

Disc Jockey News

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The Monthly Disc Jockey Newspaper

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The Q Corner, Where Quality Meets Quantity

By Mike Walter

Five years ago John Young told me he was putting together a new publication for the DJ Industry. He asked me if I'd like to be a regular contributor. I thought, Yeah what the heck, I can do that. 750 words a month, easy right?

Well, it has been. Easy and fun. I enjoy the discipline involved in sitting down every few weeks and penning an article and getting it out to

John before his deadlines. And I enjoy the feedback that I get from my readers, both the positive stuff and yes, even then negative stuff. I'm proud to say that in the Disc Jockey News' long running history I've only missed three issues.

One of my earliest challenges was finding a title for my column. I have to thank my good friend (and fellow "Jersey Boy") Marcello for coming up with "The Q Corner." I loved it the second I heard it because it describes my business philosophy perfectly: "Where Quality Meets Quantity."

I feel this has almost become a crusade for me. It's an issue I find myself in the middle of constantly, that Multi-Op Mobile DJ Companies CAN stand for the right things in this industry. We CAN be ethical. We CAN charge a respectable fee. And we CAN make our industry a better place.

Peter Merry has said publicly that he had a poor opinion of Multi-Ops before he

met me. He thought we were all bottom-feeders and that we all did things like bait and switch to our clients. But meeting me and my staff and seeing how we operate changed his opinion. I was flattered when I heard that but it also makes me realize that not everyone with a poor opinion of Multi-Ops is going to have the opportunity that Peter Merry had of seeing my operation. So how do we go about changing all those opinions?

It's a conversation I have often with other Multi-Op owners who, by the way, run their organizations just as professionally as I do. Elite Entertainment is by no means the exception. There's plenty of us out here, like Denon and Doyle in Pleasant Hill California and Spinnin Discs in Chicago, just to name two. I talk to my good friend Adrian Cavlan about this all the time. He co-owns Sound In Motion DJs in Santa Cruz California and we are the two big Multi-Op flag-wavers on Mark

Ferrell's great chat board "Disc Jockey America." Adrian and I discuss how we got here, and more importantly how we can turn it all around.

And so if this article has helped that cause over the last five years I am proud of that. And I will continue. I will continue addressing issues that matter to Multi-Ops and thus, probably should matter to Single Ops as well. For example when I tell Multi-Op owners that they are crazy not to have regular staff meetings, I would hope a Single-Op would read that and think, "do I do something regularly to improve my craft?" That's what our meetings do, they make sure that once a month myself and my staff are thinking, "what can we do to get better at what we do?" That's a question anyone with a desire to succeed should be asking. At our latest meeting I had a Chiropractic come in to talk to us about proper lifting and posture. He gave us some simple stretches we could do in the parking lot of our car before we get out to start loading in. That's just an example of the things I try to cover with my staff to

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Somebody... Give Me A Pencil

By John Young

This is it! The first official month of the new version of the Disc Jockey News! (this also happens to be issue #60 for those of you counting)

This month we are introducing two new writers, Jake Palmer and Ken Petersen, along with the return of Dude Walker.

The feedback from our August issue has been way beyond my expectations! Our readers really liked the variety of writers and the perspectives offered in our new look. DJs writing from their life and business experience really connects well with many of our readers and judging from the feedback, many are very excited for this issue!

In our last issue, Mitch Taylor had referred to the mental disorder of schizophrenia in describing one's business practices. The common use of the word schizophrenia in his article would be a defined by Webster as 'a mentality or approach characterized by inconsistent or contradictory elements.' Hence, he referred to marketing and business efforts that were all over the board and lacking consistency.

While the term is accepted as a descriptive term in general society, it can be a bit offensive to those suffering from this disorder or those who know someone with this disorder. Mitch Taylor nor the Disc Jockey News meant any harm or offense by the use

of this term. It has been used many times in different presentations within the industry and we viewed it as a common use descriptor of unfocused marketing.

You will notice over the next few months that we will have more sponsors for the paper. Those sponsors are the reason why the paper only costs \$12.50 a year! Without their support, we could not afford to keep the paper coming to you with such great content at such a reasonable price. PLEASE support our sponsors! They make it possible, and they need your support to show them how much you appreciate them helping bring this paper to you each month!

Fall is near, which means school dances for DJs from across the country! Our season in the Upper Midwest starts in about two weeks with our Homecoming dances. Two quick thoughts.. if you are not into the teen music scene, take page 15 with you with the top 15 songs in each popular charts. This will help give you an idea of some of the hot, recent songs that most of the students will know. Secondly, be sure to buy your music from one of the reputable music services. They (in most cases) have gone through the trouble of editing the songs for content and have taken out any language which would not be appropriate at most teen events. While some

discuss in this space, send me an email and let me know. Next month I understand there's a "theme" of Bridal Shows. My biggest challenge will be keeping myself to just 750 words. At Elite Entertainment we do about 45 showcases a year and other than "word-of-mouth," they are the biggest reason for our continued success.

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 sure they are as fully prepared as any DJ could ever be.

So for my regular readers, I thank you for checking me out once a month. I love it when I get an email or a text that says (to the effect) "your recent article struck a nerve – thanks!" That's the best I can ask for. If I can make you think or question one of your business practices, then my 750 words every month have meant something. And if not, turn the page, I'm sure one of the other great writers in this publication will getcha!

If there's a topic you'd like to see me

songs are just a bit too nasty to play at a school event, most of the releases from the main DJ music services are safe to use at your events. But, as always, take the list and preview those songs prior to playing for the first time this fall.

I would recommend taking some time to look up the song lyrics online. Some songs sound very harmless until you really listen to the words. It is a very uncomfortable feeling to be playing a song and have a principal come up and ask, "do you know what they are singing about in this song?" "Um, isn't it about eating a sucker?" Do a bit of research prior to your dance and make the adults in the crowd appreciate your preparations and your music selections.

tions.

In a couple of months we will all be in full swing for the bridal shows. Some of us do them, some do many, some are not involved but still see a bump in the phone calls during bridal show season. In the next issue, some of our writers will be giving some suggestions you can use during bridal show season to be more effective in communicating to potential customers and making the best use of your time and money.

Now, because I don't want to be the ONLY publication in the country (especially from Minnesota) that hasn't talked about Brett Favre, we will now dedicate the rest of my article to the return of..

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Starting From Scratch

By Jeff Richards

Starting from scratch is a monthly column that will help those new and old to the Disc Jockey industry. Each article will cover what it takes to be a successful mobile



DJ. Today's topic: Taking Requests.

Do you take and play requests from your B&G and/or their guests? I was amazed when I read a DJ chat site thread where some DJs said

"Absolutely Not!" when it comes to requests. They don't want their clients to be involved in music selection except for those few "Spe-

cial Moments" songs. Many also do not want to take any kind of requests from the guests they are performing for.

In my opinion this is just bad business. The latest catch phrase in the DJ industry is "Customization," but yet they don't want to accept song requests, how is that customization? Of course you don't want a client who gives you a list of several hundred songs but you really should have their input into the planning of the music to make it a true success.

I have several forms for the B&G to fill out including a "Play List" that allows them to select 10 fast and 10 slow songs other than those already selected for their special moments dances with the idea that they may not all get played. I also my clients get short lists of songs from their parents and their bridal party prior to the event.

An important lesson that I learned years ago from Jim Cerone of "The Perfect Host" is to mingle with the guest before and during dinner by walking table to table and

asking for song titles that they would like to dance to. I have found that people do not typically like to approach the DJ to request a song, this way I go to them. I can't tell you how many times I have over heard from the previous table "That was great, I have never seen a DJ come to the tables and ask for requests." I find if I play songs that were requested, those guests then have a tendency to come up to me and request another song later in the dance.

I try to get to know a few of the guests, especially the older folks because they sometimes feel left out. By spending a few moments with them, they then can feel a little more relaxed and that the DJ isn't going to just BLAST loud music all night. It is fun to see their faces light up when they request a song from the 40's or 50's and I can instantly rattle off the singer or groups name. Older guests really don't believe DJs today know their style/genre's of music. When I play the classic song requested it can become their favorite moment of the evening bringing back memories of days gone by.

I try to create a fast friendship with the guests and hopefully have a laugh or two

with them. In a few minutes at each table I can get a better feel for who the guests are and what they really would like to dance to. I can get anywhere from a few to hundreds of song requests. Many are repeats, so when you play them each of those who requested that particular song think it was played just for them - making you a hero to them. I will load all these requests into a wait list in my PCDJ and play as many as I can that fit into the flow of the night. Most of these requests will turn out to be the "over played" typical songs for a wedding, but every now and then someone pulls out a great song that I haven't played in a long while that will go over big with the group.

It's all about creating a comfort zone for everyone there so that they are comfortable and familiar with me as I try to do the same with them. I also find when you speak one on one prior to those first introduction announcements - the guests have a tendency to stop and listen to you without having to get their attention and wait for them to stop talking. They are already interested in what you have to say.

To respond to Jeff's column send an e-mail to jeffrichards@discjockeynews.com

What Is Your Motivation?

By Kelly Suit

To recap last month's article, I think the Mobile DJ Industry needs a big kick in the rear. For too long many of us have been watching and waiting without very good results. I hear daily how bad the



economy is and I read on the chat boards how the sky is falling. I think it's time for a DJ revival and it's my opinion that it has to happen on two levels, locally and globally.

Assuming you agree with me, the next question should be "Where do we start?" John Kennedy said, "Ask not what your country can do for you, ask what you can do for your country!", so with that spirit I say "Don't ask how the DJ Industry can help you, ask how you can help the DJ Industry!". This month I want us to focus locally because that is where we can have the most impact. Everything begins with YOU! I know this is scary, but let's break it up and see what all of us can do to uplift our beloved industry.

