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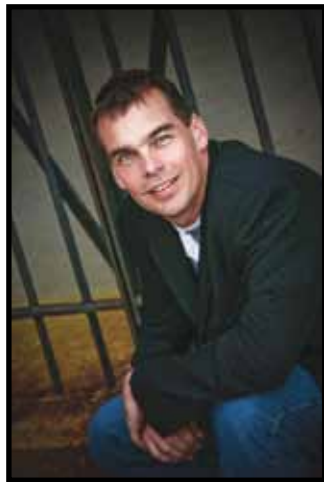
The Monthly Disc Jockey Newspaper

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Q Corner: Where Quality Meets Quantity

By Mike Walter

As I read Brian Redd's article in last month's Disc Jockey News I had a revelation. If you missed it, his article was all about how he fell in love with "club culture" at an early age (I loved his description of the roller rinks he used to hang in) and from there got into DJing and voila! A career was born. When you factor in all the people who Redd has influenced through his YouTube clips and articles here in DJN, you'd have to say Thank God for that roller rink experience. It's always amazed me how one event in the past can sometimes set in motion something that would be impossible to imagine life without. Some call it fate while others believe it's the hand of God at work. But whatever you call it, I



was fascinated by Redd's story of how his career began, how he caught the bug, if you will, and that's where my revelation came in. I'd love to hear more stories like this. In fact, I'm going to share mine in this month's article and I urge you, dear reader, to share yours. Tell your story on your Facebook page and please tag me in the post (something like, "ok Mike Walter you asked for it in this month's Disc Jockey News so here you go..." If you do that, and tag my name and DJN, we'll get maximum exposure for all of our stories.)

So here's mine - and by the way I don't miss the point that this probably explains why I will always consider myself an MC first and a DJ second:

It's 1985. I'm 19 years old, living in Queens, New York, treading water at Queens College but not really serious about education at that point. I had a few passions: Music, riding my motorcycle, my Mets and, believe it or not, bowling. I was in three leagues at that point and spent countless hours at the local bowling alley.

One day Ray, the owner of the bowling alley, told me he was going to try something called Friday Night Madness. From 11pm to 2am every Friday he was going

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Talkin' Bride: From College to DJ

By Tamara Sims

A natural progression in careers is to graduate from Northwestern University, start as a Chemical Engineer and transition into a



Wedding DJ, right? Probably not, but for my husband and business partner Jay Sims, that's EXACTLY what happened over 12 years ago, and if you were wondering, nope we have

never looked back.

I have written many articles on the importance of following your dreams and

having passion for what you do, and Jay and I truly found our passion in the wedding business.

Our journey began in the wedding industry in the 90's when we both worked at a banquet hall together...and yes, that is where we met and fell in love. We had no idea that weddings would become a part of our life forever. Jay was a science and math "nerd" who also played the guitar and grew up around music, as his dad was a musician who owned a local music store. During college paying for textbooks is expensive, so Jay borrowed his dad's DJ equipment and went door to door to fraternities and sororities on campus, offering his services for parties and formals. His business took off and slowly evolved into weddings as many students remembered the great job he did and wanted to hire him for their wedding day.

Jay had experienced hundreds of wed-

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In The Booth: The Bride's 78 Favorite Songs

By Brian S. Redd

Late last week, I got a call from a local DJ company who had an emergency and needed someone to handle a wedding



for Saturday. The pay was reasonable and I just happened to be available.

The cool part was they had no previous knowledge of my involvement in the DJ community. They did a

web search, saw my new website, felt my business looked professional, and gave me a call.

So, my new website is doing its job, and I'm very pleased about that. Perhaps sometime in the future I'll write an article about it, but today, I'm going in a different direction.

I don't use standard fill-in-the-blank paperwork when booking an event. Instead, I like to collect information directly from the client, ask questions, and coach them thru the whole planning process. However, this gig was happening in less than 48 hours, so my time was very limited. I was given the online forms the client had completed, which appeared very neat and organized, so I just went with it.

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to turn down the lights, bring in a DJ and have people bowl to some cool music. Awesome, I thought. I'd always loved music and now I could combine two of my passions in one night.

Then Ray explained to me why he was telling me this. He'd hired a DJ to bring in his equipment and play music but the DJ didn't want to speak. In fact he didn't even have a microphone in his rig. So Ray asked if I would work along with the DJ and make some announcements. I could use the microphone that went through the house system (which was on a goose neck at the front desk - more on that in a bit) and my main duty was going to be announcing red head pins. For Friday Night Madness they put one red pin in every rack and when that came up as a head pin the person bowling could win a prize if they threw a strike (a free pitcher of beer or \$10 at the pro-shop - that type of thing). Ray offered to pay me \$20 plus all I could eat and drink for the 3 hours. I'd always been a bit of an extrovert so this sounded like a great job. To be honest, I probably would have done it just for the free beer and cheese fries.

And that's where I caught the bug. That's where I found out how quickly time flies at work when you're having fun (my other part time job was doing maintenance work at the local church - mopping floors is nowhere near as fun). That's also where I discovered that chicks dig the guy on the microphone. And that's where

I learned how effective my voice could be as a tool. I can't sing, but I can create energy and make people laugh, all with my voice.

The DJ and I had good synergy. He'd hand me slips of paper for dedications that I could announce and we got good at communicating through hand gestures. After a few weeks Friday Night Madness became very popular and I asked Ray if I could get a cordless microphone. I explained to him how much more effective I could be working the whole bowling alley with it, rather than being confined behind the front desk with all the rental shoes. He acquiesced and set me free! I went from an announcer to an interactive MC. I'd run down to lane 20 and interview the person who was about to throw a ball at a red head pin (typical schtick: "you realize a pitcher of beer is on the line here right?

Your whole group will have a free beer if you can get a strike, what are you feeling at this moment?" then the DJ would play the Olympic Theme or Wide World of Sports music). People ate it up. Late in the night when some of the ladies preferred dancing to bowling I'd be right in the middle of them, bumping and grinding and doing shout outs long before we called them that. My attire changed as well. I started dressing louder and flashier. If I was going to be the rock-star center of attention I figured I should look the part.

My new found love of the microphone



is what inspired me to go to broadcasting school (as I said I was really only treading water at Queens College anyway) which lead to me getting hired at Star DJs. Star's attitude about MCing being more important than DJing matched the opinion I'd already formed on my own (example: beat for beat mixing wasn't even included in my basic DJ training at Star). I realized there that the same traits that made the crazy fun guy at the bowling alley transcended well into getting a party going as an MC.

When I think back on it, I never thought this would be a career. Certainly not when Ray offered me the Friday night job and not even when I started DJing at Star. I thought this was just something to do for a while until my real career got going. But almost 30 years after that fateful conversation at the bowling alley, it all seems so predestined. Put a cordless microphone in my hand and away I go. Just try to stop me.

So there you have it. There's my story of how I got started and caught the bug. Please, share yours. And be sure to tag me. I'd love to read all about it.

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 mikelwalter@discjockeynews.com.

Tamara Sims Continued from Page 1

ding DJ's during his time at the banquet hall and thought he would be good at commanding a crowd at weddings. He spent more than 5 years as a chemical engineer by day and a wedding DJ on the weekends. His love for weddings grew as his love for chemical engineering faded, and that's how 'Something 2 Dance 2' was born! About a year later I resigned from my corporate recruiting job to help Jay with sales and marketing for the company, and to this day that is still my role. I love meeting with brides and grooms to help

them plan their day and provide guidance and creative ideas so that no two weddings are alike.

Throughout the years we have received numerous comments from friends and family who were not supportive in this decision; the typical ignorant comments, "You graduated from Northwestern and now you're a DJ?" or "How can you let your husband quit his job as a Chemical Engineer to become a DJ?" To be blunt, many of these people are no longer a part of our lives, as we strive to surround our-

selves with positive people who are supportive. The good news is that the DJ Entertainment and Wedding industry professionals have been encouraging and supportive over the years. Taking a leap of faith and trusting your instincts is a big part of being an entrepreneur, and after all these years, I know we made the right decision.

Our story is unconventional, but we wouldn't have it any other way. You never know where life may take you, but as long as you follow your heart and are passion-

ate, the possibilities are endless!

Please feel free to share your comments with Tamara at: tamarasims@discjockeynews.com

Tamara is the Director of Sales and Marketing for Something 2 Dance 2 DJ Entertainment in Schaumburg, IL, which she proudly owns along with her husband Jay Sims. She has over 20 years experience in the wedding industry and loves creating wonderful wedding memories for her brides and grooms.

Brian S Redd Continued from Page 1

I gave the bride a call and introduced myself. We went over all of the paperwork together. Turns out, they had already gotten married a few weeks back in the Dominican Republic. This was just a party for family and friends who couldn't make the trip.

Classic Reggae was our dinner music. The only two "must plays" she asked for was the first dance song and a cool Reggaeton track they heard while in Punta Cana.

On top of that, she had also submitted a 76 song request list. Most tracks were either obscure or just strange selections for a wedding reception, with a few fun party cuts thrown in here and there. I told her I'd do my best with her list, but we probably wouldn't have time to play them all. She laughed and said she understood. I mean, it's not like they were "Must Play" songs, right?

She confirmed, as the paperwork stated, the banquet hall was in the basement of an old pub and there wasn't an elevator. I was going to call the hall to confirm this, but it was after 5 PM and I figured she knew what she was talking about.

I spent the better part of the next day trying to find a roadie to help haul gear up and down stairs. In the end, my daughter came to the rescue.

When we got to the hall, we grabbed what we could and started bringing stuff in. On our way back up the stairs, someone on staff said "why don't you guys just use the elevator?"

There were only 80 people in attendance. The bar was in a separate room from us. Next to the bar was a room with a pool table and video games.

Dinner music was fun, as was explaining to my kid what "Pass The Douchie" meant.

After the first dance, most people hit the bar and game rooms. So, for the next hour, I tried to keep whoever I had left entertained with the fun party stuff on her request list. It was quite challenging to sort thru 76 random tracks and put them into sets that kind of made sense. There were moments here and there where we had something that almost resembled a dance floor.

The bride came up and asked that I play "DJ Sammy - Heaven", which was on her list. I had avoided playing this one earlier because it didn't really seem to go with anything else she had asked for. So,

I threw it on and gave her list one more glance before I decided to just be a DJ. Time to put this list aside and think of a decent follow-up track. As the bride and her 3 friends danced, I thought to myself "Venga Boys - We like to Party" could work...

As soon as it dropped, I got boos and angry bridesmaids screaming at me while making the slit-throat gesture with their fingers across their necks. "This isn't on the list!"

This was the turning point of the evening where most people decided to leave.

If you include the first dance and the Reggaeton track, I ended up with 78 must plays. Most of which were the bride and her college pals "no one else will get this" tracks. A few of those are cool, an evening of them typically isn't.

At the end of the night, she thanked me and gave me a tip. I asked her how I did

with her requests. She said "Yeah, you did great. I really know my audience, right?"

Maybe she saw me as an iPod. After all, she was given plenty of forms to fill out that gave her total control, just like iTunes does, with what songs to play and not play. I suppose if my iPod started playing stuff I didn't download, I'd get a little annoyed as well.

For those of you who use online booking and planning software, please keep in mind these tools are supposed to enhance the customer service experience, not replace it. Get to know your clients. Earn their trust, educate them and help make their event as successful as humanly possible. In other words, don't be an iPod.

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My Start - (Tips To Grow On)

By Mitch Taylor

I got a message from the publisher of this fine paper here just the other day asking for us writers to share with you how we got our start in the business. Pretty cool idea for an article, and I thought I would share with you tips that I learned throughout my process of becoming a DJ as well, to help you for the future)

In 1993 I attending New England School of Broadcasting (now New England School of Communications) and at the time the school was in transition, going from a one year certificate upon completion of school to a 2 year Associates Degree of Science in Broadcasting. My class was the "pilot" program for that school into the Associates Degree. Our president George Wildey always told me that I was blessed because I didn't have the "Maine accent" which meant that I could work anywhere I wished and not be pigeonholed to Maine or other New England states for work.

Tip: Don't be afraid to be the guinea pig on an idea. You never know where it might lead. Had I not agreed to be part of the pilot program my life would've turned out a lot different.

I attended with hopes of becoming the next beat writer for the Boston Red Sox and that was my goal. The beautiful thing about our school was that every single teacher was either still working in their field of announcing, sports writing or advertising, or were recently retired from it. This gave us students a real world advantage to get ahead in our crafts from the expert teaching of those still in the business or recently removed. Or so we thought. The problem became

when my dream of being a sportswriter was paired with our local sports anchor who taught our sports announcing class. He was GREAT at his job as a sports anchor on our local NBC affiliate but absolutely COULD NOT teach sports.

Tip: "You can't always get what you want...but if you try sometimes...you get what you need." :)

So there I sat...18 years old...living the wild, reckless, care-free life that most 1st year college students do, and my dream was beginning to burst. We were also required to take a shift on the local campus radio station 89.3 FM WHSN and that is where I was first bitten with the radio bug. Radio is one of those things that gets in your blood, and again being now 19 and loving the "fame" that it was bringing me. I was all about it. I knew a couple of other DJs in my class who did bars and mixed on turntables, but never really got to try them myself until a year or so later.

