

Disc Jockey News

Subscription is valid thru date above on the label

DECEMBER 2010 • Issue #75

The Monthly Disc Jockey Newspaper

\$16.50 for 12 issues

The Q Corner, Where Quality Meets Quantity

By Mike Walter

I received an email a few months ago from Brian Cahill. He owns a company in Toledo Ohio called Ultimate Nights.



He started by writing, "I really enjoy your articles in the Disc Jockey News" - and if you want to know a way to get me to read an entire email, that's a great way to start.

Brian went on to say he had some suggestions for future articles. His first one was:

Problems With Your DJs: Have you ever had any major problems with any of your DJs breaking company policies, or DJs who you developed friendships with who then used that friendship to think that certain rules didn't apply to them? Ever had to fire anybody who

had been with your company for a long time and parted ways on bad terms? Even a friend?

There's a lot there but I'll take the "friendship" thing first because it seems to be the prevalent theme of the questions.

There is indeed a tight-wire balancing act that you must navigate as an owner of a Multi-Op. Yes, I am friends with most of my staff. Some better than others. And Yes, some of them have used that friendship to skirt some issues or rules. So you as the owner or manager has to be aware of that situation and stop it as soon as it starts. If you let one or two "exceptions" go by, you'll be in for many more in no time. But if you sit the DJ down early on, the very first time you see them "taking advantage," and have a heart to heart with them about it you'll probably see instant results. After all if you are friendly with the person and you ask them to respect you in the office or to follow certain rules, it should stand to reason that they'd acquiesce.

Another approach I take is to ask the person to "lead by example." My group photo shoots are a perfect example of

this. We take a group picture annually and they used to be a complete nightmare to organize. Nothing like 20-30 DJs all horsing around and trying to get them situated. So years ago I decided to pull a few of my veteran DJs (and closer friends on staff) together before hand and ask them to help me keep everyone organized. "I'm coming to you because the younger guys look up to you and even imitate you," I told them. "So if you guys behave and listen to my instructions than they all will too." And that was the smoothest photo shoot we ever had. And I've done that ever since. So sometimes reminding guys that as "friends" of yours you expect even more from them is not a bad thing.

I have had to fire DJs and I've also had DJs quit. I don't know many Multi-Ops that haven't been in these situations and despite what everyone says about "not taking it personally," it's impossible not to. My best advice in either of these situations is to do your best to stay calm, communicate your reasons why you are letting the DJ go, and no matter what their response may be, keep your cool and try to make the meeting as brief as possible. The two reactions that I most commonly see when firing someone is anger or sadness. I've been cursed at and I've also had to deal with tears (which ain't easy for any guy to handle!) But if you are prepared for anything and react to nothing (which is easier said than done) you'll find these unpleasant meetings go as smoothly as possible.

I want to end with your very first question: Have you ever had any major problems with any of your DJs breaking company policies? I can't imagine any Multi-Op answering "No" to that

question. In fact any business owner is any field would probably have to answer "Yes" about their employees. The important thing that I have found is to learn from every occasion. One of my DJs left the backdoor to the warehouse unlocked? Ok, what we can learn from this? One of my DJs forgot about a client appointment here at the office? Ok, what we can learn from this? One of my DJs got drunk at an event? Ok, what we can learn from this? Obviously penalties and punishment need to be meted out, but after that, I use these situations to learn and teach from. Even in the ultimate example where a DJ loses his job by breaking a company policy, it's a learning experience for the rest of the staff (as in: See don't do this or else!)

One of the great joys I have in life is working with my DJ Staff. We have good times together, we share common experiences and, oh yeah, they make me money. I keep all those positives in mind when the bad situations occur. I remember that we are all human and that mistakes happen and I also take some responsibility because when a DJ breaks a rule, it could be that I didn't explain or emphasize that rule enough. When you weigh all the good, with whatever bad may come out of these situations, it'll hopefully help you make the best decision for everyone involved. It usually does for me.

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

Talkin' Bride With Tamara

By Tamara Sims

Wow, it is hard to believe that 2010 has almost come to an end. As I look back at our weddings I can honestly say it was an amazing year for us and for our industry. Despite the challenging economy,



so many of the DJ colleagues I have spoken with throughout the country have seen a surge in Brides and Grooms who are seeking Professional DJ Entertainers and Master of Ceremonies to assist in making their wedding dreams become a reality.

So here are some tips and observations from 2010:

Do what you are good at and passionate about and appeal to those Brides and Grooms seeking what you have to offer. Remember, you cannot be everything to everyone. I really related to Mitch Taylor's article last month addressing common vs. unique...he hit the nail on the head...instead of "copying" what you have seen, why not reinvent a "common" idea, put a spin on it, and make it your own. A great rule of thumb is to always brainstorm with your clients in your sales and planning meetings and never be afraid to ask questions. If you create your own niche in this industry the possibilities for success are endless.