First thing we need to do is be brutally honest with ourselves. Regardless of where you are in your business and performance skill set, there is room for improvement. Decide the areas that you

feel are your weakest and make it a point to do something about it. If you are a great performer, but average marketer, see if your community college or Small Business Administration offers classes to help you get better. Go to the library or local book store and get a book on the subject. Go on-line and get ideas. There are so many opportunities to learn and grow. Utilize all the opportunities at your disposal.

Attend networking meetings not just to promote yourself, but to improve the opinion others have about our industry. Too many people have either poor or wrong impressions about who we are and what we do. If possible, offer to perform for the networking event. People need to see that we aren't all the loud guy with the powder blue tux with ruffled shirt that the media has portrayed us to be.

I highly recommend being part of a local DJ association. The benefits are too numerous to not be a part of one. If you want to get the most out of these meetings, you need to check the ego at the door. The reality is that we are all unique and offer our clients something totally different,

but having friends in the industry especially on a local level can be invaluable. I have friends that if I have a problem I can count on to help out and they can count on me. If your area doesn't have a local association, organize a DJ night out. Pick up the phone and call other DJs in your area just to get to know one another. You won't connect with everyone and some won't be very receptive to your offer, but it's amazing what can happen if you get enough people of like minds together. I have seen first hand how the bar of professionalism can be raised by just a few DJs banded together.

As I mentioned in my last article, our industry was growing and making so much progress just a few short years ago. I know that many people are con-

cerned with the current economic realities, but now is not the time to regress. I'm always amazed when I read on the chat boards DJs arguing about what can't be accomplished with people that have already achieved it. There are lots of DJs making a living (and in some cases a very good living) doing what we all love to do.

Next month I'll end this series with what I believe we need to do globally as a body of DJs. I really challenge you to consider and hopefully act upon what I've said. I see the promised land up ahead.

Well my brethren, are you up for the challenge?

Kelly Suit can be reached at kellysuit@discjockeynews.com.

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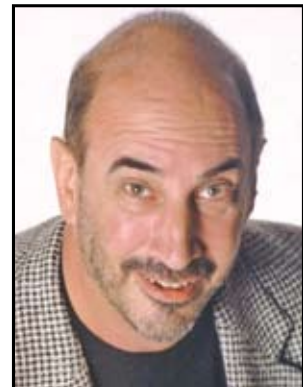
By Jeffery Gitomer

How good are you, really?

Be your own customer, and find out, really.

Yesterday I got the shock of my life: I tried to buy something on my own website and couldn't.

Funny, I buy all kinds of things on other people's websites. I'm a one-click buyer on Amazon. I'm a Paypal customer. And I have my credit card registered and saved on every site that will allow it. In short, I trust the Internet.



In short, short - if I decide that I want to buy something online, I want to buy it fast. And I don't know about you, but I'm not crazy about filling out an online order form (where all the boxes say

it's "mandatory" to enter my information.)

Many of you subscribe to my weekly email magazine and have taken advantage of the "deal of the week," a special offer on a bundle of my books and CDs. Last week we

decided to present something for the first time - a \$20.00 discount off any of my upcoming public seminar tickets. Fair enough...

So I went to my own site to test the offer. I put in a request to buy five tickets. The website (my website) promised fast and easy purchase. And that promise was ANYTHING BUT the truth. It was a pain in the butt. I clicked off of my own site in frustration and disgust.

I immediately pulled the offer and we went through an e-commerce exercise that brought me back to reality. We revamped the purchasing process to where it IS fast and easy. And easy to understand. It's now fixed for the short term, and we have a long-term plan in place (actually in motion) to make it even faster and easier.

MAJOR CLUE: Had I not tried to buy something from my own website, I would have never known. I would have danced along actually believing my own words, never realizing that customers were frustrated - and worse - not purchasing. Clicking off - abandoning the next step in the buying process because it was slow, cumbersome, and uninformative.

How's yours? Think your e-commerce is great? Ever try to buy something from yourself, or are you just taking "IT's" word for it. Or worse, believing your own instructions?

CHALLENGE: Be your own customer at least once a month.

In these "trying" times, many customers (yours and mine) are struggling to maintain volume, profit, and productivity. Somehow the stimulus package and bailout have not yet reached them - me either. You?

REALITY: Each of us is responsible to stimulate and bail out ourselves, in spite of what you may be hearing.

If and when your customer calls or goes online, they expect instant answers, instant service, and instant delivery of whatever they need - or they will seek a competitor.

And they expect multiple options to connect with you, any time of the day or night, to get the help they need, or purchase the product they need.

REALITY: Their need is your opportunity. Your challenge is to turn them into a happy, LOYAL customer who is willing to repeat purchase, tell others, and refer others to you.

Not "satisfy" them.

Here's what to do to self-insure your own success:

1. Call your business five minutes before you open, and try to place an order, or get service.

2. Call your business five minutes after you close, and try to place an order, or get service.

(That should be enough to make you angry - but wait there's more!)

3. Go online and try to buy something.

How long does it take (how many clicks?) compared to Amazon's one?

4. Call your business during the day and complain to someone. Then ask for the person's boss - or even your CEO. Make certain you have plenty of Pepto-Bismol on hand - because I promise your stomach will be turning upside-down.

4.5 Now call yourself and listen to your pathetic voicemail that tells me everything I DO NOT want to hear, and DOES NOT tell me the one thing I want to hear - where the heck are you?

REALITY: Whatever your experience is when you call yourself or buy from yourself online, that's the same thing your customers, your life-blood, and your money-line is experiencing. OUCH!

Fix it fast. Your customers need you.

If you want an idea to eliminate the silly computer that answers your phone before and after hours telling me "how important my call is," go to www.gitomer.com and enter the words ANSWER LIVE in the GitBit box.

Jeffrey Gitomer is the author of *The Little Red Book of Selling* and *The Little Gold Book of YES! Attitude*. President of Charlotte-based Buy Gitomer, he gives seminars, runs annual sales meetings, and conducts Internet training programs on sales 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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Analysis Paralysis

By Mitch Taylor

Have you heard this phrase before? It's an often heard phrase in business when one is so bogged down in the decision making process that they fail to act on what they are trying to decide upon... sometimes until it's too late and they lose that window of opportunity. I have a friend of mine who says that he can't join Facebook yet because he needs to study it and decide what the best course of action is or if he even wants to be on Facebook.



Some decisions in life are simple... what to eat for breakfast, which way to drive to go to work, to shave or not to shave in the morning... others are more complicated. Being on Facebook definitely falls under the former category and not the latter. Now, we can all jump in the discussion of "why" to be on Facebook for your personal life... and there are "Pros" and "Cons" to it I suppose, but for business this should be a split second decision and you should move forward. The advantages FAR outweigh the disadvantages.

Take a look at your own business... do you suffer from Analysis Paralysis? Maybe you've failed to launch your website or blog because you want it to be "just so". Maybe it's a new business card design or booth setup? What about those customers you could have sent to your blog yesterday that wanted to know more about your service? Without one launched, it's more dif-

ficult to showcase your business. It's understandable to want to spend time in the development phase with anything worthwhile, and that doesn't mean I recommend throwing any item of your business up willy-nilly, however... analysis paralysis shouldn't prevent you from succeeding in business and losing out on opportunities.

Let's look at ways to overcome Analysis Paralysis. In your decision making process, ask yourself these questions.

1. What is crucial to make my decision succeed?
2. What items of this decision must be decided before I act upon the decision?
3. What could hurt the most later to change about my decision?
4. What could realistically go right and wrong?

Here are 4 tips to help you answer these questions in your own business.

1. Set a deadline for when you want to act...and STICK TO IT.
2. Ask for help by asking a friend or colleague who's a bit more spontane-

ous to give your idea a look.

3. Make decisions in personal life faster. This will hopefully carry over to your business life.

4. Start small. Create the to do list and start with smaller items first. Once they are scratched off, that will give you momentum to attack the bigger ideas and items on your list.

There's an old saying that goes failing to Plan is planning to Fail. Analysis Paralysis has shown us...too much can be as crippling as not enough. Bottom line...To think is to create but it takes action to DO. As the famous slogan for Nike says....JUST DO IT!

Mitch Taylor is a 17 year veteran of the mobile disc jockey industry and got his start working on the cruise ships of Carnival Cruise Lines. He is a member of the American Disc Jockey Association and WED Guild™. Mitch owns and operates Taylored Entertainment in the Upper Peninsula of Michigan and can be reached at 906-786-6967. Mitch can be reached at mitchtaylor@discjockeynews.com

A Good Gig At 41

By Dan Nichols

So a young lady approaches me at one of those weddings where you can see you are amidst a flock of brides to be. These are the nights where upping the ante, stretching the old ways of being and doing are not just fun, they are down right rewarding.

Come to think of it, I love playing a variety of music and reaching deep at many events.

Come to think of it, maybe, just maybe experimenting is more my norm. Have you been stretching "you" for improved responses from them? Have you been stretching you to separate you from the competition?

The really neat thing about what we do as DJs is that a change of just 20% can reap returns of 200%. A change can elicit immediate results. Unlike many businesses that have to wait for months or years to see the effects of their incremental business changes we can watch it unfold minute by minute on the dance floor. We can actually get measurably bet-



ter on the fly... how's that for a t-shirt slogan... "I Get Measurably Better On the Fly" – it's almost a double entendre. Assuming you average 18 songs per hour you'd only have to change 3-4 songs per hour to come up tasting like something other than water. What is so nice is you get immediate "soles" on the floor feedback. You can read the energy level in the room almost right away. How cool is that?