Tip: Try different things...you never know where a new passion might develop and lead you into a beautiful new world.

I IMMERSSED myself in radio and remember having the blind luck of my hometown being granted a license to broadcast at 102.1 on the FM dial and the call letters WGUY-FM. It was here that I first learned how to splice tape on a reel to reel as well (Yes I'm that old....and for those of you who don't know what this is... :) look it up.) This young hungry broadcasting college student darkened the doors of Dan and Jocelynn Priestly, owners of said station, many times until Dan somehow took a liking to me and brought me on his sales staff. Looking back I was SO GREEN but Dan saw something (or just decided to appease the young whippersnapper). I busted my ass working at his station as Public Service Director and Sales and then also getting a job part-time on-air at our local top 40 station WWFX 104.7FM. I was working with one of my radio idols, Kid Kelly, and at WGUY the other Bangor Maine radio icon Chuck Foster. Chuck Foster did video dances

back in the 80s WAY before any of the current easier applications to do them existed, and his show was something to be seen for a small town boy in Maine back in the day.

Tip: Be persistent. Sometimes it's the only way you'll get your foot in the door. The worst they can say is No and then you have your answer.

I would go to school during the day... run sales routes two days a week for WGUY-FM and then fill in overnights and take up weekend part-time on-air shifts for WWFX-FM. After graduation the hard work as a college student paid off in landing a FULL TIME 6p-12a night shift on 105.7 WHMX Hot Mix 106 making the grand total of \$200.00 per week salary in 1994. I'll never forget my take home pay from that job for as long as I live. \$143.57 per week. My roommate at the time had a extremely small DJ system and we would go out and play local events and called ourselves 'Wild Aces Productions'. Being the nighttime host on the local station in Lincoln Maine I had the "name". He had the gear and we got booked to do Stearns High School prom, where we would open the back door of the gym to go outside and cue up tapes in our car stereos so we could play the next song for the dance. Yes...I'm that old.

Tip: NEVER forget your roots. Too often I see other DJs get blasted by veterans for not knowing something or knowing what we know. We ALL started somewhere. Don't forget how you did.

The radio station I was at (WHMX) was going bankrupt and I had the opportunity to go work for Carnival Cruise Lines. During the first 24 hours after this fell in my lap I didn't think much of it, but then the more I thought about it the more it kept consuming my mind and I made the ultimate leap, moving to Los Angeles within 3 weeks to live on the Carnival Cruise Line MS Jubilee. 19 year old Mitch Taylor at that point had never been on a cruise ship before, never been to the West Coast before and had never been on an airplane.

Tip: Take leaps of faith. Be a risk taker - both in life and in business.

I worked for Carnival Cruise Lines for

two years, had MANY wonderful experiences (and some not so wonderful) and grew up on the shores of Mexico and the Western Caribbean islands. I met the love of my life and moved to metro Detroit for her, taking another leap of faith and leaving the ships to move to a state where I knew no one. I immediately got jobs in and outside of the DJ industry to help out, pay the rent, cover bills and I began building my career as a mobile DJ from there. I first went to work for Solid Gold Sound (NOT the same one you always hear horror stories about) and worked for them for a year. Ironically I chose that company because they also did bars. I left that company due to a discrepancy in pay and went to work for another company in Metro Detroit, where after seeing my skills I was offered an immediate pay raise and helped more than double their company size in just five years.

Tip: Humble yourself. Ego too often gets in the way of our own advancement. Be ready to learn from others who have already been where you want to go.

My wife and I had our first born son and soon after made the move to the Upper Peninsula of Michigan, where 'Taylored Entertainment', now 'Taylored Weddings' was born. Upon moving there I NEVER thought I would be able to make a living doing what I love in a town of 12,000 people. I've proven it can be done both as a single op and a multi talent company. We've seen a lot of changes over the years but still come back to the same principles on which our company was founded...based upon staying true to your roots. Our company is comprised and made up of all of the previous experiences and tips aforementioned, and I hope they will serve you well in this crazy DJ business.

Mitch Taylor is an 18 year veteran of the mobile disc jockey industry, starting out 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 or via email at mitchtaylor@discjockeynews.com.

PTDJ: Take Time Or Else

By Dan Carpenter

It happens, I get busy. I find myself working my regular job during the day, meeting with clients at night, preparing for the upcoming weekend's events, and trying to promote my company. Unfortunately I have so much on my plate that



often times those closest to me get pushed to the side. I am married with a 5 year old boy. Last year my personal life went through some major turmoil. I had been working so much that

my priorities were out of whack. I hadn't been making time for my family and as a result I almost lost them. The sad thing is that I'm not alone in this. I've seen it all too often on Facebook; DJ friends who have lost their family because they are too wrapped up in their business.

Now the first thing you may be think-

ing, "What does this have to do with my business making more money?" At least for me, my personal life often has an impact on my professional life. When things are going well at home, I am in a happier mood, which makes smiling and performing at joyous events a breeze. When things back home are struggling, I still find ways to smile and pretend to be happy at an event, but it's so much harder. As a result, in my mind, I don't perform as well. My events still go ok, but I think about how much better they could have been if my thoughts hadn't been focused on situations at home.

The second thing you may be thinking, "This isn't my problem, my significant other knew what they were getting into when they married/got involved with a DJ." While that sounds all well and good, there are issues with that statement. First off, a relationship is a two way street. Placing all the responsibility on them accepting your career means they are making all of the effort and you aren't making any. Second, what someone thinks will be the case and what actually will happen are separate issues. My wife knew I was a DJ when she started dating me. However, it was easy for me to make it seem like I had all this free time to devote to her, because I

accomplished all my business work when she wasn't around. She never fully realized the amount of work I put into my business, because she wasn't there when I was doing it. Additionally, once we got married, those little dates we did changed to a bigger time commitment every day. Add in our son, and suddenly I really can't commit just a couple of hours every few days like I did with the dates. I felt like I had to be on call all the time. She knew I was a DJ, and she thought she knew what that meant, but it wasn't until we were actually married that she really started to grasp the magnitude of my business.

So how do you and I have our cake and eat it too? The key is to make time. I know that is easier said than done, however it's something that is important if you want to keep those that are around you as part of your life. One of the things I've done to help show my family they are important to me is this; regardless of how busy I've become, or how insane I have to adjust my schedule throughout the week, I make sure that I give them at least one uninterrupted hour each night. In addition, for one whole day, my family comes first (for me, that day is usually Sunday). I typically don't have a request for any events on Sunday, and so it made the most sense that I could use that day for those that were closest to me. Looking back, that was the step my wife told me has most helped to turn things around. Another thing I do is make sure

to take a vacation with them every year. We just returned from a wonderful week on Martha's Vineyard in Massachusetts. With working a full-time job in addition to DJing, it can be tough to get the time off. If that is the case, maybe you do a mini-vacation or a weekend getaway. Find a weekend you do not have a gig - or you purposely don't take one for the mini vacation. This getaway can serve two purposes; rest in the middle of your season so you can recharge and attack the rest of your busy season, as well as giving your loved ones the attention they deserve. If you're in the Northeast, feel free to message me and I can give you some great ideas of little vacations my wife and I have taken.

There are a lot of things that can take away your time, but in the end it's important to remember why you DJ in the first place. It's a career that you've chosen to provide for a better life for you and your family, which means nothing if they aren't around to experience it. With that, time to go tickle my son. ☺

Dan Carpenter can be reached at dan-carpenter@discjockeynews.com.

Geography

By Jake Palmer

One of the challenges we face in the wedding industry is location.

Your geography has a greater affect on your business than you may realize. Where you are located, where your events are located, even where you spend your advertising dollars depends on your geography.



The wedding industry as a whole is a trendy industry that is greatly affected by everything from pop culture, and current styles, to family, ethnic, and religious traditions. Traditions and cultures can vary depending on where you are or even what time of year you're there. Sometimes you can run into the opposite challenge; which is an area that has not changed or kept current with event styles or trends and the connection with hard working professional DJs and entertainers.

I have written about the many "hats" we wear as entertainers in this

business. the roles we play throughout the process of a wedding, from sales to DJ, are just like the hats you own. We all have a favorite that is the comfortable one we can always count on. When you get a new hat it takes some breaking in and sometimes that can be a bit uncomfortable or at the very least not as comfortable as the old one.



I have been fortunate enough to be a part of MANY weddings across the Unites States and it is always fun to travel or go out of your "normal" area or performance zone; but it requires a special kind of flexibility.

Over the years I have seen customs

and traditions change from county to county in some parts of the Midwest. Where you can go from dry counties where it's illegal to serve booze or one part of the state where everyone REALLY likes country music! Yet, just a few miles away in a neighboring county, most everyone is a fan of classic rock.

Where I see the most common variance is when someone (like myself) gets comfortable and used to playing in a certain venue or town. You get used to the people, the styles, the traditions, the "type" of party they want and enjoy. But, then you go out of town to a small legion or VFW and suddenly you're out of your element.

This can work the other way also when small town DJ comes to the larger city. In major markets, you might get the mixture of both depending on the venue and part of town. The point is as entertainers and DJs we must be aware of these differences and we need to be able to adjust and stay in control or the party won't be a success.

It's important to remember the role you are playing and play that role.

More importantly, it is to remember the role you were HIRED to play and play THAT role properly. Every bride, every groom, every parent, every caterer, every legion hall manager, and every guest has a different set of expectations for who we are and what we should be doing. Your job is to make sure you find out who's expectations are the most important and fulfill them.

Also, be flexible... use your skills and abilities to see what they want, what they like, and give them the party THEY want. Make sure you are taking the time to ask the right questions during the planning process so you are not walking into a bad situation blindly. This of course brings us to another point which is being selective in choosing your clients. Some DJs simply choose not to take shows outside of their comfort zone, and this is a great policy if you can make it happen.

I realize that not everyone has the ability to cherry pick clients and events, so if you are not able to pick and choose, be prepared to be flexible, open minded, and remember that you are hired to provide them with the party they want, no matter how backwards it may feel to you.

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

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Don't Be Fooled By Other Associations Slick Presentations

Veteran DJ Gears Up To Enlighten Expo Attendees

By Mike Kazis



Every once in a while we meet an individual in the industry who displays so much talent that it inspires us to become better entertainers. Upon returning to attending the DJ Expo in Atlantic City in 2005, one individual I've found that displays such talent is Boston's own, Johnny Kelly from Pure Energy Entertainment. His company name states it all. "Pure Energy" is what he delivers when he's in front of the public eye - both in front of his clients and in front of his colleagues.

This year the Expo, Kelly recently announced that he is scheduled to speak at the New Jersey Disc Jockey Network's August meeting, which is held during the Expo and open to all attendees that are participating in the seminars and workshops. Kelly is no stranger to the DJ Times DJ Expo held annually in Atlantic City, New Jersey. This will be his 21st year attending the Expo and since then, he has been sharing information, ideas, and strategies with fellow attendees. Kelly has even made additional trips to the New Jersey area, year round, for about five years now to speak exclusively with members of the Network.

The Boston-based entertainer is a wealth of knowledge in the areas of building relationships, reading guests, and controlling emotions, to name a few. Those that are willing to learn from his wisdom could easily walk away with a collection of pages upon pages of valuable notes. This year at the Expo, Kelly's mission is to share what it means to be a superstar entertainer and intends to cover new ground that he states has never been explored before. In my interview with Johnny Kelly this month, he states, "I'm going to a level that no one has gone before."

According to fellow DJs that had the privilege of attending the invitation-on-

ly "Think Tank" event this past month, Kelly reportedly delivered a "killer" presentation that earned him a standing ovation upon its conclusion.

With so much hype associated with his name and so much success with his latest accomplishments, one might wonder what motivates this "forty-something" entertainer to be at the top of his game. According to Kelly his motivation comes from his family and learning from mistakes he's made in the past.

When Kelly talked about family, this proud husband and father of a twenty-two month old boy gladly expressed the joy he gets from being a parent. "There's nothing compared to having a baby", states Kelly. "You're motivated to work harder than you've ever worked before", he adds. He was even glad to express the benefits of being a new parent in his forties. For instance, Kelly stated that, "when they do something wrong it's not as big of a deal as it would be if you were in your twenties. Like when he gets peanut butter on the couch, you don't flip out; [instead] you get the camera."

Kelly is also enjoying his learning experiences as a parent. For instance, Kelly shared a story about when his son was looking for his Xylophone stick. The toddler who wasn't quite old enough to speak was only able to merely point at the instrument and express that he was looking for the missing piece. In describing the experience, Kelly states, "My son wanted something and he figured out how to tell me."

In turn, Kelly's family mission is "What am I going to teach my son so that he has what he needs when he's older?" He intends to teach him how to learn about people so that he can better deal with people when he's older.

When talking about learning from mistakes, Kelly claims to have made many in the past. "When you're young, you make a lot of mistakes. You think you know it all until you realize that you don't. Unfortunately you don't realize it until later in life."