We also saw hundreds of wedding related television shows, magazines and websites pop up in 2010. This definitely impacted our industry since so many

Brides and Grooms want what they see in the media, but have no idea the scope of what's involved in the execution and more importantly, the cost. As industry experts, we have to educate our clients more than we ever have before and try to balance a client's budget with their vision. Ask your clients for a "wish list" and find out what is most important to them. If they don't care about lighting, then why spend 20 minutes talking about the "awesome" intelligent lighting you offer. To be honest with you, most Brides have no idea what intelligent lighting is! Connect with your clients....connect.

Despite the trying times in many of our markets, it was refreshing to see how many members of our industry gave back in 2010, whether it was Robbie Britton organizing DJ Arms for our fellow colleagues, or our local ADJA Board Members who continue to educate and mentor DJs, or the hundreds of "wish granters" in our industry who are involved with Wish Upon A Wedding, the passion for what we do is incredible.

Thanks to John, Mike, Jay and all of our writers and readers for being so supportive this year as I took this enjoyable journey. I look forward to seeing you in 2011!!!

Please feel free to share your 2010 tips with Tamara by visiting her Blog: <http://www.something2dance2.com/blog/>

Tamara is the Director of Sales and Marketing for Something 2 Dance 2 DJ Entertainment in East Dundee, IL, which she proudly owns along with her husband Jay Sims. She has over 20 years experience in the wedding industry and loves to create wonderful wedding memories for her brides and grooms. You can contact Tamara at: tamarasims@discjockeynews.com.

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Lose \$3000 (or more) In 3 Minutes

By Mitch Taylor

I just returned back from a week long vacation to Riviera Maya, Mexico. I urge everyone to take a vacation at least once a year to recharge your batteries. Let's face it...we all put in several days a year into our business that when we do get time to unwind and relax that we want to be taken care of. Get some sun,



good food; maybe be entertained and definitely taken care of. My wife and I paid \$3000 for our 7 night all inclusive Mexico vacation in an upscale resort with gourmet food, oceanfront Jacuzzi junior suite...we were both looking forward to this time away.

We arrive and are greeted with champagne (topic for another article), our bags were immediately taken care of by the porters and we were whisked to our room on the back of a golf cart and given a tour of the property. Our first meal was great that evening with a nice gourmet meal near the oceans edge over an outside thatched roof.

Concierge huts were outside every other building on the property, staffed with managers to attend to your every need. In short, this property knew how to cater to their clientele.

I head to the lobby on Thursday night after already having a slight issue on Tuesday night with the front desk and their handling of a transaction. Here's how the conversation went.

Me: "Hi! I'd like to get a 10 minute internet card."

Front Desk Clerk: "No sir, we don't have 10 minute internet cards anymore"

Me: "I just bought a 10 minute internet card yesterday for \$3.50...what happened between yesterday and today?"

Front Desk Clerk: "Sorry but we only sold 30 minute and 1 hour cards."

Me: "I'd like to speak to a manager please."

Front Desk Clerk: "Well you didn't let me finish sir...The price of our 30 minute internet card is the same as our former 20 minute card."

OK OK...you're saying...how does this apply to me? Here's the meat. How do you phrase your responses/conversation/emails to your client? How do you handle those requests that come in from guests? Do you start in the positive or the negative? Think about what could have been the outcome of this scenario.

Me: "I'd like a 10 minute internet card"

Front Desk Clerk: "Yes sir, I'd be happy to do that for you and even go one better. " We no longer carry the 10 minute internet cards because we realize guests like you wanted more value for their money in our internet cafe so our minimum purchase is now the 30 minute internet card for the same price as our former 20 minute card and now you get 10 free minutes!"

Me: "GREAT! Thank you for saving me money and giving me more time!"

What if this property, which excelled in every other aspect of customer service, had a proper training program for their front desk employees, the "front line" in dealing with their customers? Do you think they would be better prepared if they did? How much more money could they make and retain with quality referrals from ecstatic customers who are overjoyed about their stay? What's your ongoing training program for customer service? How do you improve your customer service skills? Of course I'm not speaking directly to you....more of a "collective" you. (wink).

How much difference can you make in your communication skills? Larry Williams recently wrote a book entitled "Customer Service From A to Z", www.CustomerServiceAToZ.com. If you are looking for ways to improve your sales skills via one of the easiest ways to do so, increasing and improving your cus-

tomers service skills, this book and specifically the chapter "Customer Service Is Sales" is a MUST READ.

By simply responding in the negative to my request at the front desk, this employee has now cost her boss thousands in referral money in less than three minutes and worse yet negative Word of Mouth advertising, the most powerful advertising there is that will last a lifetime. What are you doing to ensure this doesn't happen to you?

Want to know the "HOW" behind how to apply this to your business? Send me an email to mitchtaylor@discjockeynews.com and put the words CUSTOMER SERVICE in the subject line for the answer.