Ok, enough of this conversation. I just want you to see how small changes in your musical choices can make big differences in how people perceive you as a dj. It is one of several factors that really get those brides thinking... "wow, finally something different". In other words, be careful to not always play to the lowest common denominator. Don't decide "this crowd" won't appreciate your pushing their and your limits. All of us can make some incremental changes to raise the bar. Sometimes playing safe sucks and the only time we grow is when we sense a level of discomfort (yeah, the next song might kill the floor). Free your mind and the rest will follow.

Got something that's holding up your business growth, besides a rough economy? Shoot me an email maybe I'll address it in an upcoming article.

Dan Nichols is a professional business coach and published author based

in Michigan. He also has 18 years experience as a mobile dj. He's looking for some entrepreneurs to review free of charge his latest audio release "8 Degrees 2008". For a free copy email

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From The Other Side...

By Jake Palmer

As a longtime professional mobile entertainer, I have seen more than my fair share of weddings, but recently I got the opportunity to be the groom, and take a long hard look at our industry from the other side.



In July, I was lucky enough to get married to the longtime love of my life. So I thought it would be a great

experience to pay extra-close attention to the way certain vendors and professional handled MY wedding day. What did they do that I loved, what did they do that I don't care for, or just didn't feel comfortable with.

Over the course of the next few articles, I want to take you inside the planning and preparation process of my wedding. I hope I can share my thoughts, concerns and experiences with you so that we can all strive to be better, and make a more memorable event for our clients. Most of this information will relate directly to weddings, but I hope you will find I useful in every aspect your business.

I found it very interesting that, the day after my wedding three DJ friends of mine called me and immediately wanted to know what it was like to be the Groom rather than the DJ. What did I learn, what can I tell them to help them in their own sales process, what did I like or dislike. This is one of the reasons this industry is so amazing. Mobile Entertainment continues to grow and evolve, and the people in the industry are always willing to share and grow together as an industry.

As professional mobile entertainers it goes without saying that we have all seen our fair share of weddings and other events, but what separates us from them? Have you ever stopped to think about that simple statement? What do clients think of you? Are you the constant professional? The fun guy, who's cheap? Were you just the company that happened to be available?

We have all heard the saying a million times, but it's true. First impressions are everything. The first contact you have with your client is the most important. This is where most sales are made or lost. There is an old saying that "people buy from people they like." This is true for cars, couches, and speakers, why wouldn't it be true for the most

important day of your life? One of the flower vendors my fiancé and I had our first appointment with, met us at a coffee shop at 6:30pm on a Sunday wearing jeans and a sweatshirt. She was obviously exhausted from working the same all-day bridal show I had just worked, and we are meeting when we should be home eating. Needless to say she didn't make a great impression, and I don't remember her flowers.

Choose your first impression wisely. If your first contact is on the phone, as most are, I would suggest scheduling a personal consultation. If you do not have a professional office and need to meet in a public location, make it a good one. I once watched a photographer attempt to pitch \$3000 and \$4000 wedding packages to a bride and groom at a McDonalds with one of those indoor playgrounds. How's that for a lasting impression? Choose a location that is quiet enough to talk comfortably, but not look out of place if you use a computer of other visual aids in your presentation. Always invite them to a location close to their home, avoid fast food joints and if you can help it avoid super busy places with distractions, I'm not sure you will get much done at an Ichibans or Manny's Steakhouse. I like a nice coffee shop or Panera type place. I am not a fan of the TGIF or Applebee's type places they get too busy and focused on getting guests in and out.

Always arrive first and BE PREPARED! Know the bride and grooms names, if they have mailed or e-mailed you info, have it with you and be familiar with it. Brides and grooms want to feel special, and re-assured. I truly felt like some vendors I met with could not have cared less about our ideas or thoughts, and in some cases they didn't have any ideas for us. Remember YOU are the professional who does this for a living, have a plan for the meeting, have a plan for your clients event, and take charge. Let your client know that they are in good hands, and you will be there with them every step of the way.

Look good, remember, if this is the first meeting they will most likely make a decision in the first 5-10 minutes about you (maybe sooner). A suit and tie may not be necessary, but jeans and an AC/DC t-shirt are a bad idea. Avoid alcohol, and be upbeat and fun, think about what you would want the person in charge of the entertainment at YOUR wedding to look like, act like, be like... and be it.

Remember, first impressions are everything, I have a long list of vendors who did not get the gig because they seemed uninterested, unprepared, and unprofessional.

Jake Palmer can be reached at jakepalmer@discjockeynews.com.

'Not My Client' Concept...

By Ken Petersen

Unpacking Concept For Practical Use: "Not My Client"

These articles are going to be about simple phrases, thoughts, and or statements we, as mobile DJs use. The intent will be to dig into the meat of a phrase and digest what is really applicable. The applications should fit both the multi-system and single system operators.



Not My Client

One of the first rules in writing great copy is removing the negative. As you can see, this article is based upon a phrase that begins with a negative.

When we remove "Not" from the phrase we end up with "My Client."

If you have a plan and a goal, you should have a clear idea of who is your client-type. This should include event type, age group, education level, work status, and income levels. With specifics, you gain a better view of your client before you've even begun the advancing to a sale. The choice of venue and photographer says plenty about the prospect.

There is still one other word in the now remaining two-word phrase: "My." Who are you and what does your company do? You must be able to come up with a quick state-

ment to answer that. If you don't understand who you are and the type of service you want and/or are capable of delivering, how can you discern who is going to be your client? When you begin to visualize your strengths or limitations (or maybe just simple likes and dislikes), you begin to place your company at certain types of events; working for certain types of people.

Treat each inbound as a building block for success.

The prospect that is blindly booked is going to be one of three possible outcomes: 1) The event is going to help power your next year's calendar, 2) The event is going to be a dead-end regardless of the event's success, or 3) A dissatisfied client resulting in a refund or bad review.

Every client on your books should be stepping stone to your destination. That destination is, of course, where you planned your company to be in 3, 5, or 10 years down the road.

Only those with a strategic plan of attaining or retaining market share should have a sense of desperation when each inbound contacts them. To those market share folks, it's best to have the quality systems, resources of time and organization, and talent. You want your staff representing you in same light that you'd want performing in front of your family and friends. The risky plan of market share may fall short when the gear, resources, and talent are sub par. Thus filling your books with Outcome #2 and Outcome #3's and falling very short of your long-term goals.

For those with just a few systems or one system, knowing who is your client-type becomes the first step in determining who is not. In regions all over, smaller scale DJ services have adopted the same immediate "I gotta book this prospect" stance that a quantity dependant provider must and can afford to have. Simply stated, there is no way a single-op will ever beat a multi-op at that game.

A single-ops that do not filter less-than-ideal-events, increase their chances for Outcome #2 and Outcome #3 events frequenting their calendars – and remember, #2's and #3's don't offer stepping stones for filling next year's calendars. The odds are stacked against single-ops that load-up on event types and clients that will become dead ends or dissatisfied clients. Now that single-op is mandated to pumping more dollars into advertising to compete with a firm that has them beat by sheer frequency and/or being high-

profile.

Why not just limit the frustration early with a little strategic filtering?

"Not My Client" is a significant phrase when correctly applied to a DJ's operations. You will continuously loose ground when you don't keep track of who is and who is not your client. Correct application depends on having a goal and a plan for your business. Only you know if you are upholding both your vision statement and your mission statements – those two statements are your business' goals. Far too often these goals are shoved to the back burner the instant the prospect contacts them. It's almost like hearing the ringing phone or new email notification shuts off the part of the brain that processes common sense.

Ken Petersen can be reached at kenpetersen@discjockeynews.com.

The Swap Shop has gone digital

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<http://www.discjockeynews.com/swapshop.asp>

You can sign up for the monthly Swap Shop email at:

<http://www.discjockeynews.com/emailsignup.asp>

email your swap shop 'for sale' or 'wanted' ads to: swap@discjockeynews.com

The Swap Shop emails reach over 2500 DJs every month. The Swap Shop is for personal DJ classified items only (DJs selling gear or looking for something). Business links are available.

International DJ Expo Recap

By Mike Walter

I attend my fair share of DJ Conventions so I feel generally qualified to critique them. I think I know what makes a good couple of days for an attendee especially one who is more motivated to learn than to party. With that in mind, here are my thoughts about this year's International DJ Expo, which was produced by DJ Times from August 10th through the 13th:

Seminars:

The only complaint I could possibly see any attendee having about the educational content DJ Times offered would be this: Too much! With three and half days of seminars on everything from selling to generating referrals (for the Mobile DJs) to remixing and landing your tracks on dance radio (for the Club DJs) DJ Times looked the recession eyeball to eyeball and said: "We're going to do everything we can to help our attendees get through this." And that was one of the overall messages all week, that there are two things you can do when the economy is down, you can let that be an excuse or you can roll up your sleeves and refuse to lose. Those that attended the International DJ Expo, and especially those that sat through their share of seminars (rather than waking up at 2pm everyday hungover from the night before) are much more prepared to weather the storm than anyone else.

Seminar highlights for me include the very first one. Sean "Big Daddy" McKee and Gerry Siracusa kicked off the week with a one-hour seminar entitled "The ABCs of Passion."

Building on a seminar that Big Daddy had presented in Chicago at the ADJA Convention, this seminar not only demonstrated both presenters' passion for their businesses and the industry, it fired up all the attendees and got us all motivated for the week ahead. What a great choice by DJ Times to get their Expo started!

Steve Moody (more on him later) presented "The Art of Converting Prospects into Clients." This was one of the most organized and well-presented seminars I have ever witnessed. Not to mention the fact that it was chock-full of pertinent information for anyone in our industry who sells face to face to their clients. Stacy Zemon's "Mobile DJ Roundtable" was also a highlight for me. I had the opportunity to hear from some DJ Industry legends (Cap Capello and Bobby Morganstein) an up and coming name in our industry (Jason Jani) as well as the ubiquitous yet enigmatic Johnny Kelly. Each presenter gave a "mini-seminar" about one of their strengths in the industry. It was a pleasure to hear Johnny expound on what makes him such a great MC.

