raise their rates in order to book less events, but for the majority of entertainers they try to book as many dates as possible. Have you ever taken a step back to think about how much it costs you to obtain a new client? Think about all the marketing, advertising, etc. that you do just to get one new client. Have you ever thought about how much it would cost you to keep your old clients?

A good friend of mine says that it costs 25-50 times more to get a new customer than it does to keep an old customer. Think about it.....think about all the ridiculous amounts of money that you spend on the Yellow Pages, website directories, event publications, etc. just to get a new client. What would've happened if you just sat down at your desk and made 10 calls a week to past clients that had hired you before just to say "Hey, I was just thinking about you?"

You may not realize it, but by just taking the time to make those simple phone calls, you will book more shows from your past clients. Since you entertained at their event they have forgotten about you, but now since you have given them the gentle reminder that you are still there and are ready to help them out when they need entertainment. Some of the easiest ways for

you to keep in contact with your past and potential clients is via phone calls, cards, client newsletters, postcards, gifts, personal visits, etc.

So how often should you keep in contact with your past clients? Most of the time the problem is never too much, but rather not enough. In order to maximize your contact, you should be in contact with your past clients at least 6-10 times a year. This can be done by any of the following contact ways listed above. You could do it more than that, but I find that entertainers are lazy people and rarely contact their past clients more than once a year. Entertainers that do contact their clients often are as busy as they want to be and charge what they want. The more you contact your past clients, the more likely they are to think of you the next time that they need entertainment.

In today's society when customer service only exists as a word and not an action, it is crucial that you keep in contact with your past and potential clients. The more you do this, the more bookings you will get. Now get out there and keep in contact.

Aaron Foster is an experienced entertainer that publishes his own FREE newsletter for entertainers that offers great marketing and business advice. You can sign up by going to [www.marketingforentertainers.com](http://www.marketingforentertainers.com) and get your copy!

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# How do YOU keep track of your events?

**My first event tracking system didn't work.**

Years ago I used to keep track of all of my events on slips of paper. These **bits of paper ended up being spread here, there, and everywhere** in my office. Sometimes I misplaced one of those pieces of paper and had to spend hours finding it again. Worse yet, I would occasionally lose something that I had written down. I would have to sheepishly call my clients and ask for the information again. Or worse yet, I would just "fake it" and fly by the seat of my pants without the correct information.

**My second event tracking system was better.**

In 1996 I developed a tracking system based on a database produced by a company located in Redmond, Washington. It was very simple, and boy did it help me in keeping track of my events. Accidental double-bookings became a thing of the past and I was finally able to tame the paper monster that my business had become.

**There was one problem.**

The information contained in the desktop application was **stuck on my desktop computer**. I had no way to access the information unless I was actually sitting at the computer that the program was installed on. The usefulness of the application was very limited because I was in my business office only a small

percentage of the time.

**I had an idea.**

In an effort to have access to my event tracking software, I installed a copy of the software on a computer my "real job". I also installed the program on my laptop computer. In addition, I kept a calendar planner with me so that when a client called, I could check my availability, even when I was on the road.

**This created another problem.**

Trying to keep all of the software data and the paper calendar synchronized quickly became a real challenge. I didn't have a good system to keep all the data synchronized and there were points at which I didn't know which set of data was correct or current. I needed a central repository to store all of the information about my events. I had to put an end to the **constant synchronization issues** that I had been dealing with.

**The solution.**

The internet provided the ideal solution to my event tracking problems. I developed a web-based event tracking system that let me finally get organized and put an end to the constant synchronization problems that came along with desktop software. Because the software was web-based, I could access the information from anywhere there was an internet connection. All of the event **information was stored in one location**,

on a web server located in a secure, stable environment, which had daily backups.

**Designed for others from the beginning.**

When I started designing the web-based software, I knew that other disc jockeys would be interested in keeping their businesses organized too. That's why I designed the software in such a way that it would scale well to the needs of many users, and that it would be customizable. I knew that every company would want to customize the look and wording to suit their needs.

**Integrated, easy to use interface.**

Another important factor to the software was that it was easy to use. I studied several user interface designs, and went through a few actual designs before finally deciding on the current interface. I also knew that there needed to be one central control panel. Everything had to be accessible from that control panel. It couldn't have multiple logons and interfaces for various functions.