In his first 4 years as a DJ, John was a superstar as he reached earnings of \$1,000,000 within that time. However, Kelly lived lavishly in those days and had spent almost all that he earned. Also, due to his cockiness, he made a lot of enemies. No one wanted to work with him and vendors no longer wanted to refer him to their clients.

After a while Kelly, realized his wrongdoings when calls for his services stopped coming. "I made a lot of enemies wherever I went", stated Kelly, "I'm humbled now and no matter how good you are, there's going to be some-



one better looking to replace you as you're getting older."

John shares this information diligently because he wants fellow DJs to learn from his own past failures. "I gained it all and lost it all. If I knew then what I know now, who knows how much better I'd be."

Johnny K's seminar at the NJDJN meeting at Trump's Taj Mahal will be on Wednesday, August 13th at 4:00 PM. The seminar, entitled "Ten Things You Need to Know Before You Communicate with People", will tell you what you need to know about building relationships. His seminar will uncover the hidden truth about what people do not want you to know.

Kelly wants DJs, young and old, to understand people. "I've been attending the DJ Expo for 20 years and one thing they don't teach you is an understanding of people - your competitors, your vendors, your customers."

"They're not going to teach me to help a 10-year-old boy, who has Asperger's [Syndrome], with how to overcome his insecurity about his disability. They don't teach you how to handle a dad who is so reserved, that he can't get out of his own way. We need to bring the industry up. In the medical industry, for instance, they're all helping each other. DJs that attend the Expo attend because they want to share ideas. They're looking to give them and not just take them."

In his seminar, Kelly intends to help attendees realize that opportunities exist even where none was thought to do so. For instance, a Mom didn't want video screen packages with zaps because she didn't want pictures of the guests being shown at the event. When Kelly asked why, he learned that the mom was insecure about being photographed and seeing her photos in public. Upon learning this he asked her what if she was left out of the photos. She therefore agreed to the condition and opted for the photo booth. He saved the sale and all it took was a little extra

work from John to make sure that the photographer didn't get her in any of the photos. These are the types of experiences that Kelly proudly shares with peers and, from these experience, are the important lessons from which we all need to learn.

Mike can be reached at mikekazis@discjockeynews.com. Michael is the senior partner and manager of Dynamite Party Productions in Staten Island, NY. He has been a professional DJ for more than 25 years, and has been professionally trained by one of the largest DJ entertainment companies in history. Michael has been operating his own multi-op DJ business since 1990 and received a Masters in Business Administration from the Keller School of Management in December of 2008. He is also the acting Vice President of the New Jersey Disc Jockey Network.

Celebrate Success

By Glenn Mackay

As small business people, we're often constantly busy and pushing forward. More marketing to attract more clients, to generate more revenue, to grow, grow, grow our businesses. Then



to get bigger we need more marketing, which costs more money, so we need to generate more money, which means more customers, etc., etc., etc.

It can be a bit of a vicious circle. For many of us, we get great joy from working in and on our small businesses, but rarely do we take a moment to step back

and look at the big picture.

Remember when you were just starting out? What did you consider "successful" back then? How did you dream your business would be when you "made it"? How has your image of "made it" changed over the years?

I remember starting out in my own business and I had many dreams. I remember wanting to generate \$1000 in sales. This was quite a lofty target when I was only charging \$150, but a few months later, I had reached it. But the small business bug had bitten me and I was already setting my mind to a bigger target. I now wanted to reach \$10,000! Wow, what a ridiculous goal, lol.

At no point did I sit back and realize that I had not only made my initial goal, but I had made it quicker than expected and easier than expected. So therefore, I just thought I was doing everything right. I got busier and busier pushing towards my lofty \$10,000 target and because I thought I was doing everything

right and things were going so well, I didn't change a thing.

Eventually I got to the \$10,000 target and sure enough, I kept moving towards another target, which was generating enough income to replace my full-time job. Having previously worked at a multi-op DJ company, I thought the only way to do this was to become a multi-op. Didn't that throw up some challenges!

So all this working, working, working was certainly generating income, but I was working harder and harder instead of smarter. If I had taken some time to examine my business and evaluate my progress, things might have been quite different.

At some point, I should have taken the time to ask myself a few important questions, then thought deeply about the answers. What was working? What wasn't working? Why was it working? Why wasn't it working? How could I have done it better? Who could I have asked for help? Who should I seek help from in the future? When should I implement changes? And many more.

Too often we get caught up in the crazy circle of business that I mentioned

at the start of this article and we don't take the time to celebrate our success. There is plenty of literature about setting goals and how to achieve your goals, but don't forget to celebrate and evaluate when you reach your goals. Take the time to reward yourself for your hard work. Also reward those who have helped you achieve. Often our partners pick up the slack around the house while we work away at achieving "success" so don't forget to reward them. They are the most integral part of your success team.

After you've celebrated your success, take the time to evaluate your success. Ask yourself some of the questions above or create your own. Spend time with a trusted friend or mentor and let them evaluate your success. By examining how you could have better achieved your goal, you'll be well equipped to tackle your next goal.

Glenn Mackay is a mobile DJ from Brisbane, Queensland, Australia and owner of G and M Solutions Mobile DJs. Glenn can be reached at glenmackay@discjockeynews.com

Negativity Is The Enemy Of Creativity

By Ron Ruth

Get ready for the next chapter that will help you reignite your creativity and overcome inspiration burnout. This month we'll discuss what can easily be the greatest detriment to imaginative thought, negativity. Renowned American filmmaker, David Lynch, says "Negativity is the enemy of creativity." Who can argue with that simple, yet profound quote? Unfortunately, we live in a time when negative influence is continually wielded about by cynics who disparage innovation and



go out of their way to mock the dreams and aspirations of others. I call those people (cue the Darth Vader theme) **Menacing Naysayers**.

Let's face it. We've all encountered at least one, probably more, naysayers in our lives. They're like a swarm of gnats who suddenly appear from nowhere at a backyard barbeque. You can swat at them all you want but they never leave. You can move to a different spot, but they'll follow you. Even though it's not what you want to do, the only way to get away from them completely is to go indoors, which is like surrendering to their incessant, annoying presence. Tiny insects, whose primary purpose is as a food source for other creatures, have influenced your actions.

Naysayers are the irritating gnats of the creative world who take quiet joy in shaking your creative confidence. They, too, come out of nowhere and will arrogantly flit and flutter around your ideas offering unsolicited, narrow minded criticisms with buzzwords like "impossible," "improbable," and "inane." You can certainly move away from them but the words will follow if you let them. You see, just like gnats, a naysayer's usefulness is dependent on their ability to exasperate you to the point of surrendering to their will. If you submit to their subjective insistence that your dreams and your vision are unobtainable, then you've allowed those whose primary purpose is to advance the status quo out of fear of change and innovation to influence your actions.

Mark Twain provides the simplest solution for eluding negative influences, "Keep away from people who try to belittle your ambitions. Small people always do that, but the really great make you feel that you, too, can become great." OK, so that's fairly easy and, perhaps, overtly obvious advice to follow when it comes to avoiding naysayers who directly attack your ideas. But, they are just a small segment of negative influences. There are so many other naysayers who are far more covert in the way they go about squelching your creativity by sucking you into their universe of negative thinking. These people tend to be "in your face" at every turn and with the advancement of social media, they are practically inescapable, even when you think you've taken all of the necessary precautions to avoid them.

In case you missed this recent news story, Facebook put together a research study in 2012 in which they controlled the newsfeeds of almost 700,000 users. One sampling of users were fed an endless stream of positive posts. Another sampling of Facebook users, though, experienced newsfeeds weighed down by a huge dose of negative posts. What the research determined (other than most users were ticked off to learn, after the fact, that they had been used as unwitting guinea pigs in the Facebook experiment), was that (surprise, surprise) a percentage of Facebook users who were delivered positive news on a regular basis were subliminally persuaded to follow suit by posting positive status updates. Those who received a constant barrage of negative news were more likely to reciprocate by posting negative status updates. The results of the researchers reflect what every creative already knows; emotions are contagious.

Whether you or I were randomly selected to participate in the Facebook research doesn't really matter. The fact is that social media in general has become an uncensored playground for individuals who are constantly vying for your psyche, both good and bad. What's sad is to witness those who claim to be above the fray and who tout their creativity, diving into the dark abyss of negativity. It seems they do it for no other reason than to bring down others, especially those who should know better than to follow in the first place.

A noted wedding planner posted "What on earth are people thinking that they can get away with a full wedding in-

cluding (everything) for \$20,000 for 200 people? I hope they enjoy their Big Macs, fries and chocolate shakes!" It's not bad enough that this so-called wedding professional put their reputation, respectability and brand on the line by posting his/her frustration for the world to see (I'm not a "friend" and I saw it), but they also proved themselves to be anything but a true imaginative and creative thinker. Creative people do not dwell on negativity nor do they wish ill will on those who do not think as they do. A true creative uses adversity as inspiration. Sadly, this person's diatribe was immediately supported with like-minded, vitriolic comments, again in public view, by over four dozen wedding professionals and DJs. It's difficult to be of creative mind, and to imagine greater, while immersed in negativity and wallowing in self-pity and resentment. The time wasted would have been better spent creating something that would make people happy.

As something of a non-sequitur to the above story, I met a couple at the beginning of the year who told me that their wedding budget was less than \$4000 for absolutely everything and they were only allocating a firm, \$300 for a DJ. Admittedly, I wondered what level of quality entertainment they could expect for \$300 and how such a limited budget might adversely affect their wedding. Our industry and our egos have been programmed to only consider the worse possible outcome. After all, bad news always makes the most compelling headlines. But, a few days ago I stumbled onto photos from that couple's wedding and saw nothing but happy, smiling faces. There were a number of pictures of everyone on the dance floor and having a great time. Unless I missed something or the photos were all photo-shopped, it would appear that the newlyweds had the time of their lives on a budget that most DJs and wedding professionals would think unconscionable. The moral of the story is, contrary to popular belief, our opinion of worth is not an accurate forecaster of someone else's happiness.

To protect your imaginative spirit from a negative offense of naysayers, surround yourself with a defense of positive influences and influencers. Seek out mentors who will advise and inspire you to be the best that you can be. These are not people who will think for you but will help you think for yourself. Benjamin Franklin said, "Tell me and I forget, teach me and I may remember, involve me and I learn." Be appreciative of the support that is provided but be eager to do the often times

hard work needed to achieve your goals.

Turn off the negative noise around you. It's difficult to avoid negativity completely but it's easy to remove yourself from places where naysayers and other creativity hampering influences reside. Social media is a great place to start but it's also important to weigh far more personal relationships you have that can detract from your creativity by draining you of the enthusiasm needed to innovate. To paraphrase Michael Port from his book "Book Yourself Solid," just like a bouncer at the swankiest nightclub in town, you are in control of the people and influences you allow to pass beyond your red velvet rope. If they're not properly attired in a positive attitude, you have the power to reject their admission into your life. As for those who have already slipped past your guard, it may be time to show them the door. As author Robert Tew has said, "Respect yourself enough to walk away from anything that no longer serves you, grows you, or makes you happy."

The absolute best way to remove the negative influences that can impede creative thought is to laugh and be happy. Life is far too short to waste your flame of creativity trying to illuminate a consistently dark environment where enlightenment and inspiration can never survive. Celebrate the joy that comes from seeing your dreams transform into reality and use those accomplishments to motivate you to achieve even greater things. It's not as difficult as menacing naysayers lead you to believe. In the words of Saint Francis of Assisi, "Start by doing what's necessary; then do what's possible; and suddenly you are doing the impossible." And, as Walt Disney said, "It's kind of fun doing the impossible!"

See you next month with the conclusion to this series of articles on reigniting your creativity with a look at overcoming needless self-doubt.

Ron Ruth is a 20 year veteran of the wedding and DJ industry and the owner of Ron Ruth Wedding Entertainment in Kansas City. He's also a WED® Guild Member, a self-described "Disney Geek" and a nationally recognized speaker who presents seminars at conferences for DJs and wedding professionals on the topic of delivering quality service. Ron can be reached at 816-224-4487 or ronruth@discjockeynews.com

Are Your Collateral Materials Worth The Paper They're Printed On?

By Alan Berg

While we live in a digital world, printed materials are still key to any business. We're a "less-paper" society, not a "paperless" one. You have many different kinds of printed collateral materials from business cards to brochures, postcards to price lists and menus to promotional pieces. Are your collateral pieces supporting your business or are they causing "collateral damage"?

Your collateral materials need to support your brand image, your mission and your goals. Very often they're the first im-



pression a prospect will have of you and your business. Are they doing their job, or is it time to replace them? If your business has evolved but your collateral materials haven't, then it's definitely time to replace them. One of the biggest mistakes is waiting to use up your current materials before printing new, better ones.

How much is this going to cost? I'm often asked what new printed pieces will cost and the answer is the same as what a new website will cost you... less than the business you're losing by having the wrong ones. That's right, if you lose just one client because your business card, postcard, brochure, etc. turned them off, the profit from that job is likely to have been enough to have printed better ones.