One of the last seminars of the week was also one of the best. Jake Jacobsen put together this year's "Games and Dances" which was a 90-minute seminar filled with, well, games and dances. Any DJ who does any interactives with their party guests would have benefited from this seminar.

Exhibit Hall:

DJ Times has always prided itself on hav-

ing the biggest, baddest and loudest showroom floor and this year was certainly no exception. From the uber-booths of Pioneer and Denon to the smaller more humble displays of manufacturers like RFC speakers (I'm buying a pair so I'm hoping a plug here might help) the exhibit hall was packed with vendors offering products (and in some cases pretty good deals) to our industry. For the second year in a row the International DJ Expo has been held "back on the boardwalk" at the Taj Mahal which means DJ Times can utilize the Mark G Etes Arena. For concerts this massive space seats up to 5,000 so you can imagine the room DJ Times has to work with.

Evening Activities:

I produce and host the Monday Night "Mobile Kick-Off Party" and the Wednesday Night "DJ of the Year" competition so it is hard for me to be objective about these two events. So instead of me saying how great they were, I'll quote industry veteran and author Stacy Zemon who wrote on my Facebook page: "You did a GREAT job producing the 'DJ of the Year' competition as usual, Mike...I already can't wait for next year!" On Wednesday night, the DJ of the Year competition was as tightly contested as I have ever seen. With a potential of 600 points, only 20 separated the top 4 performers. Ultimately though, the award went to Maryland's Steve Moody. Steve's game "Juke Box Eliminator" was fun and unique and his presentation of it was spot-on. The judges loved his MCing skills enough to award him the 2009 DJ of the Year. Congratulations Steve!

On the Tuesday night of the Expo (the one night I get off!) Promo Only and Pioneer tradi-

tionally host an event for the DJ Industry. The last few years it seems that this event has gotten bigger and more star-studded and though it seemed like last year couldn't be topped, they did it again! The 2009 party was amazing. With performers like Kristinia DeBarge, Deborah Cox, Kim Sozzi and Lisette Melendez all leading up to an amazing set by Pitbull, the House of Blues was rocking into the wee-hours of the morning. Good thing DJ Times didn't schedule any seminars on Wednesday before 11am!

Networking:

Many people (myself included) will tell you that the true value in attending DJ Expos, whether they are the two big ones held by DJ Times and Mobile Beat, or the smaller regional ones hosted by, for example, this publication, is in the networking. The opportunity to sit face to face with your fellow DJ peers sharing some ideas, venting some frustrations and ultimately building relationships that in some cases become life-long friendships, is never better than at an industry event. Indeed some of my closest friends I have met at DJ Expos. And as I walked the Taj Mahal this year I saw so many DJs rubbing elbows with other DJs. In the hallways and restaurants, leaning against black jack tables and even strolling on the boardwalk, the feeling of camaraderie was never stronger than in Atlantic City. We are in a great industry, not just because we get to bring joy to so many people every weekend, but also because we get to know and hang out with some truly wonderful individuals.



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Outsmarting The Professor

By Harvey Mackay

A young boy enters a barbershop and the barber whispers to his customer, "This is the dumbest kid in the world. Watch this." The barber calls the boy over, puts a dollar bill in one hand and two quarters in the other and asks, "Which do you want son?" The boy takes the quarters and leaves the dollar.

"What did I tell you?" said the barber. "That kid never learns!"



When the customer leaves, he sees the same boy coming out of the ice cream store and says, "Hey, son. Why did you take the quarters instead of the dollar

bill?"

The boy licked his cone and replied, "Because the day I take the dollar, the game's over!"

Who really won?

Not only that, but who will continue to win? My money is on the boy, who will someday own the barbershop and turn it into

a national chain. He has the instincts to do it!

Outsmarting the competition has taken on a whole new meaning, now that competition is stiffer than ever. As we watch long-time successful businesses crumble under economic pressure, we must constantly look for ways not only to survive, but to thrive.

First and foremost, remember that the customer is the boss. No one owes you their business, nor is loyalty the guiding principle it once was. What we are finding now are customers who are tuned in to breakneck pricing with backbreaking service. If you weren't delivering that before, you'd better start now, because your successful competitors are.

Sam Walton put it in very simple words: "There is only one boss. The customer. And he can fire everybody in the company from the chairman on down, simply by spending his money somewhere else."

Take a cold hard look at your products, whether they're envelopes or hamburgers or insurance policies. Are you selling what customers want and need, or is your offering getting a little stale?

For example, I came across a television program about the best hot dogs in America. A very popular, generations-old establishment that was featured has all the usual weenies, but has added a vegan version to please their meat-avoiding diners. Customers

rave about them. Hot dogs a health food—what next?

Creativity, innovation, preparation, paying attention to and being able to predict trends—all are necessary elements in beating the competition. You may not get it right every time, but you'll never get it right if you don't try. The hot dog entrepreneurs recognized that eating patterns have changed in the decades since their forebears opened for business and did their homework. Professor Mackay gives them an A+.

In case you think this is a recent phenomenon, I'll direct your attention to some wisdom from Elbert Hubbard, a writer who made this statement—100 years ago: "The world is moving so fast these days that the man who says it can't be done is generally interrupted by someone who is doing it."

The Wright brothers were among many who were experimenting with airplanes. They were all using the same principles of flight, but the Wrights added something: movable flaps, the forerunner of the modern aileron. Maybe that's what your idea needs—movable flaps to help you soar over your competition.

Michael Dell, founder and CEO of the computer giant that bears his name, started outsmarting the competition as a teenager. As a newspaper salesman for the Houston

Post, he figured out a way to sell thousands of new subscriptions. "There were two kinds of people who almost always bought subscriptions to the Post: people who had just married and people who had just moved into new houses or apartments," he said. He figured out how to find those people. He learned that people who wanted to get married had to get a license at the county courthouse, a public record, and that certain companies compiled lists of people who had applied for mortgages. He started with those with the highest mortgages, his first experience with what he would later call "segmenting the market." Coincidentally, that strategy contributed mightily to Dell's later success.

As humorist Will Rogers was fond of saying, "Even if you're on the right track, you'll get run over if you just sit there." That's when the competition is outsmarting you.

Mackay's Moral: If you want to outsmart the competition, you have to outthink the competition.

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."

Always Be On Time

By Ken Day

When it comes to customer service the MOST IMPORTANT and quite often, the most critical concern for the majority of clients is being on time for the first and subsequent meetings. Even if they profess that "Oh, that's ok" they are concerned with your effectiveness



and commitment to them and their event—Right From The Start. When you arrive late, you send the message that you have more important things to do, that this appointment isn't your top priority. Conveying that attitude is not only disrespectful, it's unprofessional and it is be very bad business. Furthermore, if the meeting starts before you arrive, you may not be admitted, and that non-admittance may be on the mental level. Instead, you may be forced to be merely an observer standing on the outside while the meeting goes on without you being able to influence or offer anything significant to the conversation of the

meeting.

When you are running late, it forces others to wait and they can fall behind. Your lateness can waste their time, make them impatient, and raise their blood pressure, which can cause them to be less pleasant and far less easy to deal with. When you are not on time, it can trigger a chain reaction that pushes back everyone's schedule and decreases the time left to accomplish your business. When you're late, those who may have been eagerly looking forward to seeing you at 3:00 pm. may be irate at 3:20. By 3:30, they might cancel the meeting altogether and decide not to deal with you at all due to the fact that have shown little respect for them or their valuable time right from the start.

I, as a rule of thumb, conduct my meetings, with anyone, utilizing the 30 minute rule. If I know in advance that I will be 30 or more minutes late, I reschedule the meeting. When I say in advance that is one or two days in advance. If, on the other hand, the person meeting with me is 30 minutes late in meeting with me and that does not mean I am sitting in the waiting room waiting to see them or the secretary or assistant apologizes for them running late. I will not do business with them. Yes, even if they are a potential client.

Ken Day continued on page 10



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Gear Review: CD/Mixer Units

By Kirk Holslin

A small part of being a successful and professional Mobile DJ is being able to handle a variety of show types and having the appropriate equipment to do the job.

After 9 years of being hauled to and from shows, and tossed into its appropriate storage location my trusty Gemini Disc O Mix is taking its last breath. I know that in many of your eyes a Gemini Disc O Mix may have a less than desirable quality. As I mentioned in last month's article, when I purchase a piece of gear, it has to fit within my setup for the type of events I perform. The Disc O Mix fit perfectly as my ceremony, "pool party", and back-up system. The time has come for me to start looking at a new compact system that will fit within my business model.

I identified that my primary needs are to have a compact ceremony system that could be used as a back-up. Since I still use CD's as my primary audio source, I am interested in CD / Mixer combo systems. After doing a bit of research I identified 3 systems that could make a suitable replacement. They are the Gemini CDMP-6000 (Due out in September 2009), Numark CDMix3 and the American Audio CK-1000 Mp3.

Due to the fact that the Gemini CDMP-6000 will not be out until sometime in Sep-

tember 2009, I'm pulling data off of the Gemini website for this article.

All three units have the same basic features of: Plays CD/Mp3/CD-R, Instant Start, Anti-Shock, Master Level Controls, Adjustable Pitch Rates, Cue Level and Seamless Looping. Since these products have different product launch dates they do have features that are unique to themselves. Depending on what your needs (or wants) are may help make your selection easier.



Gemini CDMP-6000

The series has a very good track record for reliability and performance. Their chassis are clean in appearance and not cluttered. The CDMix3 offers external inputs for 3 line, 2 microphones and 2 phono. The multiple microphone option combined with the 2 phono inputs are not found on the Gemini CDMP-6000 or the American Audio CK-1000 Mp3.