**Sounds great, but what does it do?**

The web based software allows you to keep you **keep track of your events**. You can view the dates, times, client information, fees, contacts you've made with the client, payments received, and the event planning details like requests and special activities. The software displays your events in a calendar format, making it

easy to see your upcoming daily, monthly, or yearly schedule.

**What about clients, can they log on and access the information?**

Each client of your disc jockey business gets their own account and username-password combination. They can **access their account 24 hours a day** and review their event details and update their event planner.

**Enhance your website.**

The software that I developed will enhance your website with many useful functions. You can add an **availability checker, information request form, music database, and event calendar** all by simply copying and pasting a little bit of code onto your web pages.

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# The Q Corner, Where Quality Meets Quantity

By Mike Walter

You've probably heard the cliché "The Telephone Game" at some point in your life. When a piece of information, often times gossip, gets disseminated, passed around, regurgitated and ultimately spit back out in such a way that it barely even resembles the original. As such, "The Telephone Game" is often meant as a derogatory saying, a warning if you will, about the veracity of a certain thing.

Ideas, however, can go through the same metamorphosis. They can evolve as they get passed around, taking on various addenda as different people adopt the concept, try it, test it out and then pass it on. I recently saw a wonderful example of this, reminding me that "The Telephone Game" is not always a bad process. To the contrary, it can often be a



wonderful thing.

I have watched both of Randy Bartlett's "1% Solution" DVDs and have learned some wonderful things with each one. Randy is a veteran emcee from California who is a regular speaker at DJ Conventions and his DVDs are must-haves for anyone in the business who has a desire to

improve their performances. Randy has probably forgotten more about DJing than most of know and if that be the case, all he needs to do is pop in his own DVDs to remind himself just how in-depth his knowledge and experience really is.

One of the ideas I took from the "1% Solution" (I'm pretty sure it was Volume One but don't quote me) was an improvement on an old idea. For years I'd been giving out centerpieces by playing a "hot potato game" (having each table pass a dinner napkin around and when the music stops, whoever is holding the napkin wins. Basic and easy.) The 1% Solution takes this concept a bit farther, giving you as an emcee a chance to get some laughs and have some fun with the crowd. I won't give away the whole thing but suffice to say that once I started doing it "Randy's Way" the centerpiece giveaway became a highlight in my show.

So of course, being a multi-owner, I don't keep ideas to myself. I've actually shown Randy's DVDs at my Monthly Meetings and his way of doing the centerpiece giveaway is one of those things we've all adopted.

And this is where the idea gets put into "The Telephone Game" and evolves. This is where I love working with a staff of creative minded entertainers who are always looking to "one-up" the rest of us.

I had lunch with one of my veterans today, an emcee named Phil. He had cut work to go Christmas shopping and he called me from the Mall so I ran over and joined him at Ruby Tuesday's. Phil's a great emcee who is also a Phys-

Ed teacher so he borrows a lot from each career. He'll incorporate some the interactive dances that we do into his warm-ups in gym class, and some of the things he's done in gym he's brought to us as ideas for games. Point being, Phil is always thinking and I like that about him.

So over lunch Phil tells me he's come up with this new ice-breaker at Holiday Parties. We all need ice-breakers for Holiday parties so he had my interest piqued. He then tells me, you know that new way of giving out centerpieces you showed us (I love that fact that he was giving me credit even though he saw it on Randy's DVD.) Well, Phil explained, this is what he's been doing:

He's been going out right after dinner and saying he needs one person to get on the dance floor as a representative from each table. To pick that one lucky person, he then plays the "hot potato game" the way it's shown on the 1% Solution DVD. So, he's already gotten a bunch of laughs and won the crowd over. Once it's done, he then gets each winner from each table onto the dance floor and hands them a Hawaiian Lei. He tells them they are the "Party Barometers" for the evening (which is actually an old line from a different ice breaker we used to use) and that throughout the night, if the table saw their representative, their "Barometer," on the floor that they had to join them. Phil told me he then would go into a conga type song and get them all doing a party train, going around to each table and trying the get everyone up.

What Phil's Ice-breaker reminded me, is

that ideas are living things. When you go to a DJ Convention or watch a DVD like Randy Bartlett's, it's not like watching Shakespeare. The script isn't written in stone. Take an idea and run with it. Bounce it off a wall. Fuse it with another idea. See what it looks like.