So, what makes a printed piece better? Pretty much the same things that make your other marketing better; they're well designed, reflect your brand identity, have a clear purpose and a clear call to action.

Whoever gets it need to know: Who you are, What you do and What you want them to do now that they have it.

Should I print them myself?

When should you print the materials yourself and when should you print them professionally? If the information isn't likely to change very often, it's usually better and cheaper to have them printed professionally. If there are photos then it's usually better to get them printed professionally. If you often need small quantities of a piece then you may want to consider printing them yourself.

Just understand that printing them yourself doesn't mean you designed them yourself. There's no substitute for good design and quality. There are many high-quality printers, laser and inkjet, that will produce a very good image, but make sure that the image that's being printed is of sufficient quality to support your brand. If you choose to print them yourself, the

goal is to make it so that the person getting it can't tell that you printed it in-house.

Is print here to stay? While I'm sure we'll continue to reduce the need to print certain materials, I think it will be a very long time until we're a truly paperless society. Come to one of the WeddingWire World conferences and you'll see me do live reviews of attendees' collateral materials. That's right, I'll be analyzing and giving suggestions on how to improve the actual materials of some of the attendees. Are you brave enough to submit yours for analysis?

Alan Berg has been called "North America's Leading Expert and Speaker on the Business of Weddings & Events". Find out more about his speaking, website reviews, consulting, books, DVDs and audio presentations at <http://www.AlanBerg.com> - email or call Alan, 732.422.6362

Anatomy Of Interaction Part 5

By Dean C. Carlson

I hope you have been sticking with me this year, as we are covering the Anatomy of Interaction. The Anatomy of Interaction consists of 8 parts, The Brain - know your audience, attention to detail and putting it all together. The



Eyes - see it and use it. The Lips - what and how you say it. The Lungs - breathes life into it, drives it. The Hands - what we practice is what we perform. The Legs

- putting it into motion. The Heart - love it or leave it. The Soul - Purpose.

Well obviously we have now covered 4 parts of the 8. The Soul is that which drives - or the purpose of interaction (pt1). The Brain of Interaction is the information center of all you do; the more information, the better the interaction (pt 2). The Eyes of Interaction is the input that feeds the brain, but on a deeper level it gives you the power to multiply the success of this interaction (pt3) Then last month we covered the Lips of Interaction. This is how you get your guests involved. Without clear and concise communication people don't know the when, where and how of the interaction, and they surely won't be motivated either.

This month we are going into The Hands of Interaction. So far everything we have covered deal with the mechanics of interaction. It is one thing to know what you want to do; it is another to implement those mechanics with the proficiency to wow your audience. The Hands are the working class part of the Anatomy. In other words it is the practice part of the interaction.

Back when I was managing a large multi-op, we used to take DJs to local training events. As you know, you can get a lot of ideas at those things. Well more than one of our DJs would be like "that is so cool, I am going to put it into my show this weekend!" Especially among younger DJs, they think that their shows always need a fresh, new, shiny thing to set them apart from everyone else, without ever thinking about all the details. I can tell you that some of my staple pieces would blow away a DJ who thinks about putting something new and untested into their shows. Why? Because I have worked out the details needed to rock that piece. And most importantly, I have practiced said pieces before they go into my shows.

If you place an untested piece into your shows there are many things you may not know about that piece. First,

time to dig deep into what and how you say things, practicing them until you've got it to a 'T'.

Finally, and the NUMBER ONE reason you should stop, think, and practice, is you probably don't have all the solutions to the problems you will have when things go "live". The biggest killer of an interaction is when something happens you aren't prepared for. Are you willing to risk the most important day of someone's life because you failed to take the time before hand to figure it all out and then practice it? Scripting multiple solutions is practice. Search Youtube for "bad DJs" and you will find a ton of people who haven't thought it all the way through. We used to play this game during DJ meetings; what could go wrong? And you know Murphy's Law?

Knowing that you should practice,

and what to practice, are two different things. I think the reasons most DJs don't practice

is because the only thing they think they should practice is mixing - and unless you are a club DJ that might be the least of all the things you should be practicing.

So here are some of the things you can practice. Multiple different set ups of gear. Ever show up at a venue and not have the space you thought you should? Second is scripting. Not only writing things out, but practice what it says, read it out loud, then do it 20 more times. Along the lines of scripting, you could practice your diction and enunciation. There are tons of drills voice over-artists use to work their vocal chords. For Love Stories and Custom

Intros this is a must. It is also a must every time you open the mic.

You can practice prop placement. I can tell you it slows the pacing of your interaction down if you don't have things where they should be. When I do enhanced dinner releases for buffets, I have props placed all over the room because I know I will need them there. Along with prop placement you could practice your personal staging also. Not knowing where you should be is a killer.

One of the things I have learned to work on is music cues, for when I am doing Custom Intros. I work by myself most of the time, and doing multiple things at once could be a recipe for disaster.

Finally, run through all the interactions you are going to use that week. Do the A to Z thing. Staging, placement, scripting, cues, and so on. This is something I do until I know a piece so well it's like the back of my hand - and believe me there are a few pieces I work on all the time anyway.

Like I said at the beginning, practicing is the piece of the Anatomy that will take your interaction from average to outstanding. My favorite band in the world is Rush. They have just celebrated their 40th year of putting out albums. They have literally performed thousands of shows. Yet, before their last tour, like they do before every tour, they practiced the songs they wrote and played live many times for a full month. And yes, their live shows are outstanding.

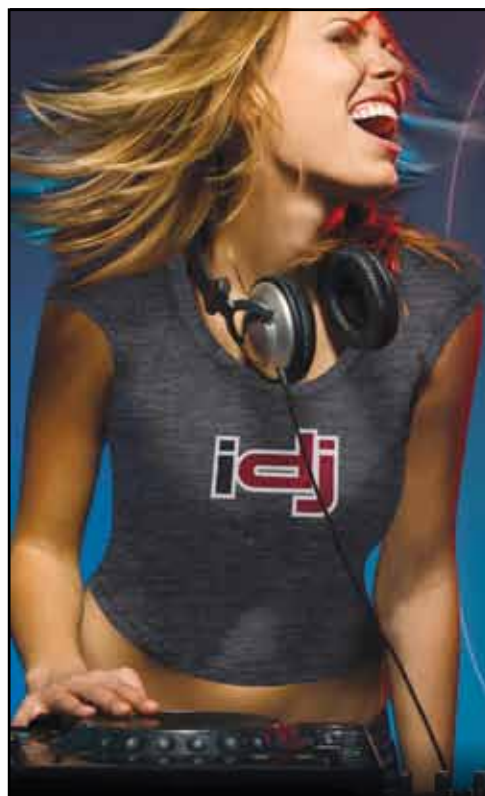
We as DJs need to get into that same mode of thought. Stop thinking that because you are naturally talented things will be perfect and no problems will happen. Your clients deserve your best, and you aren't giving them your best if you aren't prepared. In fact once you start doing this, you will find that it becomes so ingrained that you have to do it. Good Luck and Great Shows

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what is the desired result of that piece? (Like we talked about in The Soul of Interaction.) Second, similar to the first, is what about placement? I have met quite a few DJs who just rush off and put a piece in their show without even knowing why they are doing it. The 'why' will give you the 'when'.

Third, have you worked through the scripting? We all should get that DJs have different personal styles. So when you are watching another professional work, and then you do the same thing, it might not work. My coworker Barb Allee, for instance, has a dramatically different style and use of the English language than I do. If I was to use her script it wouldn't work for me. Take the



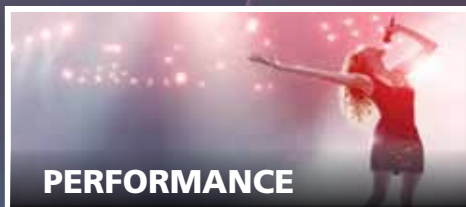
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Take it from a DJ who's been all over the world, I've got great sponsors and I want all my gear kept safe between shows. What keeps it safe? Pro X Cases, that's what.

- DJ Ariel, 99.7 La Vida Radio - New York City



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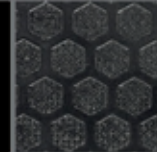
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4 Ways To Capitalize On The Power Of Observation

By Carr Hagerman

"There are three principal means of acquiring knowledge available to us: observation of nature, reflection, and experimentation. Observation collects



facts; reflection combines them; experimentation verifies the result of that combination...creative geniuses are not common."

Diderot

The power of observation is the lifeblood of creativity and a key trait of improvisational performance and active street theater engagement. It's also a critical component for today's successful sales professional.

underground-lens-magnifying-glass-spyIn the interactive theater a performer develops a heightened sense of awareness for what is going on around her, and how to format and make use of what she sees. Her awareness of the fringe, the developed habit of always looking upstream for what's coming next, gives her a constant feed of new information, emerging ideas and possibilities. Without these insights, she runs the risk of being locked into the circularity of scripts, patterns, habits and routines, a spiral of lost energy and creative vitality.

We've spent years not just watch-

ing street performers from all over the world, working in chaotically distracting environments, but also we are performers, as well. We understand first hand, the invaluable utility born from skills of observation. It is the ability to see the periphery that will lead to new material insights, ideas and in some cases just keep us out of harms way.

In the business environment cultivating your skills of observation will not only yield new insights about clients, but also help you tune in to the idea channel in your own head. When you take the time to practice observing, stretching your imagination, reflecting and recording insights, and experimenting with new ideas, you give yourself a remarkable and, we think, rare competitive advantage. Where your competitors are likely following patterns, scripts, techniques and programs, you are investigating the world for insights, knowledge and inspiration. With this information in hand you'll be able to converse and work with clients in new and surprising ways, and offer solutions that previously might have been elusive.

Curiosity fuels our desire to know more, to see more and expand our knowledge. It's what keeps us relevant and growing, and gives us a unique voice in the dizzying fray of loud competitors.

It's a practice, and it takes time, but we think it's critical to staying competitively relevant.

Take the time out of your day and visit places out of your normal pattern. For instance, visit a museum in the middle of your work day, pick an exhibit and observe how it makes you feel, what occurs to you. Write down insights of any kind!

Visit a shopping mall, or a busy market. Find a place to sit and just observe what people are doing. What are they carrying? How are they communicating? Be quietly curious, not judgmental, about what everyone is up to! Tune into your observational voice, look for patterns, think about what you see.

Summarize your observations. When you see something interesting, irritating or awesome, note it and track it. Keep a journal of your creative and crazy insights!

Synthesize your insights. Think about what it could mean to your business, to you personally, and what are the various

ways you might use what you've captured.

Sometimes a simple observation about something can lead your thinking to a surprising place where, perhaps, new ideas and inspiration will emerge. In today's hypercompetitive environment, knowledge is critical, but inspiration is invaluable.

Carr Hagerman is the author of "Top Performer: A Bold Approach To Sales And Service." (Hyperion). You can contact Carr at: carrhagerman@discjockeynews.com Or visit his website at <http://www.carrhagerman.com>

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Can You Stop There?

By Jeremy Brech

As you were growing up you may have graduated from high school, but in most professions you can't stop there. Doctors don't graduate from college and then call it good either. They have to go on and receive their masters or doctorate. As entertainers we are always learning and striving to be the best at what we do. Some of us claim to learn at every event you do and I couldn't agree



with you more - but it can't stop there and it shouldn't stop there. Imagine if there was a way to open up some or all of the potential in you and your business. Obviously if you are reading this article, or the Disc Jockey News, you have the passion to learn more about this ever changing industry. Did you know that most of the writers in the Disc Jockey News also provide a secondary level of education through workshops or free media? Even though the free media is out there doesn't mean that it isn't valuable. Also, just because the paid workshops cost money doesn't mean it isn't worth it. Paid workshops or exclusive content is paid for because of that fact. It is worth your subscription or ticket price over and over again. Typically this content is where you really start to push yourself and your level of expertise.

I remember a pretty ridiculous post on the facebook group 'DJ Idea Sharing', where this individual was ripping on workshops and it was apparent that nobody was going to change his mind. He felt that anything he ever needed to know he could get on DJ Idea Sharing. He felt that workshops and education was all about the presenter trying to rip off the attendees. If you look at the people who host workshops and conferences, it is far from the truth. Entertainers who are willing to put extra time and prep into spreading their passion

through the industry and telling others about the secrets to success, are some of the best role models we have and we should be thanking them. Without these people our industry would still be a hobby and not a business. We would still be the laughing stock in the wedding industry. So, who can we learn from here in the Disc Jockey News? Well, everyone!

I have been fortunate to build great relationships with so many phenomenal entertainers across the country and the globe. I am always learning from these people and can't ever thank them enough. It all started with Mitch Taylor and his 'Sales Consultations A to Z'. Which, by the way, I am excited to announce that Mitch Taylor will be hosting as an all day workshop on "Sales Consultations for DJs." I am so excited about this that I booked a \$400 flight to Canada just to go! If you live in Canada and are remotely close you should be attending - and if you don't feel you got your money out of it, then I will personally reimburse your money.