The Numark CDMix3 has been on the market for a couple of years now. The CDMix

The American Audio CK-1000 Mp3 is one of the more recent additions to the CD / Mixer combinations that are on the market. It has more features that would appeal to many mobile and club DJs. First and foremost, the CK-1000 has live scratch capability. For those of you who have the knack or desire to scratch this unit can get you on your way. A feature that really caught my attention was the RELAY or Flip-Flop Playback. This feature will start the next player once one player has ended. This will work for either track to track or disc to disc play back. (No longer will Meatloaf's "Paradise by the Dashboard Light" need to be played to make a run to the restroom.)



American Audio CK-1000 MP3

The American Audio CK-1000 has a digital RCA coaxial output. Simply connect the unit to your computer, CD recorder or digital tape deck to create near perfect copies of your mixes. The Gemini CDMP-6000 does have an RCA output. However, you will lose a bit of sound quality when you make your analog recording.

I know that many of you cringe when the term iPod may be brought up by a prospective client. You can relax a bit now. The CK-1000 has a mini jack for connecting portable Mp3 players or satellite radio receivers. This could help many of us when faced with a client or guest who has "some killer tunes" on their iPod. You can preview the songs and determine if they are suitable for playback.

In reviewing the feature list of the Gemini CDMP-6000 it looks at though they took notice of their competition and upgraded their CDM-3600. The CDMP-6000 now has the ability to live scratch just as the American Audio CK-1000 Mp3. It also has a BPM counter (TAP) built in. I would prefer if it was auto BPM counter. I'm not a big fan of having to press the TAP button to the music beat to attempt to match BPMs.

Gemini has made a great feature available in the CDMP-6000 – A built in USB input. You now have the ability to play and manipulate songs directly from a USB Key and Mp3 player. I know that someone is going to want to connect an external HD to this unit. I called Gemini Headquarters for a bit of clarification regarding the USB input. I spoke with Sam in Customer Service. He said, "Don't do it. The USB input is only for flash drives."

When searching your Mp3 folders the CDMP-6000 jog wheel works rather slick. The rotary knob allows you to navigate through the files. To paraphrase the owner manual, "Simply rotate the rotary until you find the desired folder and push the rotary in to choose that folder. Continue to search in this manner until you find the desired track.

Press the rotary again to load and play the desired track." This appears to be a more efficient search method versus the button select option within the Numark CDMix3 and the American Audio CK-1000 Mp3.

It's time to talk about pricing for each of these great products. I searched several well known DJ vendor sites to find an average price. (Not the cheapest price). The American Au-



Numark CDMix3

The Numark CDMix3 is currently listed at \$399.

In closing, each one of these products would work well for me. There are features that I know I would never use, i.e. scratching, but I'm going to wait a bit longer before buying. I would really like to look at the Gemini CDMP-6000 before making a final decision.

You can contact Kirk at kirkholslin@discjockeynews.com. If you would like your product reviewed, please contact the Disc Jockey News at sales@discjockeynews.com

Ken Day Continued from page 8

Intentionally making someone wait for you is a tried and true method of interrogation for police and military of their detained individuals. It's so effective because the mind of the person waiting goes through a process of wild conclusions. It starts with anger of not being attended to or given any attention, then anxiety from wondering if they have been forgotten, next anger once again because of ill consideration regarding their infringement of rights and lack of respect, lastly is paranoia, because even the innocent start to think they have done something wrong. All of these elements occur in those that are waiting for you and it only take approximately 30 minutes for the entire process to occur. Even if you are not being held by the military or the police, the process is the same due to the fact the person waiting is being held by an agreement of meeting at a given time, date, and location,

ACTION PLAN: Lateness tends to be an organizational problem, so constantly review your schedule in advance so you always know exactly what you have on tap. Anticipate delays, plan for them; consider it as important as planning the substantive portion of the meeting. Since delays are inevitable in many locales, build in sufficient time.

If you arrive early, have work on hand that you can attend to while you wait. While waiting at the location of

the meeting you are afforded and opportunity to review the content of the meeting, memorize key players names, prepare yourself mentally to be in and at this meeting with a focus on this meeting only.

LAST RESORT: When you're running behind, phone ahead. Apologize, explain that you're en route, see if there are any matters you can discuss, and perhaps resolve on the phone prior to arriving during this call. Ask if there might be specific areas of concern that can be addressed promptly when you arrive. And, give them a specific time that you will arrive or at least very close to the correct time and give yourself a little bit of a cushion. You don't want to be late twice.

During my time in the military, there was and is a saying that holds true to this day.

- If you are 15 minutes early – you're on time.
- If you are on time – you're late.
- If you are late – you're in trouble.

It's really just that simple. Always, be on time. Meaning - 15 minutes early is On Time!

You can reach Ken Day at kenday@discjockeynews.com. Ken Day owns Kenneth Day Weddings at: <http://www.kennethdayweddings.com>



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American DJ Takes UV Effects To Next Level With LED-Powered UVLED BAR 16

Ultraviolet lighting effects have been popular since the days of the "hippie black light." Now these versatile and dramatic effects have taken a giant leap into the future, with the introduction of the UVLED BAR 16 from American DJ. An amazingly bright DMX-compatible ultraviolet bar, the UVLED BAR 16 is powered by 16 high-output 1W UV LEDs, unlike conventional UV effects, which use a fluorescent light source.

The UVLED BAR 16's powerful LEDs will produce an intensely brilliant black-light aura over a wide area, making it a great wash-type effect for stage performances, theatrical productions, or any special effects installation. What's more, compared to fluorescent UV effects, the UVLED BAR 16 requires virtually no maintenance, consumes little energy and produces minimal heat. Its long-life LEDs are rated at 50,000 hours and it contains no moving parts, so users won't have to worry about lamp replacements or breakdowns. With a miniscule 30W power draw, users won't have to worry about high electricity bills either. And thanks to the cool running temperature of its LEDs, the UVLED BAR 16 won't make performers hot and uncomfortable under the lights.

Even more impressive are the things the UVLED BAR 16 can do that its older fluorescent counterparts can't. For example, it features 0-100% electronic dimming, which gives users precise control over intensity and fading. It also includes a really cool UV strobe effect – another exciting feature never found on "your father's" black light.

"LED technology has added a whole new dimension to the ultraviolet light, and made this classic effect, which dates back to the '60s and '70s, even better and more versatile," said Scott Davies, General Manager of the American DJ Group of Companies. "With the UVLED BAR 16, you get a black light that has the bright output and professional features you'd expect to find on any high-quality wash effect."

Another of the UVLED BAR 16's unique features is the rounded wash shape created by its 10° vertical and 40° horizontal beam angle. Because of the configuration of its LEDs, it actually produces more of an oval shape than a rectangle, making it exceptionally well suited for wall washing.

The UVLED BAR 16 can be operated in 3 modes: DMX-512, Sound Active, or Manual.

It can also be linked in multiples Master/Slave via 3-pin XLR cable. A convenient 3-button DMX display is included on

the rear panel.

Other handy features on the UVLED BAR 16 include a locking IEC power plug, an On/Off switch on the back, and a flexible dual bracket system that allows the fixture to be hung or set on the ground.

The UVLED BAR 16 features multi-voltage operation: AC 100-240V, 47/63Hz. It measures 12.5"L x 2.5"W x 7"H, and weighs 5 lbs. The MSRP of the UVLED BAR 16 is \$399.95.

For more information, contact American DJ at 1-800-322-6337, or visit the company's website: www.americandj.com Email: info@americandj.com

Chauvet's COLORstrip Mini is the Latest Addition to the COLORstrip Series

The COLORstrip™ Mini is the latest addition to the COLORstrip series of four-channel DMX controlled LED linear wash lights.

At 19 inches long, the COLORstrip Mini is a convenient addition for smaller spaces. Static colors and RGB color mix-



ing can be achieved with or without a DMX controller. This fixture also strobes, dims, can remain static or be blacked out.

Additional features include built-in automated and sound-activated programs via master/slave or DMX. Dozens of COLORstrip Mini's can be linked master/slave for a color-changing runway effect.

The unit comes with three pairs of mounting brackets, two small, two large and two flat brackets for stacking.

Also available is an optional foot pedal that provides hands free control for the COLORstrip series.

Mackie TH-15A Delivers High-Output, Low-Price "Thump" Powered Loudspeaker is Ideal Compact PA Solution

Mackie launched the TH-15A 2-Way Powered Loudspeaker, which delivers 400 Watts of system power in a rugged design weighing in at just 36lbs (16.3kg). The lightweight design and sonic quality set the TH-15A apart from the competition at this price point. Designed by the same team that created the Mackie SRMv2 Series, the TH-15A offers the power, portability and performance required of a compact PA solution.



"We are very excited to deliver proven Mackie Active technology

derived from our popular SRM Series at the most accessible price point in Mackie's history," said Greg Young, Mackie brand product manager. "The TH-15A is a perfect compact PA solution for a tremendous variety of portable applications."

The TH-15A benefits from Mackie Active technology, which incorporates an active crossover and driver time and phase alignment for optimized system performance. The 15" high-precision woofer and 1" compression driver produce great overall sound and class-leading low-frequency response for a cabinet of this compact size. A user-adjustable 3-band EQ with a sweepable mid lets the user flexibly EQ the system for the application at hand. This is a great feature for smaller setups that may not have a ton of outboard gear. The rugged cabinet is trapezoidal, allowing for use as a monitor wedge and the lightweight design makes pole-mounting effortless.

"DJs, smaller live gigs, churches, band rehearsals..." added Young. "The applications are limitless. The portability alone makes the TH-15A perfect for travelling musicians and DJs."