That's the beauty of what we do. Someone said "Hey the Electric Slide is cool, but what if I put some jumping and Cha-Cha steps into it." And a new thing was born. Or a variation on an old thing. Whichever, it still adds to what we do.

That's one of the great thrills I get about producing the DJ of the Year Competition every year in Atlantic City. I get to watch a guy like Sean "Big Daddy" McKee take a few audience participation songs and make them into a medley and then stir them up with his special blend of insane emceeing and "Voila!" a new thing is born. Or a variation on an old thing.

When Phil was done telling me about his new idea, I asked him what his success rate had been. He'd done it three times already and all three times it jump-started his party. We finished lunch making small talk about his Christmas plans with his beautiful wife and their 15-month old baby Jeromy. But after his ice-breaker story, to be honest, I couldn't wait to get back to the office and write this article because Phil had reminded me what a great thing it is to see ideas evolve and change and soon enough, a new thing is born.

Needless to say, I picked up the check for lunch.



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# How to avoid the 3 ticking time bombs in every DJ business

By Mark Imperial

Like many other DJs in our industry, I “bumbled” into business. I was a DJ when I was 12 years old. I spun all through high school, doing the circuit from teen clubs and dances to nightclubs, eventually ending up with my own mobile business. I say I “bumbled” into it because I never saw it as a career. I was having fun, making some money, picking up numerous girls. All the while in the back of my mind I thought “what am I going to be when I grow up”. Cut edit to now, and I’m still in the trenches with my DJ business, but not without my share of bumps in the road. I will attempt here to share with you the biggest roadblocks I encountered along the way. Some things you may have already discovered in your own business, and some that may lie ahead of you. These “ticking time bombs” can be avoided by planning ahead.

## Ticking Time Bomb #1: Total Burnout Factor

In the beginning it was amazing. I couldn’t have been happier spinning tunes, meeting with clients, doing what I enjoyed for a living. But within a couple years, that happiness turned to remorse when all I could think about after a high energy gig was sleep and slacking off. Although I built a nice business, I spent my weekends doing gigs and Monday morning I was back answering phones. I wasn’t charging nearly enough to afford staff, and I was a bit greedy so I thought I could do it all myself. There was a high price to pay.

For me, I was approaching total burnout. I felt it in my performance, and I then realized that if I was only as good as my next gig, I didn’t have a business after all- I had a job! If I took myself out of the equation, there was no business. As “business owners” we are supposed to be able to enjoy the freedom that owning a business is supposed to give us. Well, I had two choices- either go multi-op which has a long list of caveats, or find a way to stay solo that makes sense. At the time, I had a sour attitude about “multi-op”, so I decided to stay solo at least for the time. That’s when I realized that I needed to look at what was burning me out the most- what was taking up most of my time and sucking out my spirit.

The bottom line was that I needed to figure out how to work less, and make more money. Most people are conditioned from childhood that working more and harder are the only ways to earn more money. Then, some folks grow up and realize that there is also working smarter. Not minimum wage with maximum brawn, but maximum pay with minimum brawn and maximum brain. I found that if I worked gigs on weekends, if I didn’t want to totally burn out, I need to make my weekdays easier. During the weekdays, I was juggling details for future parties, along with handling incoming calls from fresh prospects. Out of all those calls, which do you think are the most important from a money-making standpoint? If you said both, you are right. They are both important, however there are things that can be streamlined, and for that I engineered the perfect solution.

I determined that most of the calls from fresh prospects were taking up the majority of my time. The callers were a combination of referrals, price shoppers, and tire kickers, with a generous portion of “How much do you charge?” Either way, they all amounted to an enormous amount of time spent on calls. The worst part of it, is that I didn’t know which callers were actually high probability prospects until I got deep into the call. I needed to find a better way to attract good prospects. I changed my ads completely to “Lead Generation” ads that were designed to sift, sort, and screen people automatically. My system then only delivered the resulting “high probability” prospects to me on the phone. I let the deadwood sort themselves out before they wasted my time.

I then determined that my client callers were making frequent calls, often asking the same questions over and over. I minimized these calls using a series of tools I created that are a combination of FAQ documents and audio. I also encourage my clients to write their most burning questions on a page so we can handle them all at once and not one at a time. Email is like cocaine-it’s my friend and enemy. I like the fact that I can shoot someone an answer by email and not get caught on the phone, but I hate the fact that they can shoot me a hundred questions

one email at a time. Juggling this is a total nightmare.