I then took part in Bill Hermann and Jason Jones' first ever 'Entertainment Experience' which I have taken twice now. I then took my first ever Marbecca workshop, and to date with all of my crew have invested into over 20 Marbecca workshops. I am not going to add up all the dollars spent, but the reason I am a repeat of these workshops is because they are worth it. I know I have made every single dime back from these workshops and I will be doing even more in the future.

I have also attended the 'Make it Grand' and 'Professional Process' workshops. I Invested many dollars in Mike Walter's training videos and materials, as well as Randy Bartlett's '1% Solution' and Larry Williams' great material.

Reading these articles that I write each month might be beneficial for you - and I hope they are - but the purpose is to inspire you and the industry to keep working towards higher goals. Tips, tricks and hints that I provide each month are just a small segment of what I have to offer. 'Shop Time w/ DJ Jer' can be found all over the internet now and can help keep you inspired. I am very excited

to be presenting with Jamie Bodie at the Atlantic City DJ Expo in August, where we will give an in-depth 2 hour presentation on lighting design with Chauvet DJ. This is going to be a seminar you will not want to miss. We had such a great response last year that we are making this year bigger and better! We will also be hosting a 2 to 3 hour workshop at the Las Vegas DJ Show in September, which will sure to please the first 20 attendees who registered. We can't quite give out the full details of what is to come but I can tell you it will transform your business.

Last, but not least, I would like to give

a huge shout out to a person who is truly helping shape our industry and its success. This person is always behind the scenes, but is creating some extremely amazing ideas and game changers for the DJ world. The publisher of the Disc Jockey News, Mr. John Young. He puts his heart and soul into this paper and new endeavors, to guide all of us to be better in our businesses and our talents.

Jeremy Brech is Owner/Entertainer/Lighting Designer of DJ Jer Events and Lighting Design, and WED TM Member. Jeremy can be reached at: jeremybrech@discjockeynews.com.

DJ Braindump?

By Ed Spencer

Well, I have learned a valuable lesson. When people don't give a damn about their clients and you call them on it, you're the villain. Recently in a group that was originally aimed at the top wedding professionals in my area someone



posted on a Wednesday that they needed help with a same-sex wedding that weekend. They said they had never done one before, and needed help.

Me, in my infinite wisdom, asked how anyone could not know until 3 days out that it was even a same-sex wedding. And a myriad of responses came out including people telling me to "just help him". While we have taken more than 4 years to study same sex weddings and traditions, read countless books, talked with couples, same-sex wedding planners and have taken training, we're now supposed to relinquish all this knowledge in 3 days to someone for free.

Why? They don't work for us and don't represent our company. While we want the couple to have an incredible event, there is no payoff for us by stepping in and brain dumping our knowledge. I would have spent days to bring them up to speed and in the end they come out looking like a hero.

But let's step back a step and show that this is a pattern of behavior and not a one time thing. This exact same company told a bride that they couldn't edit a song for her because they don't have the software to do it. And this bride, whose grandfather is a close friend of my own father, will have her edit - but it will be done by someone who has nothing whatsoever to do with the success or failure of her wedding because the other DJ 'can't' do it. BTW, the edit? Play the start, jump to the chorus, and then play the ending. Something that could be done with a couple cue points in ANY DJ software.

Back to the original story, what did questioning this person get me in return? Well, after the DJ scheduled to do this event says that "We're cool" and wanting to meet up sometime after the wedding to talk, I was blocked. Other wedding vendors took sides and have unfriended me as well.

But let's think about this for a minute. I wonder if photographers came across someone asking about shooting a wedding because they had never done one before, if they would have rushed to their aid? What about wedding planners? Do you think they would be so quick to rush to the aid of another company who had

no idea how to do something? What if a caterer posted, saying, 'I have a wedding in a few days that wants a roast pig - can someone send me a recipe?'. And if they did, do you think they'd do this time and time again for free?

Over the last 8 months alone, I've spent more than 40 hours on the phone with DJs who want and appreciate my help. I've spent countless hours on charity events, done 100% free of charge as in-kind donations. I've stepped up and helped vendors who were sick and covered events for a fraction of my normal rates or even for free. I've given and given and given, and now? I'm tired. To watch a company discard their clients in such a fashion just pisses me off. I don't want to help the incompetent and uncaring. I don't want to help those who simply expect others to step up and help them succeed without any understanding of any kind. I want to find vendors that actually give a damn about their clients. Vendors that work hard and train - to be not just good, but incredible. Vendors that want to be LEGEN - wait for it - DARY. Vendors that care so much about their clients that they would bend over backwards for them and deliver incredible events.

I'm tired of the cliques. I'm tired of the wedding planners slashing the rates on all the vendors so they can rent decor items to their clients with huge markups. I'm tired of watching our client sit down with a wedding planner, who, when she realized that the bride had no interest in decor and wanted someone to manage the vendors - you know, wedding planner type stuff - the wedding planner closed her book, stood up and said 'I don't do that', and walked out of the meeting.

I've thought about this long and hard... and left the group. After watching wedding vendors using racial comments at networking events, and the people that should be offended are playing it off like they aren't, while lots of others are offended - you realize that there are WAY too many people in the wedding industry who are more interested in the referrals than in doing what's 'right' by their clients...or just 'right' period. It's when you realize this that you start to think that maybe you need to find some different wedding professionals to network with.

There are those who think that it's other vendors that will make you a success - when, in reality, it is your CLIENTS. Don't be caught up in guilt by association, nor be afraid to stand up for what you feel is right. Your clients will appreciate it even when other wedding vendors may not.

Ed Spencer can be reached at "edspencer@discjockeynews.com."

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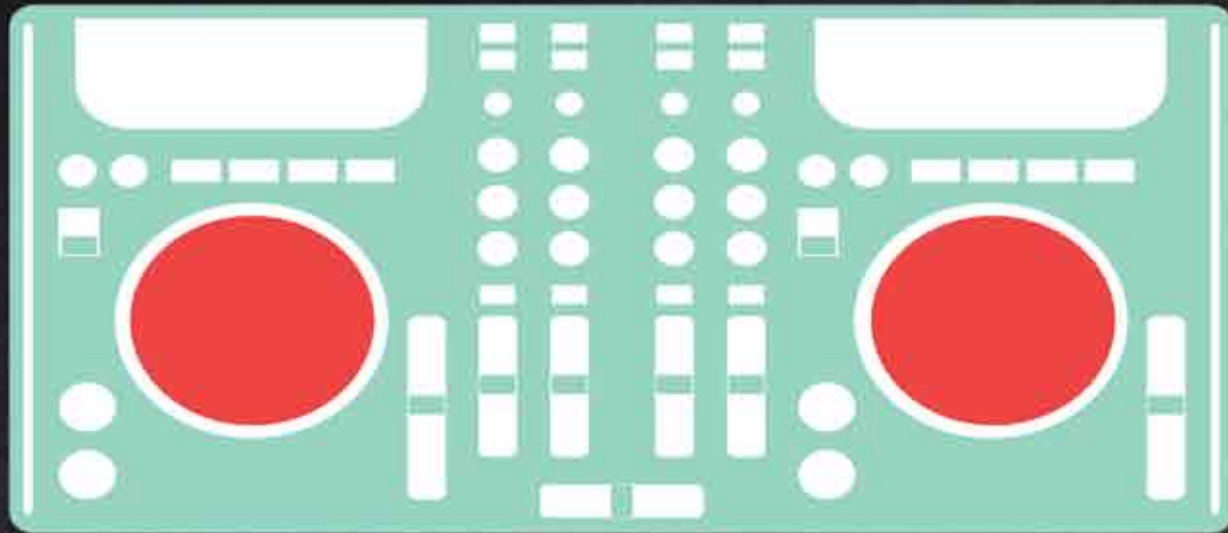
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The Way I See It: It's An Age Old Question

By Michael J. Lenstra

Dave Dunnam of Photographs & Memories in Belmont, Wisconsin sits patiently in front of his computer screen waiting for the phone to ring while he works on some water-damaged wedding photos for a friend. The



phone doesn't ring as much these days.

The reason? Could be the economy. Could be because, as wedding marketing specialist

Rick Brewer said in one of his seminars a couple of years ago, "no one has taken it in the shorts more than the photography world" in the new digital age. Or it could be something else. Dave, a realist who is on the far back side of 50, thinks he knows what it is: "There comes a point when not too many [high school] seniors or young brides want their picture taken by someone that reminds them of their grandfather anymore."

True enough. There are many professions where the end of the road comes long before it's time to collect your gold watch and make an appointment at the Social Security Office. Think professional athletes here, or supermodels, or some of Hollywood's biggest and most successful celebrities. After all, has anyone seen Renée Zellweger in a big screen blockbuster lately? Do you think it is her TALENT that has suddenly evaporated?

Does the mobile DJ profession, or any business in the wedding-related industry for that matter, fall into that category?

In February of this year, newsday.

com ran an article about older DJs that were still spinning tunes, albeit at a Veterans of Foreign Wars Valentine's Day event or senior living centers. A firestorm of sorts was lit when Hugo Drax, CEO and president of the American Disc Jockey Association, was asked to comment on that. Although he found that admirable, he decreed that truth be told, mobile DJ work is indeed an age-limited field. "Being a DJ is really a young man's game," said Drax. "There's a lot of equipment that comes with it. You're not schlepping records or big books of CDs anymore, but there's still substantial equipment to carry in." Maybe more so than that he reasoned, "Let's face it, most 26-year-olds don't want 'grandpa' to DJ their wedding."

Some took exception to those words. "I began spinning music at parties in 1979 and have fought age bias my entire career," said one respondent who replied in the comments section of the article and proudly touted himself as a 56-year-old. He then went on to describe more than one instance where clients were super impressed with his performance, even after they discovered his age.

"I am 53 now and still going," said another commenter. "[I] DJ the middle school dances in my town and the kids have a ball! It's all about staying current, enjoying the music and the people, listening to what they like, being personable, professional, and responsible."

I do not doubt that these DJs still do a stellar job, but I think they might have missed the point that Drax, who according to the article is 57, was trying to make.

At one of his seminars at the Mobile Beat Show in Las Vegas, '1% Solution' creator Randy Bartlett, who is also 57, put it this way: "If you were a 27-year-old bride and you're putting a list together of all of the traits that you want from your DJ/Master of Ceremonies—

and one of those traits was age—how old do you think they want their DJ/MC to be? What percentage of them would say 57?" Randy goes on to state, "I think the 'sweet spot' age-wise for a wedding DJ is 30–40."

Although he is still busy after 26 years in the business, Randy has seen somewhat of a decline in recent years. "It's difficult to say how much is age-related," said Randy. "I have no doubt that I lose some events because of my age. It's not the only factor, but it's one of many. The wedding I'm doing this weekend came to me through a coordinator and she told me they asked her up front how old I was. They hired me sight unseen based on her recommendation, but obviously, age was a concern."

But Randy has a plan.

"My target date for retiring is my 62nd birthday. At that point, I should be completely debt-free," he says. "I know we plan to travel a lot. My wife is already retired. I may still do some events from time to time and may even work for some other companies, since I love the performing side of this business. I'm an ordained minister, so I may do more ceremonies as an officiant and I hope to continue to do speaking engagements and maybe a few workshops, but really, when I retire, I want to do only what I want to do."

Ah, diversification. That may be the secret to longevity in this business.

In Prospect, Connecticut, mobile DJ Keith Alan, who will be turning the big 6-0 this month, is as busy as ever with wedding receptions, game shows, and several kids-themed events. Even though he is reaching that milestone and has been a mobile DJ since 1982 he is still only runner-up in the age game in his area.

"I am the second oldest DJ in my market that I am aware of," Keith says. "The majority of my competitors are in their 40's." Yet he continues to fill his calendar. "While there are a lot of

younger disc jockeys in my market, I'm still very busy. One of the things that keep me working is my attention to professionalism."

Unlike Randy, retirement plans have not been given much consideration yet. "To be honest, I haven't made any real retirement plans. I guess when the time comes, I will fall back on my ability to marry couples as a Connecticut Justice of the Peace and move towards the managing part of the business." He concludes, "As long as couples book me, corporate people see my age as experience and kids like to play games", he will continue on.

In their combined 58 years in the mobile DJ business, neither Randy nor Keith have ever seen a DJ carry on to that golden age. "I've never met a mobile DJ who actually retired. I've met many who quit being a DJ, but usually they just go back to their day job as their only source of income," says Randy. And Keith adds, "Since I'm blazing the trail for the younger guys, seeing a fellow DJ retire hasn't happened yet."

The way I see it, the point Drax was making is this: Prepare yourself. The end of your music spinning days is coming and for most it will be sooner than that magical number listed on your Social Security statement. His summary may have been a hard dose of reality to swallow for some, but as the leader in the world's largest trade organization for DJs and karaoke jockeys in the world, he's fulfilling his obligation to give them the truth.

Wedding photographers, bridal shop owners, and wedding coordinators would all be wise to take note.

Until next month,

~ Mike ~

Michael J. Lenstra is a 20-plus-year veteran of the Mobile Disc Jockey Industry, a full-time entertainer, and owner of Alexxus Entertainment in Dubuque, IA. He can be reached at mikelenstra@discjockeynews.com

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The Referral Coach: The Best Way To Spend One Hour/Week

By Matt Anderson

"What we're expected to do has increased between 100-200% over the past ten years," said a client of mine yesterday – a manager in financial services. "The struggle is FOCUS."