Mackie TH-15A will be available globally in September 2009. The TH-15A will have a U.S. MSRP of \$469.99.

American DJ Introduces Palm Copilot Touch-Sensitive DMX/Analog On/Off Lighting Controller

DJs and mobile entertainers can now control all their lighting fixtures with a touch of their fingertips, thanks to the new touch-sensitive Palm Copilot controller from American DJ and Elation Professional. A unique 8-channel handheld On/Off controller, the Palm Copilot can be used with both analog and DMX packs, allowing users to turn fixtures on and off simply by touching a channel number on the faceplate.

Developed by ADJ's sister company Elation Professional, a leader in professional lighting control products, the compact, affordable Palm Copilot puts the convenience of touch-sensitive technology in the hands of everyday working DJs and musicians. "The newest thing in lighting control is to move away from the old mechanical faders and buttons, and replace them with touch-sensitive units," said Scott Davies, General Manager of the American DJ Group of Companies.

"The Palm Copilot is a touch-sensitive controller that was designed specifically for DJs, bands and mobile entertainers. It's lightweight, budget-priced and easy to operate, plus it can be used to control both analog and DMX fixtures. The Palm Copilot is an example of how American DJ is committed to bringing the latest, most advanced lighting technology to our DJ/mobile entertainer customers in a package

geared to their needs, at a price they can afford," Davies added.

Not only does the Palm Copilot offer the ease of touch-sensitive control, the pint-sized unit is also totally portable. It can operate on a 9V DC battery, in addition to an external power supply, giving DJs and entertainers an effortless way to switch their fixtures on and off from anywhere on a stage or dance floor, without having to worry about an electrical connection.

Versatile and flexible, the Palm Copilot comes equipped with both a 3-pin DMX output connector and a DB-9 analog connector. Its analog output is compatible with American DJ's LC-4 and LC-8 Light Control switch packs (sold separately). Its DMX output is compatible with any standard DMX-512 pack.

The Palm Copilot features a 10-way dip switch setting on the rear panel to patch the starting DMX address. It also includes power failure memory, as well as a Touch Tone feature that can be turned on or off.

Truly a "palm-sized" unit, the Palm Copilot measures a compact 4.75"L x 3.25"W x 1.5"D. It weighs only one-half pound for easy transport in a pocket or accessory pouch.

The Palm Copilot is marketed by American DJ and manufactured by its sister company Elation Professional. The MSRP of the Palm Copilot is \$139.95.

For more information, contact American DJ at 1-800-322-6337, or visit the company's website: www.americandj.com Email: info@americandj.com

CHAUVET® launches O-Beast LED Derby Effect

With oversized beams, the O-Beast easily takes over the dance floor with full-room coverage of 115 degrees.

It responds to four channels of DMX allowing individual control of red, green and blue high power (3) LEDs, as well as control over strobing and speed of back and forth movements. Each beam is about 4 times wider than the average Derby beam.

The O-Beast's overall size of just 11.4 inches by 13 inches, and a low weight of 6 pounds allow for flexibility of use, portability and ease of installation. The O-Beast also features built-in automated and sound activated programs via master/slave or DMX.

Since each fixture draws only 13 watts, up to 25 units can be daisy chained at 120 volts. The O-Beast can be used in virtually any setting due to its acceptance of a wide range of voltages. An autoswitching power supply allows the light to automatically adjust to a worldwide voltage range of 100-240 volts.



With A Grain Of Salt

By Dean Carlson

Looking Up To Someone.

Back in 2004, I had been already DJing some 15 years. Most of that time had been in the Night Club industry, but I had a few short stints with a couple of the Twin Cities larger mobile companies.



The problem was, I was a lone wolf. The only concept of professionalism I had came from my own uneducated mindset and admittedly limited contact with the outside DJ world. I

had seen 2 copies of DJ Times and I thought Mobile Beat Magazine was a teen rag. And to think that Disc Jockeys made News, well, that was just absurd.

My whole world changed for the better November 7th, 8th and 9th, 2004. Those were the dates of my first Disc Jockey Conference. Up until that point I truly was clueless on so many levels. The first and biggest of those hurdles

was my own ego. To say that I thought I was God's gift to the DJ world would have been a major understatement. I also thought there was no way I could DJ more than 4-6 more years, so this business was really just a hobby for me until that point. Generally speaking, it takes something pretty major to change a person so drastically in such a short period of time.

The first thing I learned was that the ego must go. Here were all these people and they were ALL so kind. Not only that, they wanted to help me! More importantly, I learned that there were many people much better at this than I was, and it wasn't a bad thing to admit this...in fact it was downright crucial if I ever expected to make anything of myself in this career choice. I knew at that point I needed someone to look up to. Someone I admired, who had distinguished ability and noble qualities. A mentor as it were.

I met 5 people who had an impact on me at the MAPDJ Convention. Screamin' Scott, Cap Capello, Randy Bartlett, Bill Herman and Mark Farrell. In a way I had been very lucky. The lineup that year was simply outstanding, and each speaker built upon the last. I remember that at the end of that conference I was worn out mentally. In fact, it took me a bit to decompress after the show.

Screamin' Scott was someone I was never to see again after that show. But his energy was magical, and when he showed us his Piano Man

routine I knew I had work to do. The lesson I learned from Scott was that it doesn't have to be a complicated interaction to have impact. Keep it simple, but make each piece shine.

Cap Capello didn't speak at that convention. I actually had just a few networking type of conversations with him. Now I don't mean this in a bad way, but Cap convinced me that there really wasn't an age limit on how long you can DJ. Up to that point I believed I only had a few years left, and then I would have to get a "real" job. Cap's lesson was that this is a real job, and you can do this your whole life.

As the convention started that year, I was introduced to Bill Herman. What I remember most about Bill that year was how he commanded the space, without making you feel like he commanded you. Bill was very polished with a natural way about him that I wanted in myself for my performances. The biggest lesson I learned from Bill was how important it was when speaking to someone else to NOT make yourself seem better than they are. Conversations with Bill are always about you both being equal.

My first impression of Randy Bartlett was wow! Randy was not only a genuinely great speaker, he was very funny. But EVERYTHING he said made sense. Randy's 1% Solution was the first DJ product I ever bought. I have learned a great many things from listening to Randy over the years, but the best thing I have learned was to get every piece of educational material you can get your hands on. Sometimes you learn more from the crappy ones, because they will teach what NOT to do!

(1% Solution is an Awesome Product by the way)

The final speaker that year was Mark Farrell. To say that he took my thinking from A to Z would be an understatement. "Getting What You're Worth" changed everything. I was struck with his poise and the way he exuded professionalism. With every word I knew I had met someone who had distinguished ability and admirable qualities. But better yet, Mark was someone just like me. He was approachable. And that made him one of the people I knew I had to be like.

Looking Up To Someone isn't about cloning someone else. It's about realizing that they have something you want, and asking for help to actualize some of those characteristics in yourself. It's about understanding that you don't have to re-invent the wheel. In fact trail-blazing your own path takes twice the energy and twice the time. And probably the best side effect of this concept is that you get to make some really great friends along the way. Since 2004 I have added many people to my list, like John Young, ADJA President Dr Drax, Peter Merry, Mike Walter, Jim Cerone, Scott Faver, Adrain Cavlan and so many more. More importantly, you the reader may have these qualities. Be ready to step up and help someone else who for the first time realizes that this industry that we have chosen is not only a livable industry, but one where we deserve respect.

Good Luck and Great Performances.

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Behind The Mic

By Dave Winsor

It all started for me in Worcester, Massachusetts at a nightclub called the Red Barn. I was a patron, consuming large quantities of adult libations and watching the gyrations on the dance floor. This was during the disco days, but this was definitely not a disco club! It was a rock night club.



I remember watching with awe how the DJ would get everyone's attention and command it all over again whenever he spoke.

He was a local FM personality who worked at the club from 7pm until 11:45 when he would leave and go to work at his "real" job, the over-night guy on WAAF-FM in Worcester, MA. I would party until 1am, leave the club and listen to him on my 45 minute ride home. It was really cool. I knew of him as a club DJ first, then a radio DJ second. I WANTED TO DO THAT TOO!!! I was working in a bank at the

time, so I didn't think I had a chance, until one night.....

The very next week, this DJ announced he was leaving the area to take another radio gig and he would no longer be the DJ at the club. I was sitting in disbelief. "WHAT" I said to myself, "He's leaving?" WAIT. Now was my time! I have a plan to get the job! "WHAT plan?" My personal dialogue raged within. "How?" "WHY?" "You don't have any experience!" Didn't matter to me, I had desire and an unbelievable ability to talk my way into and out of most things. It was time to make my move.

Now remember, I had no plan and I'm now moving toward the manager of the club. I reached out to tap him on the shoulder. He turned around, "Yeah?" he asked. As I recall, he wasn't all that friendly. "I just heard the DJ said he was leaving. I'd like the job." Well, I had to get points for being the first to ask. "What type of experience do you have?" Note to you: I really don't recall what particular lie I told at this moment, because it was SO convoluted and strange that I couldn't remember even if I tried. BUT, it must have been good, because he hired me right then on the spot. "Start Wednesday night, bring your own records. You'll be paid \$200 a week. Wednesday through Sunday nights 7p-1a." GREAT! I was giddy with excitement and panicked at the same time. Now what?

That weekend I went to the record store and bought \$300 worth of albums and 45's. (I told you it was a long time ago, didn't I?) Wednesday arrives along with a snowstorm and eight inches of snow. Now I had NEVER used a pro turntable, mixing board or anything else. Now was my time. I made every single mistake I could make.