You must determine your “modus operandi”, and be firm in how you spend your time. I highly recommend the use of systems in your business to handle the mundane and repetitive tasks that confront you daily.

## Ticking Time Bomb #2: Slow Business Cycles

When I got started, to drum up business I did what most typical startup DJs do- not enough. I focused on spending my money on DJ gear, foolishly thinking that was the most important investment I needed to make. I also thought that because I studied marketing and advertising in college, that I would be well prepared to launch my business. I didn’t even know it, but all that college “fluff” that I learned didn’t really give me the direction I needed to grow my business. Actually, I was overloaded with so much theory and text book garbage, that it was near impossible to piece together an effective marketing plan. I grudgingly hobbled along, and somehow managed to do ok. I found my business growing from referrals, in a slow and arduous process of gigs booked this year producing business for next year and so on. I thought this is how it had to be, and I was confident that over time my business would just grow organically. Because of my lax attitude, I made the biggest mistake by simply cutting off my advertising and marketing efforts completely. I was now on auto-pilot relying solely on referrals. I was one of those guys that puff out their chest and say, “98% of my business is from referrals!” I was in for a rude awakening.

In a series of unforeseen circumstances, my referral business trickled down to a near halt. What was I doing wrong? Was I doing a poor job? When it was almost too late, I opened my eyes and realized I needed to figure out why the phones weren’t ringing nearly as much as it had. Through a desperate effort of phone calls and letters to my past clients, I realized that I had simply hit a “generational gap”. I had relied on referrals to simply “happen”, and did nothing to encourage them. As a result, even though every client loved us, many would simply forget to refer me. After a while of this adding up, I found that many of our past clients were the last in their circle to be married or were the last in their group of friends having a mitzvah, and simply had no parties to hand us. And when they did, it hadn’t dawned on them that they should call me. Overall, I did a horrible job of keeping in touch with my clients and encouraging them to refer me. You don’t have to hit me over the head twice, I got it.

From that point on, I was determined to never have that happen to me again. I created and implemented a system that I use to “train” my clients to refer me business. It happens automatically, so again I don’t have to work hard at it. In the first month implementing my referral system, I saw immediate results. I sort of “woke the dead”. I had referrals

and new jobs coming in from clients that I hadn’t heard from in 4 years! I don’t recommend you let it go that long without staying in touch with your past clients, but there is a valuable lesson learned here. It is much easier to get a past happy client to buy from you again or refer you new business than it is to get a new customer from scratch.

## Ticking Time Bomb #3: I’m Too Busy (To Make Any Money)

It’s easy to get caught up in the daily grind of dealing with clients, booking gigs, and doing shows. You must be very aware of what you are doing that brings new money into your business each day. Your goal as a DJ business owner is maximum profits for shareholders, even if the sole shareholder is you. The time you spend attracting new business is what will grow your business the fastest. When you create marketing, you will discover things that work and things that don’t. Keep the things that work, and throw out the rest. The key is to “seek the swift sword” and implement fast. The faster you find out what doesn’t work, the quicker you can get to the things that work. When you find those things that work, it simply means doing more of it.

Simple thought, dangerous in waste. You may not have thousands of dollars and years of life to spend “testing” stuff. You could use a shortcut. Learn to model other successful marketing campaigns that are out there. That is the quickest path to success. Model stuff you know works, and build from there. There is no use wasting dollars “inventing”. I would rather be the guy copying what works, and you need to put those things in a reliable, logical order of steps. What you and I need are “systems”.

By “system”, I mean strategies that are put in place to handle tasks automatically. A “system” for your marketing. A “system” to handle clients. A “system” to influence referrals. Once these systems are in place, they work predictably and reliably without much attention from you. By cutting your time spent on “busy” work and “busy” calls, you can focus on the number one thing in your business and that’s the marketing.

Bottom line: The more you “sweat” in peace, the less you bleed in war. Defuse the ticking time bombs in your business before they get you. Dig the well before you thirst. Setting up your system is simple to do, will save you a lifetime of busy work, and reward you with freedom and a healthy bank account.

Mark Imperial is the author and creator of The DJs Edge Marketing System: The Most Powerful Strategies Ever Created For DJ Entrepreneurs, which explains 106 proven strategies in two giant manuals totaling over 500+ pages, 9 CD’s including audio coaching, and all the marketing tools included. For a free report and CD titled “SECRETS OF A SIX FIGURE DJ INCOME,” call his 24 hr. toll-free recorded message at 1-888-304-2051 extension 83.