I could virtually hear his head spinning. The end of year activity for his team had them staggering into the new year...to exceed what they did last year.

How many of you think that the pace of your life this year will be slower? It's a ridiculous question, isn't it? Except that being even busier is unlikely to make you more effective and productive. The multi-tasker is dying. Only you can monitor your self-discipline and leverage your willpower to FOCUS on the key people in your network each week rather than chasing more rabbits that you will rarely catch.

Here's my suggestion: develop this as a referral habit. Spend an hour each week on your top 6-16 referral sources, your top 5 prospects, and your top 5 clients and think strategically about how to go deeper with some of them. For one hour, stop playing the numbers game. Even the fastest sport on the planet – Grand Prix motor racing – requires a pit stop in order to win.

Does it work? One of the first clients of mine who did this last year came back to me after three months and said: "I've brought in more business in the past three weeks than I have in some years!"

Logistics: she finds a coffee shop or

environment outside her office, shuts off her internet connection and phone. Another client of mine tells me he does his best thinking over an early evening beer. For others it is simply closing their office door.

Three Sections:

1. Top Referral Sources

a) Focus first and mostly on your top 6 referral sources

In his 2013 book *Business Brilliant*, researcher Lewis Schiff found that one difference between business owners who made over \$1m/year and middle class business owners was they focused their core networking on just 5.7 people.

Your goal is to find a half a dozen people who send you 3-5 high quality referrals/year, can open doors to big, new networks, that you see 4-6 times/year and who play a role that travels between mentor, sounding board and friend.

b) Target 10 more people who really like you

Stop chasing people who look good on paper and that you have a mediocre personal connection with. They are not going to refer you! Trust your gut and focus on people who are enthusiastic about you and your work because these are the people who will go out of their way to help you. If you don't believe me, try it.

Your goal is to find out which of these people belong on your top 6 by testing the waters with them and asking them for what you want.

By all means use this list however it serves you and put 1-2 people on there who may be longer-term projects.

c) Add a wish list

This consists of professionals missing from your network or leaders in organiza-

tions that you want to meet.

d) Keep a list of 10-20 other past referral sources handy

Clearly these are people who have thought highly of you enough in the past to recommend you but you suspect can't open bigger doors for you consistently or are simply waning or harder-to-sustain relationships. Don't obsess about these people (remember: 5.7 – you only have so many hours in the day!)

e) Take time to think through how you can add value to your top 16 – professionally or personally

This step is tempting to skip because there's no quick win, so don't forget that true givers make 50% more than matchers and takers in life (Adam Grant, *Give and Take*, 2013)

The question to ask is: how can I most add value to this person? What is important to this person and what is s/he hoping to achieve?

f) Identify what a great ask is for each of your top 16 and make note when you will ask

What would you love to ask this person? (Is it time to think bigger?)

The correct answer is one where they don't have to think about anything other than when they are going to follow through for you. It's your job to make the rest of the referral asking easy by being clear about who you want to meet and determining with the referral source how that can best happen.

2. Top 5 prospects

a) List out your top 5 prospects

b) How you can add more value to them?

This question should be treated the same way you would 1e. How can you

show you are interested in this person even beyond targeting them for business?

Forgive me for giving an example about myself, but there's something so top of mind because it just happened this morning. I spoke with a prospect about a referral seminar event for his company. I asked myself the 'value' question: what is near and dear to this person outside of his firm? Through some conversation (not a direct question about it), it turns out he is very passionate about a board he serves on. So I brainstormed with him to see what I could potentially do to help him make his board more productive. As we discussed that, it opened up another business opportunity for me – and that was not my goal. You too can ask yourself a better question.

c) What and when is your next ask?

Presumably this is still your ask for their business.

3. Top 5 clients

a) List out your top 5 clients

b) How you I can add more value to this person?

You get the idea now!

c) What and when is your next ask?

What would you love to ask this person? The same as 1f.

New results come from new thinking and new habits. Use this great referral habit and let me know how well it works for you!

Thanks for reading this. Please forward it onto important people in your business world!

Matt Anderson is the author of 'Fearless Referrals' at: <http://www.thereferralauthority.com> or at: Matt.Anderson.intl@gmail.com

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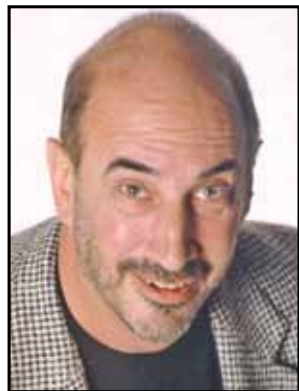
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The Ultimate Response To "I Want To Think About It."

By Jeffrey Gitomer

When a customer says "I want to think about it" or "I need some time to think it over" it's one of the most frustrating expressions a salesperson can hear. You feel helpless, or if you've



been poorly trained, you lapse into some manipulative dialogue that proves you're both a crappy salesperson and you're only there for the money.

There's a better way.

I'm about to give you the ultimate response to "I want to think about it" – one of the oldest sales stalls known to mankind.

The paradox of "I want to think about it" has always been that the salesperson wants to make the sale right away, and the customer has not yet seen the value or the reduced risk in doing business with the salesperson.

And often, the customer has already made up their mind, but does not want to share that with (you) the salesperson. The salesperson gets frustrated and blames the customer for their inability to decide, rather than taking responsibility for his own lack of sales ability and lack of preparation.

REALITY: Stop blaming. Start taking responsibility. Be prepared (Boy Scout motto) for the objection way before you get to the sales call.

Here is what to say, here's what to offer, and here's how to offer it...

You say: "I'm an expert at what I do. You're an expert at what you do. Let me share with you the questions you need to ask yourself, and ask of others, as you think about it." These are questions way beyond "How much is it?" and "When do I really want to start?"

Hand over a list of questions about the intricacies and the value of your stuff. For example, if you're selling IT services and data protection, here's a list of questions that you might want to ask:

Mr. Prospect, here are six things you need to think about as you're deciding:

1. How much is your data worth?
2. Who is protecting your data daily?
3. How much spam do you get? How much time do you spend dealing with it? What is your time worth?
4. What happened the last time you lost data?
5. What is a business heart attack to you?
6. What's the difference between 99% guaranteed up time and 100% guaranteed up time? 3.65 days of downtime. What is the extra 1% worth?

You hand the questions to the customer and read the questions out loud, and then ask him or her, "Would you like to think about these questions by yourself, or would you like to think about them with me?"

Keep in mind, you are the expert. The customer is depending on you for answers that he or she cannot create for themselves. Whether you're selling life insurance, refrigerators, accounting

make the sale.

THE SECRET: You must prepare for the "I want to think it over" stall BEFORE you make the sales call. You have to positively accept the stall when it occurs. The more positive you are, the more surprised the prospect will be. And you must present my solution in EXACTLY the manner I have described above.

When presenting this answer to the prospect, your tone must be both friendly and calm. The prospect will see that you're prepared and at the very least be impressed – and at the very most, be both engaged and willing.

You are in complete control when you're prepared.

You have totally lost control when you're not prepared.

REALITY: This solution will NOT work all the time, BUT it will work. How often it works will be determined by how often you try it. The more you prepare for it, the better you will become at overcoming.

Wanna try it? Or do you wanna think about it? Your choice.

Jeffrey Gitomer is the author of twelve best-selling books including *The Sales Bible* and *The Little Red Book of Selling*. His forthcoming book, *21.5 Unbreakable Laws of Selling*, will be available September 3rd, and will feature a national public seminar tour. Get the details at www.gitomer.com. It will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

I WANT TO
THINK ABOUT IT

services, new cars, or a million dollar home, most likely the customer is making a purchase one time, but for you it may be your one-thousandth time to make the presentation. It's critical that you transfer confidence, not just information.

"I want to think about it" is your GOLDEN OPPORTUNITY to give value, prove value, make the prospect think about themselves and their options, and still have an opportunity to

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The image shows a man from the chest up, wearing a white dress shirt and a dark tie. He is surrounded by a large number of yellow sticky notes, each with a different task written on it in black marker. The tasks include: "Send Faxes", "New Equipment List", "Pick Up Dry Cleaning", "Update To Do List", "Buy More Post Its", "Organize!", "Clean Car", "Call Mom", "New Customer Quotes", "Call New Venue", "Return Phone Call", "Event at 9:30pm", "Call New", "Update Client Contacts", "Get Venue Info", "Answer Emails", "Follow Up", "Finish Contracts", "Event at 8:00pm", "Call Plumber", "Receipts", and "Office". The sticky notes are scattered all over him and the surface he is standing on, which appears to be a wooden table or desk.

A Historic Transition

By Dr. John C. Maxwell



At the end of the Revolutionary War, King George III allegedly asked his official court painter, American-born Benjamin West, about George Washington's plans following the war. "They say he will return to his farm," West replied. "If he does," the incredulous monarch remarked, "he will be the greatest man in the world."

After the defeat and surrender of the British forces, Washington wielded enormous power as commander-in-chief of the Continental Army. Revered by his troops and admired by the people of the United States, Washington could have arranged circumstances to obtain almost unlimited power. To King George III, one of the most influential men on earth, the thought of a war hero relinquishing power and returning to civilian life was unfathomable. How could anyone of Washington's fame turn down the opportunity to be crowned the supreme ruler of America?

Yet George Washington did exactly that. On December 23, 1783 he appeared in front of the American Congress in Annapolis, Maryland, and after a modest speech, he resigned as General of the Army. He then returned to his home in Mount Vernon in time to have Christmas dinner with his family.

However, Washington would not stay on his estate long before the newly founded nation recalled him to public office. He served eight years as President before once again ceding his power. His decision to step down from set the precedent for holding the Presidency only two terms and gave history a precious example of the peaceful transition of governmental power.

The penultimate paragraph of his Farewell Address to the American public reads as follows:

In reviewing the incidents of my administration, I am unconscious of intentional error. I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors. Whatever they may be, I fervently beseech the Almighty to avert or mitigate the evils to which they may tend. I shall also carry with me the hope that my country will never cease to view them with indulgence; and that, after forty-five years of my life dedicated to its service with an upright zeal, the faults of incompetent abilities will be consigned to oblivion, as myself must soon be to the mansions of rest.

Scarcely two years later, Washington died at his home in Virginia. His sensitivity to of his own shortcomings, his humility, and his demonstrable commitment to the wellbeing of his country provide an inspiring example that has endured more than two centuries. Truly, every leader must eventually journey to the "mansions of rest." Since our time on earth is short, let us, like Washington, live and lead in the service of others.

Practical Application

1) Step out and admit your faults. Even if we do not pretend to be without flaws, we often pretend others cannot see them. At your next team meeting,

candidly share a professional weakness you have as a leader. In all likelihood, your team already knows about it! Still, showing self-awareness on your part will give you grace with your team as well as opening the door for them to help you improve.

2) Step up by leveraging your power on behalf of those without power. This suggestion comes from my friend, Andy Stanley. Build into the rhythm of your team's regular schedule, an event in which you give away the goods, or perform the services, of your organization free of charge. The idea is to provide what your organization does best—for free—to someone who could not otherwise benefit from it.

Personally, do the same within your organization. Use your connections, resources, or decision-making prerogative to add value to someone with relatively

little clout in the organization. Practically, this may involve making yourself

conference.

3) Step aside by delegating something you enjoy doing to a teammate who could, over time, perform it better. It's easy to entrust others with the tasks we find unpleasant. It's not as easy to part with something we like to do. Yet, in most cases one of our teammates is better suited for the task, having more talent and giftedness in the area than we do.

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



available for a regular mentoring session, supplying them with learning resources, or giving them the opportunity to attend a training and development

The PhDJ Workshop

Joe Bunn and Mike Walter are joining forces again to present the most comprehensive DJ program ever! Earn your DJ "Doctorate" in this intensive two day workshop.

"I can say, we just completed it, and it has been two days of absolute awesomeness!"

Jay Nigro
Liftoff Entertainment

"Informative, fun, enthusiastic, and energizing. I highly suggest it for people who want to come and revitalize their company."

Matt Johnson
Black Tie DJs

"The experience was eye-opening because it was not only instruction given by Mike and Joe, but a lot of the information came from DJ company owners....A lot of information was exchanged."

John Kerata
The DJ Crew

"Looking for the next step after the 101 beginner stuff? This is the place to come."