Burn cues, scratching was bad, beat mixing rock was a challenge. I had to also speak on the mic. WHOA. That was scary. I started slowly and meekly compared to the radio DJ I was replacing. But as time wore on I became more proficient, then I became competent, and then (drum roll) amazing. Something had happened. I figured out that I would be ok if I took it slow.....and for the past 30 years that advice has served me well. I learned so much

in that short period of time and I moved me so far down the road that I not only was the DJ at this rock club for 5 years, but I also took a job in radio within my first year as club DJ. As a matter of fact, the DJ's at the rock station would come to the club to find out what was getting the crown moving. Amazing what you get when you ask for it.

My goal with this column will be to help with your travels on your own road to AMAZING. What can you do to get better? What skills can you develop that will help you command a roomful of people who aren't listening? And somewhere down the road I'll share some more stories of amazing people that I've met. I'm one of them. How about you?

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Bones, Bass and Bridal Parties

By Dude Walker

It only takes a split second for a mishap to occur. Those split seconds are never planned, yet they present themselves as if congress deemed the deed done.

It was a pleasant Sunday afternoon when my eldest and I were working in our shop. I was placing the last course of plywood on a ten foot sheer wall when I turned to reload my quick-drive when I felt a firm nudge from my left side.



The plywood had begun to tip and caused me to lose balance while atop a six to seven foot scaffold. When your standing upright, six to seven feet doesn't seem that far, however, when you are hurtling towards the earth

at a mere five to ten miles per hour...the result can be devastating. End result, a pelvis broken in three places and compression fractures to L1 and L2 vertebrae.

Who would have thought that one of the first paramedics on the scene was another parent in our scout pack. Only to be followed by another that attended a wedding earlier in the year commenting "hey, your the guy that made me do the Chicken Dance." Only to meet staff in the ER that recognized me...etc. A little after

midnight I was transferred to another facility by ambulance across town and as luck would have it I met even more people that had attended dances I'd done and remarked about the Chicken Dance and the YMCA. The same went for the branch hospital staff. However, the person that caught me most off guard was the physical therapist that remarked "back so soon" - referring to our previous encounter during a hospital stay in 1997.

It didn't take long to realize that the muscle groups in the lower back and pelvis area an integral part of the body. Something as simple as a sneeze could bring a person to the brink of passing out. However the unplanned sensation of sub-harmonics and resonance was an eye opener. Not every song produces an unpleasant experience, however, the music that bridal parties seem to routinely choose was paid for in pain one note at a time. I'm not sure if it's the pulsing headaches and muscle spasms or the absolute confining feeling of limited mobility during a performance which is more frustrating

So what does this have to do with DJing...? Try to move gear, drive or stand with a broken pelvis. Try to keep your injuries under wraps long enough so your arch-competitors don't sink their teeth into a juicy piece of gossip and "spin it" to sway brides.

Aside from the multitude of physical manifestations of problems...there are the extenuating problems that require protocols to ensure that client needs and contracts are met and honored. It's goes way beyond a network of MDJs that may or may not already be too busy

to help you in your time of need. These are the protocols that reach into your pocketbook as the "rainy day fund."

As business owners, it is our responsibility to ensure the fulfillment of contracts. Even if it means taking a loss to meet those obligations. As performers, we may be willing to sacrifice our weekends for a paycheck, however, hired help may see things differently. That requires not one, not two, but three backup plans with capacity and willingness to follow your direction and carry out many of your task with the same convictions that you possess.

We are an industry that faces so many contradictions. We are all supposedly one of a kind, yet apparently anyone can do what we do. We are the essence of why the party succeeds or fails, yet the majority of the customers rarely see the entire value of the role we play...and pay according to their perspective.

So ask yourself, "what if...I were hospitalized tomorrow?" What protocols do you have in place to ensure your company will survive if it's star player hits the injured list. Do you have costly disability insurance in place? Do you have enough saving in reserve to bridge the financial gap that is created until you're back to 100%?

These are the worst case, never gonna happen situations, that become a reality everyday. While I lay in the hospital, I asked the doctor and nurses when I would be able to be released. They all told me to relax, sit back and rest. Perhaps is was the sharpness of my response, but as a small business owner, I cannot relax. I conveyed to them that if I am not producing, my family suffers so come hell or high water "on Friday I'm outta here because I have an perfor-

mance."

Luckily I was released late in the evening 3 days after I fell. Less than 48 hours after my release I was at my performance. I was able to arrange for one of my reserve DJs to assist me in setting up and help me with the first few hours of the event. One of the bartenders walked by and joked "hey Dude's -- walker" as he pointed at my walker...funny guy!

As the guests began to arrive one of the guests approached me and inquired if I was the person that had just been released from the hospital. He shook my hand and asked if there were anything I needed, to which I politely said no...I've already taken my happy pills...and he chuckled. The parents were both thankful and impressed as well as the bride and groom who were happily choked up that I had the dedication to show up. Unfortunately, the happy pills wore off way too soon. I turned the reigns over to my assistant a few hours into the seven hour event and I discreetly disappeared into the service hallway of the hotel and found my way to my wife who was patiently waiting in the loading ramp.

I've logged more than 2,000 miles and 7 performances since my accident. Although I spend up to two days in bed after each weekend, I feel a little stronger after each performance. I had a client ask me the other day "what makes me different than other DJs" - to which I replied "I'm capable of fulfilling every contract we book and are willing pay for every note in doing so". Hmm...they booked!

PS: Cable SUCKS!

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The Referral Coach

By Matt Anderson

Get More Referrals by Leveraging the Rule of Liking

"The more we like people, the more we want to say yes to them." -Robert Cialdini

Arizona State professor Robert Cialdini has been studying the field of social influence for over 35 years. The Rule of Liking is one of his six universal principles. In his 1984 classic, *Influence: The Psychology of Persuasion*, he talks about Joe Girard, considered the "greatest car salesman" by the Guinness Book of World Records. He sold five cars or trucks every day he worked!!

When asked how this happened, Girard simply said that people had found:

- a) Someone they liked to buy from
- b) A fair price

From a referral standpoint, the question to ask yourself is, 'what can I do to be more liked by this person?' This truly is pivotal because the rule states that the more people like us, the more they want to help us.



Cialdini elaborates on what OFTEN helps be better liked by others:

1. Physical attractiveness

He cites studies from the political, legal, HR and educational fields that indicate startling findings: we often vote for the candidate we find more attractive; we often hire the people we find more attractive; lighter sentences and more favorable verdicts for damages are awarded to more attractive people, and school teachers are more lenient with more attractive students.

I know, I know: you wouldn't let such a thing influence you! Cialdini argues these things often happen unconsciously and automatically.

2. Similarity

Since most of us are average-looking, there is still hope: "We like people who are similar to us." This can vary from opinions, personalities, background, lifestyle, age, religion, politics, and the way we dress to seemingly trivial similarities like the rock bands we liked when we were 14.

3. Compliments

So what else did Joe Girard do to make such remarkable sales? He sent greeting cards every month to the 13,000 plus people in his network. Inside the card were three words: I like you

And his signature.

Now, this was the 1970's and, if you're

like me, you're thinking "that's so corny and transparent." Cialdini believes otherwise: "Joe understands an important fact about human nature: we are phenomenal suckers for flattery."

4. Contact and cooperation

Frequent Contact: we do not realize how much we are influenced by exposure to something on a repeated basis - this is why you will get more business (including referrals) from people if you keep your name in front of them year-round.

Cooperating with others on a common project or for a specific cause can be a powerful reason for liking. A great example of this is mentioned by Thomas J Stanley in *Networking with Millionaires*: "People see you at your best when you are doing something for a charitable cause." You are so much more likely to make deeper connections through non-profit work or with the same professional association than by meeting someone at a business after-hours because you have more commitment invested in the same project.

5. Positive and Negative Association

Negative Association: you've heard the phrase 'kill the messenger'. After years of poking fun at meteorologists, I had no idea that it was not unusual for them to receive hate mail and worse because of their predictions. People have blamed them for spoiling travel plans, crops, basements, weddings, and almost everything else under the sun.

Here's a true story too funny not to share from David Langford of Associated Press:

"Tom Bonner, 35, who has been with

KARK-TV in Little Rock, Ark, for 11 years, remembers the time a burly farmer from Lonoke, with too much to drink, walked up to him in a bar, poked a finger in his chest, and said: "You're the one that sent that tornado and tore my house up. I'm going to take your head off."

Bonner said he looked for the bouncer, couldn't spot him, and replied, "That's right about the tornado, and I'll tell you something else, I'll send another one of you don't back off."

Positive Association: This is why products use celebrities to endorse them - sales increase; it's why products call themselves the "official" hair spray/deodorant/checking account of the US Olympic Team. Irrationally the product has more credibility so we like it more. It's why companies use attractive models to enhance what they're selling.

As a reminder: for more referrals, the question to ask yourself is, 'what can I do to be more liked by this person?' Use the ideas above because the more people like you, the more they want to help you.

Matt Anderson can be reached at: Matt@TheReferralAuthority.com or www.LoyaltyEzine.com. Matt coaches sales professionals how to build referral-based businesses with non-threatening language that works today. He speaks all over the US and the UK on referrals and is presenting at the 2009 International DJ Expo in Atlantic City. He is the author of the upcoming book Fearless Referrals. He can be reached at (608) 843-3827.

What You Say?

By Rocky Bourg

For the purely human among us, "Do you ever wish you could quickly rewind a live moment?"

Unless you are a comic book character or have a new superpower that provides the ability to actually see speech, the instructive title is impossible to abide by. However, we can and must carefully craft, prepare and visualize the material that eventually blurts through our mega watt, uber-advanced sound systems. (Normally, at



this point, I'd make some comment about a particular and popular brand of gear, but I'm trying to be less confrontational so as not to wastefully use this paper.)