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# Monthly Music Charts

By TM Century

## Pop

- |                             |                              |
|-----------------------------|------------------------------|
| 1. Chris Brown              | Run It                       |
| 2. Kelly Clarkson           | Because Of You               |
| 3. Pussycat Dolls           | Stickwitu                    |
| 4. Nickelback               | Photograph                   |
| 5. Mariah Carey             | Don't Forget About Us        |
| 6. Kanye West F/ Jamie Foxx | Gold Digger                  |
| 7. Fall Out Boy             | Sugar, We're Going Down      |
| 8. Black Eyed Peas          | My Humps                     |
| 9. Beyonce Feat. Slim Thug  | Check On It                  |
| 10. Gwen Stefani            | Luxurious                    |
| 11. All-American Rejects    | Dirty Little Secret          |
| 12. Sean Paul               | We Be Burnin'                |
| 13. Young Jeezy Feat. Akon  | Soul Survivor                |
| 14. Rihanna                 | If It's Lovin' That You Want |
| 15. Eminem                  | When I'm Gone                |
| 16. T-Pain                  | I'm Sprung                   |
| 17. D4L                     | Laffy Taffy                  |
| 18. Lifehouse               | You And Me                   |
| 19. Weezer                  | Beverly Hills                |
| 20. Madonna                 | Hung Up                      |

## Country

- |                   |                                    |
|-------------------|------------------------------------|
| 1. Dierks Bentley | Come A Little Closer               |
| 2. Joe Nichols    | Tequila Makes Her Clothes Fall Off |
| 3. Garth Brooks   | Good Ride Cowboy                   |
| 4. Kenny Chesney  | Who You'd Be Today                 |
| 5. Toby Keith     | Big Blue Note                      |

- |                     |                               |
|---------------------|-------------------------------|
| 6. George Strait    | She Let Herself Go            |
| 7. Billy Currington | Must Be Doin' Somethin' Right |
| 8. Carrie Underwood | Jesus, Take The Wheel         |
| 9. Faith Hill       | Like We Never Loved At All    |
| 10. Trace Adkins    | Honky Tonk Badonkadonk        |

## Rock

- |                 |                   |
|-----------------|-------------------|
| 1. Shinedown    | Save Me           |
| 2. Foo Fighters | D.O.A.            |
| 3. Seether      | Remedy            |
| 4. Disturbed    | Stricken          |
| 5. Audioslave   | Doesn't Remind Me |
| 6. Nickelback   | Animals           |
| 7. Nickelback   | Photograph        |
| 8. Trapt        | Stand Up          |
| 9. Staind       | Falling           |
| 10. 10 Years    | Wasteland         |

## Urban

- |                            |                       |
|----------------------------|-----------------------|
| 1. Mariah Carey            | Don't Forget About Us |
| 2. Keyshia Cole            | I Should Have Cheated |
| 3. Dem Franchize Boys      | I Think Dey Like Me   |
| 4. Ray J                   | One Wish              |
| 5. Trina F/ Kelly Rowland  | Here We Go            |
| 6. Chris Brown             | Run It                |
| 7. Nelly F/ P.Wall         | Grillz                |
| 8. Mary J. Blige           | Be Without You        |
| 9. Purple Ribbon All-Stars | Kryptonite            |
| 10. Three 6 Mafia          | Stay Fly              |

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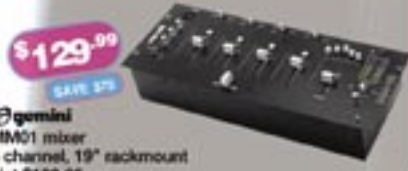
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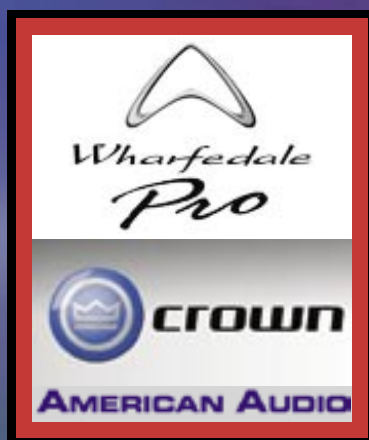
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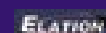
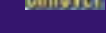


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