Brian Buonassissi
B Boy Productions

The PhDJ Workshop
Nov 4th & 5th, 2014 Raleigh, NC
www.phdjworkshop.com

Top 30 Music Charts
By www.PrimeCutsMusic.com

Pop			Country			Adult Contemporary		
1	Magic!	Rude	1	Joe Nichols	Yeah	1	John Legend	All Of Me
2	Nico & Vinz	Am I Wrong	2	Billy Currington	We Are Tonight	2	American Authors	Best Day Of My Life
3	Sam Smith	Stay With Me	3	Lee Brice	I Don't Dance	3	Sam Smith	Stay With Me
4	Ariana Grande	Problem	4	Dierks Bentley	Drunk On A Plane	4	OneRepublic	Counting Stars
5	Disclosure	Latch	5	Brad Paisley	River Bank	5	One Direction	Story Of My Life
6	Calvin Harris	Summer	6	Chris Young	Who I Am With You	6	Katy Perry	Dark Horse
7	Iggy Azalea	Fancy	7	T. McGraw & F. Hill	Meanwhile Back At Mama's	7	Pharrell Williams	Happy
8	Maroon 5	Maps	8	Lady Antebellum	Bartender	8	Nico & Vinz	Am I Wrong
9	Charli XCX	Boom Clap	9	Kenny Chesney	American Kids	9	Justin Timberlake	Not A Bad Thing
10	OneRepublic	Love Runs Out	10	Dustin Lynch	Where It's At	10	Rixton	Me And My Broken Heart
11	Demi Lovato	Really Don't Care	11	Eric Paslay	Song About A Girl	11	Michael Jackson	Love Never Felt So Good
12	Pharrell Williams	Come Get It Bae	12	Cole Swindell	Hope You Get Lonely Tonight	12	Paramore	Ain't It Fun
13	Ariana Grande	Break Free	13	Brantley Gilbert	Small Town Throwdown	13	Magic!	Rude
14	Sia	Chandelier	14	Florida-Georgia Line	Dirt	14	Phillip Phillips	Raging Fire
15	Clean Bandit	Rather Be	15	Swon Brothers	Later On	15	Maroon 5	Maps
16	Becky G	Shower	16	Eli Young Band	Dust	16	Ed Sheeran	Sing
17	Iggy Azalea	Black Widow	17	Miranda Lambert	Somethin' Bad	17	Christina Perri	Human
18	Kongos	Come With Me Now	18	Chase Rice	Ready Set Roll	18	Sara Bareilles	I Choose You
19	Enrique Iglesias	Bailando	19	Luke Bryan	Roller Coaster	19	Train	Angel In Blue Jeans
20	Tiesto	Wasted	20	Tyler Farr	Whiskey In My Water	20	OneRepublic	Love Runs Out
21	Afrojack	Ten Feet Tall	21	Zac Brown Band	All Right	21	Ingrid Michaelson	Girls Chase Boys
22	Jason Derulo	Wiggle	22	Sam Hunt	Leave The Light On	22	Sarah McLachlan	In Your Shoes
23	Rita Ora	I Will Never Let You Down	23	Eric Church	Cold One	23	Margo Rey	Colours
24	Kiesza	Hideaway	24	Frankie Ballard	Sunshine & Whiskey	24	Danny Gokey	Hope In Front Of Me
25	AJR	I'm Ready	25	Big & Rich	Look At You	25	Connecting Stars	Stuck
26	Florida-Georgia Line	This Is How We Roll	26	Little Big Town	Day Drinking	26	David Guetta	Titanium
27	Lorde	Tennis Court	27	Jason Aldean	Burnin' It Down	27	Marie Miller	6'2
28	Echosmith	Cool Kids	28	Parmalee	Close Your Eyes	28	Richard Marx	Whatever We Started
29	Trey Songz	Na Na	29	Rascal Flatts	Payback	29	Calvin Harris	Summer
30	Ingrid Michaelson	Girls Chase Boys	30	Keith Urban	Somewhere In My Car	30	Coldplay	A Sky Full Of Stars
Urban			Rock			Alternative		
1	Schoolboy Q	Studio	1	Seether	Words As Weapons	1	Bleachers	I Wanna Get Better
2	Lil Wayne	Believe Me	2	Nothing More	This Is The Time (Ballast)	2	Black Keys	Fever
3	Iggy Azalea	Fancy	3	Godsmack	1000hp	3	Big Data	Dangerous
4	Chris Brown	Loyal	4	Theory Of A Deadman	Drown	4	Vance Joy	Riptide
5	Tinashe	2 On	5	Linkin Park	Until It's Gone	5	Arctic Monkeys	Why'd You Only Call Me When...
6	Young Money	Trophies	6	Three Days Grace	Painkiller	6	Kongos	Come With Me Now
7	Wiz Khalifa	We Dem Boyz	7	Rise Against	I Don't Want To Be Here Anymore	7	Dirty Heads	My Sweet Summer
8	Ca\$h Out	She Twerkin	8	Royal Blood	Out Of The Black	8	Coldplay	A Sky Full Of Stars
9	Migos	Fight Night	9	Starset	My Demons	9	Bastille	Bad Blood
10	Jeremih	Don't Tell 'Em	10	Pretty Reckless	Messed Up World	10	Milky Chance	Stolen Dance
11	Usher	Good Kisses	11	You Me At Six	Room To Breathe	11	Jack White	Lazaretto
12	Rich Homie Quan	Walk Thru	12	Slash	World On Fire	12	Rise Against	I Don't Want To Be Here Anymore
13	Nicki Minaj	Pills N Potions	13	Adelitas Way	Dog On A Leash	13	Cage The Elephant	Take It Or Leave It
14	T.I.	No Mediocre	14	We As Human	Take The Bullets Away	14	Bad Suns	Cardiac Arrest
15	Ne-Yo	Money Can't Buy	15	Chevelle	Hunter Eats Hunter	15	Weezer	Back To The Shack
16	Rae Sremmurd	No Flex Zone	16	Korn	Hater	16	Alt-J	Left Hand Free
17	Trey Songz	Smartphones	17	Of Mice And Men	Would You Still Be There?	17	SomeKindaWonderful	Reverse
18	Kid Ink	Main Chick	18	Avenged Sevenfold	This Means War	18	J. Roddy Walston	Take It As It Comes
19	Chris Brown	New Flame	19	CroBot	Nowhere To Hide	19	Hozier	Take Me To Church
20	Rich Gang	Lifestyle	20	Hellyeah	Sangre Por Sangre	20	Lorde	Tennis Court
21	Jeezy	Seen It All	21	Black Keys	Fever	21	Tove Lo	Habitats (Stay High)
22	Tyga	Hookah	22	Kongos	Come With Me Now	22	Linkin Park	Until It's Gone
23	DJ Snake	Turn Down For What	23	Mastodon	High Road	23	Capital Cities	One Minute More
24	Teeflii	24 Hours	24	Skillet	Rise	24	Pretty Reckless	Heaven Knows
25	Ty Dolla Sign	Or Nah	25	Jack White	Lazaretto	25	Kongos	I'm Only Joking
26	Beyonce	Pretty Hurts	26	Avatar	Bloody Angel	26	Lana Del Rey	West Coast
27	Meek Mill	I Don't Know	27	Like A Storm	Love The Way You Hate Me	27	Thirty Seconds To Mars	Do Or Die
28	Jazmine Sullivan	Dumb	28	Framing Hanley	Criminal	28	Griswolds	Beware The Dog
29	Young Thug	Danny Glover	29	Weezer	Back To The Shack	29	Magic!	Rude
30	Yo Gotti	I Know	30	Devour The Day	Respect	30	Priory	Weekend

A Different Spin by Jason Nocera



www.nichecartoons.com

How Do I Make Money?

By Joe Bunn

Do you get to the end of the year and say, "Where did all of my money go?" I used to do that too, but over the years of owning a multi-op company, I figured it out, sort of. At the end of the day, there is no "manual" on how to run a DJ business like there is for, say, a Taco Bell. Yes, there are excellent resources (DJ shows, DJ consultants like Mike Walter, and world-class seminars like The PhDJ Workshop coming to Raleigh, NC on November 4th & 5th www.phdjworkshop.com [wow, that was so shameless, even for me]) but it is still such a "new" way to make money that we really are learning together. In this article, I am going to share a few things that I've done over the past few years that have helped to make us profitable.



First, you MUST get your margins right. What I mean by this is figure out a percentage that you are comfortable paying your staff, and stick to it. I really hope that it's less than 50% of the total booking, or else you're in trouble already. Don't get me wrong, I pay my guys a lot of money, and they deserve every penny of it. Our company would not exist or be successful without them, but for the longest time, I was just

throwing out a random number for each gig that I booked. Now it is very clear what they are going to make on each show. If they don't like the number, I'll send the lead to the next guy in line.

I'm sure this next section is going to be controversial for the multi-op owners out there, but I just can't see why DJ company owners are still providing gear for some of their DJs. As some of you know, I have only hired experienced DJs for my team. When I put an ad on my website or on Craig's List, I specifically say, "You must have experience, your own gear and music, and reliable transportation." And yes, you can teach an old dog new tricks (meaning I can train a DJ that has worked for another company or for himself to be a Bunn DJ Company superstar). But back to the gear; the only thing I can figure out is that you can theoretically pay your DJ less if you provide the gear? I can understand doing this back when equipment was stupid expensive and everyone needed a van or trailer to haul around a system, but now with powered speakers, laptops and controllers, you can fit an entire rig into a Prius - plus it's affordable. I can assure you that a DJ will take much better care of their stuff if they own it vs. if you do. My point is that if they own it, that's one less expense for you, and more money in the bank come the end of the year.

We all want the "deluxe office in the sky", but sometimes it's just a dumb idea. I am sure there are many DJs reading this that have booked thousands of dollars of business sitting in a Barnes &

Noble (remember those?) or Starbucks. So did I back in the day, but over the past 10 plus years, we have been in a professional office. We are actually on our third one. The first one was on the second floor of an office building. The rent wasn't bad, but being on the second floor and humping gear was pretty much awful. Our second office was incredible. A little 1960's era house, zoned commercial, in the middle of the hipster area of Raleigh with signage out front, hardwoods inside, and a garage out back to store our stuff. The problem with that was that it was a money pit. The rent was high, for one thing. If the yard needed pinestraw, we had to pay for it. If the deck needed pressure washing, we paid for it. AC went out, we paid for it. Our lease was terrible and for three years, it drained cash. I finally was able to sublease it to a local florist...she probably hates me now. The smartest move I made was to where I currently sit...in an executive suites building. I'm sure you hear ads for companies like Regus on Sirius XM. Basically, several different businesses occupy a building or floor of a building. They split the copy room, break room, and conference rooms. There is usually a receptionist up front that greets guests and answers the phone as "your company name here". For us, it was a no-brainer, and it was very affordable. My guys all love it, and our clients are very impressed when they come in. The other advantage is that we never have issues signing up for a conference room since almost all of our consultations are in the evening when the majority of the other

businesses have gone home.

Finally, learn to distinguish between WANT and NEED! Is that new Pioneer controller with all the buttons that looks like the inside of a space shuttle cockpit awesome? Heck yes it is! But do I NEED it to make me more money? The answer is Heck NO! The Pioneer controller I've had for years still works like a champ, and it would take me two months to get used to the new one. Plus, I'm a wedding DJ, why in the world would I want all those buttons, filters, and effects? OVERKILL! You don't have to get the newest, shiniest, hottest gear at every DJ trade show. It will kill your bottom line! Trust me!

I know this article should have come out at the beginning of the year, but hopefully, you can make some mid-year changes right now and then look back on this next summer and say "Joe Bunn was right!" Keep it rockin'!

Joe Bunn is the owner of Joe Bunn DJ Company and Next Level DJ Consulting. He and Mike Walter will be hosting The PhDJ Workshop November 4th and 5th, 2014 in Raleigh, NC. Visit www.phdjworkshop.com for more information..

Joe Bunn is the owner of Joe Bunn DJ Company in Raleigh, NC. He is also a DJ business consultant. Learn more at <http://bunndjcompany.com/services/nextlevel/>

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Look Pal, I'm The Expert

By Stevie Ray

I walked into the huge, fancy ballroom in Las Vegas in the afternoon to set up for my evening presentation. The sound technician met me at the door. Most of the time I hear, "We have a number of microphone options; if you tell me your preference we can get you set up right away. At this hotel, I was met with, "You gonna need a handheld, a lavalier, or what?" I relied, "I like a handheld, they sound better."

Without acknowledging that words actually came out of my mouth, he walked away. He returned a minute later and handed me a microphone. "Mind if I give it a quick sound check?" I asked. He said, "I already did a sound check, it works." With that, he flipped the switch on, jammed the microphone up to his mouth and said, "Check, check, check. See?"

I continued, "No offense to Eminem, but I hold my mic a little lower in front of my chest so I don't look like a rapper. Can we turn up the volume a bit so I can back off the mic?" He replied with a twinge of sarcasm, "Oh. You mean you don't want to hold it the same way that Obama, Bill Gates, and Colin Powell when they were here?" I tried to imagine Bill Gates holding a microphone half an inch from his face

and singing, "Yo, yo, yo, wha's up Vegas?" I said, "As much as I admire our former Secretary of State, I would like it a little lower. "This is a tough room

conversation was just the outcome of a tired, grumpy employee, I asked for the volume to be turned up a bit so I didn't have to place the microphone half and



for sound," he said. "You're gonna get feedback." (The loud squeal you hear when a microphone is moved in front of a speaker) I looked around. Other than the decorations, it was set up pretty much like every other hotel ballroom. I said, "I think we'll be okay. Please set it louder for me."