Discussions in a recent forum thread reminded me of one, of the many/eternal, faux pas where my verbal gear box was over driven by defective components up the line. Of course it is only my fault 99.99998% of the time and I'm actually fudging the numbers in my favor, slightly.

A beautiful young lady, with a beautiful first name, from an equally beautiful family blessed us with the honor of performing at her mitzvah reception. Her first name was unique but familiar to me or to any parent with a daughter that had ever been enamored by Disney's "The Little Mermaid." I irresponsibly behaved as if I needed no practice pronouncing "Arielle."

Not only did I fail to devote enough time rehearsing my announcements but I foolishly, go figure, relied on the assumption that King Triton knows best and that there is but one way, that being "Ah-ree-el," to pronounce that name, thus ignoring the biblical, established long before animated features, and correct, in this instance, "Air-ee-ell." A very fine and harmless difference I'll admit, but absolutely glaring and monumental when broadcast to a room full of Arielle's loved ones and friends.

Meetings and conversations and specific reminders aside, I had heard that name spoken by Mythological Ocean Gods, Jamaican-accented crustaceans, and excited fans of the mermaid so often that I didn't watch what I was saying.

Crafting introductions and adding them to special celebrations is a talent and secret pleasure that allow my performances to have both a professional component and personal reward. Why then would I thoughtlessly not concentrate on an element as important as the

honoree's name and the correct pronunciation of it?

Kudos to those that can learn from and never repeat mistakes. I admire your ability and am personally working on improvement in this arena. I'll provide updates as/if they occur but now, back to our story in progress...

At the first special moment, the Honoree's Grand Entrance, and knowledge of the importance of first impressions, with the guests pumped up, perfect intro music pounding, I say "...OUR FRIEND, A GREAT SISTER, A DAUGHTER THAT MAKE'S EVERY DAY SPECIAL, and OUR GUEST OF HONOR, AH-REE-EL." To which everyone, besides me, echoes back, almost in cadence, and with great volume, "AIR-EE-ELL."

Yes, I immediately apologized and tried to diffuse and dilute my embarrassment with some self-effacing humor that got a laugh but didn't make me feel any better for having done this to such a sweet girl. I even repeated the mispronunciation later and was bombarded with another unified, corrective reminder, now laced with an undertone of, "Did you really do that, AGAIN?"

I was so ashamed to have made that mistake, twice, and after being warned, THAT VERY EVENING, that after the event, I immediately congratulated and apologized to Arielle and her parents and offered to refund the fee. I was not surprised at their answer, having gotten to know them during the planning process, or their empathetic understanding and kindness. They said, simply, "If we

got upset every time that happened, we'd be upset at the beginning of every school year and whenever we see people for the second time."

Other than my repeated brain farts and my bright red face after spotlighting my pitiful short term memory, the event was successful and satisfying. But to this day, I still regret for those mistakes.

Ultimately, this caused me to begin a practice that has served me well since its implementation. When I meet with clients with unique names or uncommon pronunciations, I record, into my Blackberry, myself or them, preferably, saying their name and listen to it ad nauseam so I never mutilate a person's name ever again.

So, what have I learned and can share so you hopefully never look as unprepared as I did that evening?

1. Regardless of how long you (more like, I) have been doing something, practice, practice, practice.
2. A person's name is the most pleasing sound that person can hear, DON'T MANGLE IT!
3. Cartoon characters, despite their regal status, are not reliable sources for pronunciation advice.
4. PRACTICE, PRACTICE, PRACTICE!!!

Air-ee-ell, Air-ee-ell. It's so simple, after the fact.

Rocky can be reached at rockybourg@discjockeynews.com

Monthly Music Charts

By TMStudios.com

Pop

- 1 Black Eyed Peas I Gotta Feeling
- 2 Katy Perry Waking Up In Vegas
- 3 Taylor Swift You Belong With Me
- 4 Keri Hilson Knock You Down
- 5 Lady Gaga LoveGame
- 6 Cobra Starship Good Girls Go Bad
- 7 Kings Of Leon Use Somebody
- 8 Jordin Sparks Battlefield
- 9 Sean Kingston Fire Burning
- 10 Drake Best I Ever Had
- 11 Daughtry No Surprise
- 12 Jay Sean Down
- 13 Pink Please Don't Leave Me
- 14 3OH!3 Don't Trust Me
- 15 Black Eyed Peas Boom Boom Pow

Urban

- 1 Mario Break Up
- 2 Beyonce Ego
- 3 Drake Best I Ever Had
- 4 Maxwell Pretty Wings
- 5 Twista Wetter
- 6 Keyshia Cole Trust
- 7 Young Money Every Girl
- 8 Fabolous Throw It In The Bag
- 9 Drake Successful
- 10 Dorrough Ice Cream Paint Job
- 11 Trey Songz I Need A Girl
- 12 New Boyz You're A Jerk
- 13 Ginuwine Last Chance
- 14 Mariah Carey Obsessed
- 15 Jay-Z/Rihanna/Kanye Run This Town

Country

- 1 Taylor Swift You Belong With Me
- 2 Darius Rucker Alright
- 3 Jason Aldean Big Green Tractor
- 4 Rascal Flatts Summer Nights
- 5 Randy Houser Boots On
- 6 George Strait Living For The Night
- 7 Justin Moore Small Town USA
- 8 Toby Keith American Ride
- 9 Blake Shelton I'll Just Hold On
- 10 Jack Ingram Barefoot And Crazy
- 11 Tim McGraw It's A Business Doing Pleasure...
- 12 Brad Paisley Welcome To The Future
- 13 Eric Church Love Your Love The Most
- 14 Keith Urban Only You Can Love Me This Way
- 15 Gloriana Wild At Heart

Rock

- 1 Linkin Park New Divide
- 2 Nickelback Burn It To The Ground
- 3 Shinedown Sound Of Madness
- 4 Godsmack Whiskey Hangover
- 5 Chickenfoot Oh Yeah
- 6 Pearl Jam The Fixer
- 7 Cavo Champagne
- 8 Saving Abel Drowning (Face Down)
- 9 Haelstorm I Get Off
- 10 Shinedown Second Chance
- 11 Green Day Know Your Enemy
- 12 Green Day 21 Guns
- 13 Alice In Chains A Looking In View
- 14 Papa Roach Lifeline
- 15 Disturbed The Night

Adult Contemporary

- 1 Miley Cyrus The Climb
- 2 Jason Mraz I'm Yours
- 3 Taylor Swift Love Story
- 4 Fray You Found Me
- 5 Matt Nathanson Come On Get Higher
- 6 Gavin Rossdale Love Remains The Same
- 7 Rob Thomas Her Diamonds
- 8 Katy Perry Hot N Cold
- 9 Plain White T's 1, 2, 3, 4
- 10 Jason Mraz F/ C.Caillat Lucky
- 11 Taylor Swift You Belong With Me
- 12 Rascal Flatts Here Comes Goodbye
- 13 Pink Please Don't Leave Me
- 14 Daughtry No Surprise
- 15 Elton John Electricity

Alternative

- 1 Linkin Park New Divide
- 2 Silversun Pickups Panic Switch
- 3 Green Day 21 Guns
- 4 Cage The Elephant Ain't No Rest For The Wicked
- 5 Pearl Jam The Fixer
- 6 Shinedown Sound Of Madness
- 7 Kings Of Leon Notion
- 8 Rise Against Savior
- 9 Anberlin Feel Good Drag
- 10 Kings Of Leon Use Somebody
- 11 Paramore Ignorance
- 12 Franz Ferdinand No You Girls
- 13 Chevelle Jars
- 14 Muse Uprising
- 15 Sick Puppies You're Going Down

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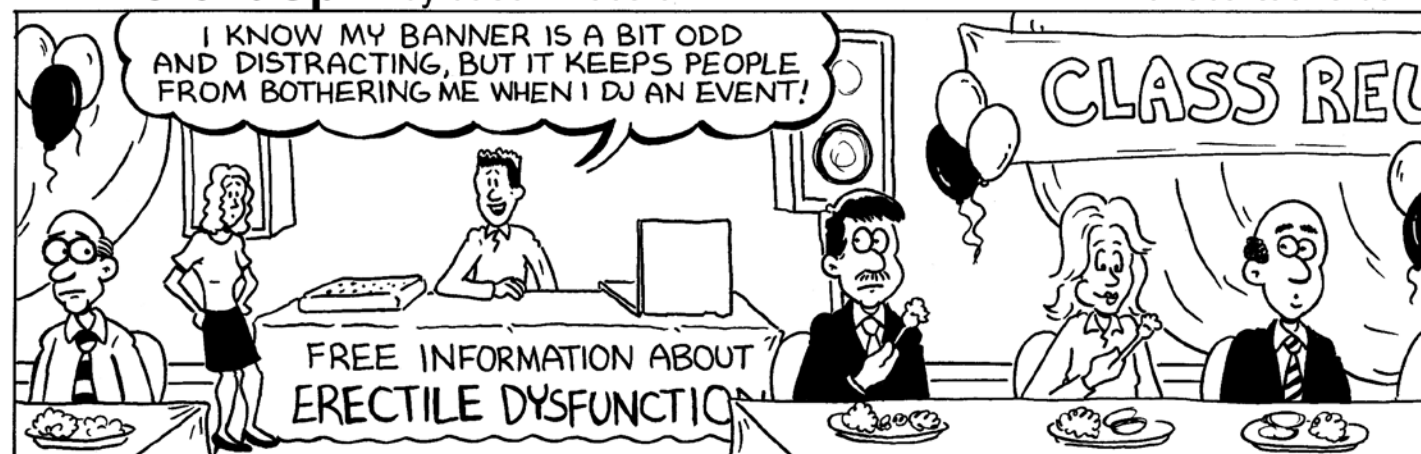
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