The evening presentation went off without a hitch. The next morning I had a break-out in a smaller room in the hotel and met another sound technician from the hotel. Thinking the previous night's

they used at the hotel. I didn't mention it because the point is not who knows more about a subject, the point is whether the customer wants to come back to your business the next time they need a service. We all need to have pride in our work, and being an expert in a particular field feels good. It should, it takes years to gain expertise and we should take pride in our accomplishments. However, taking pride and ownership should never cross over into shutting out input.

If you have ever used the phrase, "I've been doing this for X years, I know what I'm doing!" you might need to examine how that affects your ability to listen and accommodate others. Throughout history, some of the best ideas have been prefaced with, "Well I'm no expert, but have you thought of trying it this way?" Sure, we must use our expertise to make sure a customer doesn't ask for something that will ultimately fail, but too often we use that excuse just because we don't want to do something a different way than we are accustomed. Instead of using expertise to justify laziness, a good professional uses every opportunity to allow input from others to refresh old methods and shake up routine. That way, you can say, "I've been doing this for X years, and I'm still learning."

Stevie Ray is a nationally recognized corporate speaker and trainer, helping companies improve communication skills, customer service, leadership, and team management. He can be reached at www.stevierays.org or stevie@stevierays.org.

inch from my face. "If you knew anything about this type of microphone," he said, "you would know that it sounds best that way. And if I turn it up, you're gonna get feedback." I said, "I'll be careful. Please turn it up." The break-out went fine; no loud squealing sounds.

I decided not to tell either of these guys that I was a sound technician for a number of years in my youth and I could not only quote them the mathematical formula used to determine feedback levels, but I own the very microphone

Recurrent Hits For The Dance Floor for August 2014

New charts weekly on <http://www.discjockeynews.com/weekly-music-charts>

Pop Recurrents			Urban Recurrents			Adult Contemporary Recurrents		
1	PARAMORE	Ain't It Fun	1	K CAMP	Cut Her Off	1	AMERICAN AUTHORS	Best Day Of My Life
2	PHARRELL WILLIAMS	Happy	2	DRAKE	All Me f/2 Chainz & Big Sean	2	PHILLIP PHILLIPS	Gone, Gone, Gone
3	LORDE	Team	3	JOHN LEGEND	All Of Me	3	IMAGINE DRAGONS	On Top Of The World
4	MACKLEMORE & RYAN LEWIS	Can't Hold Us f/Ray Dalton	4	AUGUST ALSINA	I Luv This Sh*t	4	FUN.	Some Nights
5	AMERICAN AUTHORS	Best Day Of My Life	5	YOUNG THUG	Stoner	5	TAYLOR SWIFT	I Knew You Were Trouble
6	ONE DIRECTION	Story Of My Life	6	RICO LOVE	They Don't Know	6	PHILLIP PHILLIPS	Home
7	CAPITAL CITIES	Safe And Sound	7	BANDO JONEZ	Sex You	7	MAROON 5	Love Somebody
8	IMAGINE DRAGONS	Demons	8	RICH HOMIE QUAN	Type Of Way	8	MUMFORD & SONS	I Will Wait
9	LORDE	Royals	9	RIHANNA	Pour It Up	9	JUSTIN TIMBERLAKE	Mirrors
10	LANA DEL REY	Summertime Sadness	10	J. COLE	Power Trip f/Miguel	10	PITBULL	Timber f/Ke\$ha
11	ZEDD	Clarity f/Foxes	11	J. COLE	Crooked Smile f/TLC	11	RIHANNA	Stay f/Mikky Ekko
12	ELLIE GOULDING	Burn	12	YG	Who Do You Love f/Drake	12	LORDE	Team
13	AVICII	Wake Me Up	13	SEVYN STREETER	It Won't Stop	13	SARA BAREILLES	Brave
14	EMINEM	The Monster f/Rihanna	14	PHARRELL WILLIAMS	Happy	14	PASSENGER	Let Her Go
15	JUSTIN TIMBERLAKE	Not A Bad Thing	15	BEYONCE	Partition	15	BASTILLE	Pompeii
16	JOHN LEGEND	All Of Me	16	FUTURE	Move That Doh f/Pharrell...	16	JOHN LEGEND	All Of Me
17	MKTO	Classic	17	JHENE AIKO	The Worst	17	KATY PERRY	Dark Horse f/Juicy J
18	JASON DERULO	Talk Dirty f/2 Chainz	18	JAY Z	Part II (On The Run) f/Beyonce	18	PHARRELL WILLIAMS	Happy
19	KATY PERRY	Dark Horse f/Juicy J	19	KID INK	Show Me f/Chris Brown	19	ONEREPUBLIC	Counting Stars
20	DJ SNAKE & LIL JON	Turn Down For What	20	T-PAIN	Up Down (Do This All Day)	20	AVICII	Wake Me Up
21	BASTILLE	Pompeii	21	TY DOLLA \$IGN	Paranoid f/B.o.B	21	ONE DIRECTION	Story Of My Life
22	ONEREPUBLIC	Counting Stars	22	YG	My Hitta f/Jeezy,RichHomieQuan	22	IMAGINE DRAGONS	Demons
23	PITBULL	Timber f/Ke\$ha	23	TREY SONGZ	Na Na	23	ELLIE GOULDING	Burn
24	RIXTON	Me And My Broken Heart	24	BEYONCE	Drunk In Love f/Jay Z	24	KATY PERRY	Roar
25	JUSTIN TIMBERLAKE	Mirrors	25	KATY PERRY	Dark Horse f/Juicy J	25	OF MONSTERS AND MEN	Little Talks
26	DRAKE F/MAJID JORDAN	Hold On We're Going Home	26	DRAKE F/MAJID JORDAN	Hold On We're Going Home	26	GOTYE	Somebody That I Used To Know
27	MACKLEMORE & RYAN LEWIS	Thrift Shop f/Wanz	27	KENDRICK LAMAR	Poetic Justice f/Drake	27	ALEX CLARE	Too Close
28	SELENA GOMEZ	Come & Get It	28	RIHANNA	Loveeeeeee Song f/Future	28	MAROON 5	Daylight
29	ICONA POP	I Love It f/Charli XCX	29	KENDRICK LAMAR	Swimming Pools (Drank)	29	ADELE	Rumour Has It
30	MAROON 5	Love Somebody	30	B.O.B	We Still In This B**ch f/T.I.	30	NEON TREES	Everybody Talks
31	DEMI LOVATO	Neon Lights	31	ROBIN THICKE	Blurred Lines f/Pharrell/T.I.	31	MAROON 5	One More Night
32	JENNIFER LOPEZ	First Love	32	RICK ROSS	Thug Cry f/Lil Wayne	32	NEON TREES	Sleeping With A Friend
33	KID INK	Show Me f/Chris Brown	33	CHRIS BROWN	Love More f/Nicki Minaj	33	KELLY CLARKSON	Catch My Breath
34	BRUNO MARS	Treasure	34	JAY Z	F*ckwithmeyouknowigotit	34	BRUNO MARS	Treasure
35	CHRIS BROWN	Loyal f/Lil Wayne	35	DRAKE	Started From The Bottom	35	BRUNO MARS	When I Was Your Man
36	LUMINEERS	Ho Hey	36	ASAP ROCKY	F**kin Problems f/Drake	36	IMAGINE DRAGONS	It's Time
37	CALVIN HARRIS	Sweet Nothing f/Florence Welch	37	FRENCH MONTANA	Ain't Worried About Nothin'	37	PINK	Try
38	MARTIN GARRIX	Animals	38	MIGUEL	How Many Drinks? f/K. Lamar	38	IMAGINE DRAGONS	Radioactive
39	CALVIN HARRIS F/ELLIE GOULDING	I Need Your Love	39	K. MICHELLE	Can't Raise A Man	39	CAPITAL CITIES	Safe And Sound
40	IMAGINE DRAGONS	Radioactive	40	CIARA	Body Party	40	DAFT PUNK	Get Lucky
41	ROBIN THICKE	Blurred Lines f/Pharrell/T.I.	41	KENDRICK LAMAR	B**ch, Don't Kill My Vibe	41	ANNA KENDRICK	Cups (Pitch Perfect's When...
42	BRUNO MARS	Locked Out Of Heaven	42	MIGUEL	Adorn	42	ROBIN THICKE	Blurred Lines f/Pharrell/T.I.
43	ZEDD	Stay The Night f/H. Williams	43	K CAMP	Money Baby f/Kwony Cash	43	A GREAT BIG WORLD	Say Something w/C. Aguilera
44	DAFT PUNK	Get Lucky	44	JAY Z	Tom Ford	44	KELLY CLARKSON	Stronger (What Doesn't Kill ..
45	KATY PERRY	Roar	45	JAY Z	Holy Grail f/Justin Timberlake	45	PINK	Blow Me (One Last Kiss)
46	JAY Z	Holy Grail f/Justin Timberlake	46	WALE	Bad f/Tiara Thomas	46	BRUNO MARS	Locked Out Of Heaven
47	SWEDISH HOUSE MAFIA	Don't You Worry Child	47	DRAKE	The Language	47	LUMINEERS	Ho Hey
48	DAVID GUETTA	Titanium f/Sia	48	LORDE	Royals	48	PINK	Just Give Me A Reason
49	RIHANNA	Stay f/Mikky Ekko	49	M. JACKSON & J. TIMBERLAKE	Love Never Felt So Good	49	LORDE	Royals
50	FLO RIDA	Wild Ones f/Sia	50	JANELLE MONAE	Primetime f/Miguel	50	TRAIN	Drive By

ABC's Of Public Speaking

By Harvey Mackay

It's been said there are two times in life when you are truly alone: just before you die and just before you deliver a five-minute speech. Stage fright can be terrifying, but it needn't be paralyzing.

Delivering over a thousand speeches teaches a person a thing or two about getting through to the audience. Because I am



often asked for advice from nervous speakers, I have developed my ABCs of public speaking.

A is for audience. Learn all you can about those who will be in attendance so that you can tailor your remarks to hold their interest.

B is for body language. Move around, gesture and use facial expressions to demonstrate your enthusiasm for your topic.

C is for creativity. Don't be afraid to use props, PowerPoint or audience participation to add sparkle and surprise. Even the most serious topics can benefit from a creative approach to make them memorable.

D is for deliver. Your presentation needs to have a focused message that

leaves the audience with significant take-home value.

E is for eye contact, a critical feature of an effective speaker. Connecting with your audience can't happen without it.

F is for feedback. Ask for immediate, unfiltered responses so you can continue to improve your skills. And don't forget to debrief yourself after the event, including what worked well and what didn't.

G is for grammar. Pay attention to the language you use. Make certain it is correct and concise.

H is for homework. Study the organization you are addressing: What are the problems, issues, concerns and opportunities. Mispronouncing names is unforgivable.

I is for introduction. Make sure that the person introducing you is a real pro. Provide a prepared introduction with your pertinent information.

J is for jokes. Try them out on several people to make sure they are appropriate and amusing. Humor, anecdotes and stories add so much to a speech as long as they are not offensive. Plays don't open up on Broadway, they open in New Haven.

K is for knowledge. Speakers have to demonstrate a real grasp of the subject at hand in order to be taken seriously.

L is for lighting. People laugh more and retain more in brightly lit rooms. Dim the lights only if you are using PowerPoint

presentations, and only as long as necessary.

M is for masking tape. Seal noisy door latches to avoid distractions. Block off the back rows of chairs to keep the audience up front.

N is for noise, which is a real attention killer. After-dinner speakers especially have to compete with clearing tables and clinking glasses. Consult with the host organization about minimizing noise interruptions.

O is for opening. In order to grab the audience's attention immediately, you need a spectacular opener.

P is for practice, practice, practice. There is no substitute for preparation.

Q is for Q & A. Take questions five minutes before you are ready to close, so that you have the last word and control the ending.

R is for room size. If you have any control over the venue, insist that the room seat only the planned number of audience members. A room that is too big destroys rapport.

S is for smile. Let the audience see that you are pleased/happy/honored to be asked to speak. A smile adds instant warmth.

T is for Toastmasters International, the organization that I recommend for anyone who wants to hone their speaking skills. It's tremendous training for speakers at all levels of ability.

U is for unforgettable. Make your speech memorable with a well-organized message peppered with clever stories and examples, sprinkled with humor, and wrapped up with a great summary.

V is for voice. Listen to yourself on tape so that you can adjust tempo, tone, timing and inflection.

W is for wisdom. You want your message to teach and inform. I'm particularly fond of starting the lessons in my speeches with a "Mackay's Moral," words of wisdom that drive home my point.

X is for experience. (Yes, I know it starts with "e".) The best way to become a better speaker is to speak as often as you can.

Y is for you. Take pains to look your best.

Z is for zip it up. A smashing closing is as important as a gripping opening.

I have another speaking tips handout, "Harvey Mackay's 35 To Stay Alive," available at <http://www.35toStayAlive.com>.

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," "We Got Fired!...And It's the Best Thing That Ever Happened to Us," and his new book, "The Mackay MBA of Selling in the Real World."

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