Mitch Taylor is a 18 year veteran of the mobile disc jockey industry and got his start working on the cruise ships of Carnival Cruise Lines. He is a member of the American Disc Jockey Association, WED GuildTM, and recently earned his ACE of Sales certification from Jeffrey Gitomer. Mitch owns and operates Taylored Entertainment in the Upper Peninsula of Michigan and can be reached at 906-786-6967. Mitch can be reached at mitchtaylor@discjockeynews.com

Shut Up

By Dave Winsor

Yes I said: Shut Up!

How many times have you found yourself verbally wandering when addressing a group of people? Have you ever spoken words that you knew were wrong as they were leaving your lips destined for someone's ears? Have you ever told a joke in mixed company that fell flat to the floor? I have and I'm here to tell you to SHUT UP!



"Better to remain silent and be thought a fool that to speak and remove all doubt." M. Twain.

The most powerful piece of "equipment you own" and the one that has the greatest impact on your success is your mouth. Period. End of story. Nothing

else comes close. Disagree with me? Wait, that's not quite right. It's your ability to speak and that starts with the brain. Form a thought, mull it over and speak it. There are a lot of things that go into speech and being understood by others. You need to understand the audience and more importantly, your ability to relate to them. That's not an easy job and it starts well before you're actually standing in front of them with your microphone in hand.

It starts with your ability to gather all your thoughts about your business and then, based on those words and thoughts, to create your image. Website, sales materials, email content, signatures, etc. Then all that needs to be carefully crafted to reflect your style and the appearance you want to portray. Now you have to be able to take those things and deliver them to a prospective client in the best way you can. See how important speech becomes? It allows you to take the abstract and make it concrete.

"The best laid plans of mice and men often go awry." -Robert Burns

Can you verbally "paint a picture" to

someone who is interested in learning about your business? Can you transport them to the day of their wedding or are you selling music and gear? I'm not passing a value judgement on the latter, but I'll tell you this: gear is the last thing I mention and many times I don't mention it at all. I mean you wouldn't explain to someone that you use a Shure microphone would you? Then why do we need to tell clients about equipment at all? Some may want to know and if they ask, I'll tell them, but I spend most of my sales time inquiring about what they want, how it looks, what it smells and sounds like. Do they have any crazy Uncles? Do they have any family traditions? How long have you wondered about this day? Tell me about YOU.

So, how important is it to know what you're saying? How important is it to be targeted for each particular client? How important is it to ask probing questions? Very important.

I wrote sales training materials for Union Carbide Corporation that was, and still is being used world wide. I had to meet with the Sales Trainers at UC headquarters and listen to them talk about how difficult it is to keep everyone up to date on the latest sales information, and also to keep them refreshed in

the curriculum. A friend and I collaborated on how to accomplish this goal and we created a 6 CD set of sales training information and created "role playing" segments that helped to keep people focused on what steps to take as the sales call progressed. Well, let me tell you, there is a lot going on in each sales call and these are multi-million dollar meetings. Did I learn a lot? Yep. Most importantly I learned to SHUT UP when price is presented. Why? I'll explain in my next column or you can contact me at winsorpd@gmail.com.

Did you know that most sales are made after the 6th contact? Did you know that most "sales" people stop calling on clients at the 5th?

In the meantime, don't be hesitant to keep quiet. When you are quiet, you can listen for important words from your prospective clients. It's called "key word" listening and it can really help you understand what is not being said directly. It's fun to practice this.

Nest time: BATNA! (What the heck is this??!)

Merry Christmas and Happy New Year. Now, get out there and SHUT UP.

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Published by The Disc Jockey News Corporation

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Deadlines: Advertisement deadlines are the 20th of the month. The publication is distributed to all zones on the 1st of every month.

Letter to the Editor: Questions can be submitted to the editor or writers of the paper via mail or email. All letters must have complete contact information included for use and publication. Personal information will not be published in the letter areas. Send letters to: editor@discjockeynews.com

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Disc Jockey News is published monthly by John Young DBA the Disc Jockey News, 29442 120th St., Grey Eagle MN 56336. Periodicals Postage Paid as Sauk Centre, MN and additional mailing offices. POSTMASTER: send address changes to Disc Jockey News, 29442 120th St., Grey Eagle, MN 56336.

Starting From Scratch

By Jeff Richards

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

It's that time of year again with holiday cheer and parties taking place. Depending on where you live will determine how



busy you will be around the holidays. I know here in MN in the winter the number of weddings drops off to almost zero while the number of corporate events will jump and

fill in those weekend nights. Since about 2000 the world has become so politically correct that these days the term "Christmas Parties" has disappeared and replaced with "Holiday Parties" when it comes to corporate events. When this change occurred the music we play at them also should have changed. Our music should now be politically correct so we do not offend or upset any one of the guests. Much like schools have their "do not play list," your holiday events also should have a "do not play list." This list should be developed between yourself and your clients and may change according to each event you perform. Some events may allow a more "Christmas" or "Religious" style of music where some may not.

My first real sense of this came many

years ago when I was hired by an important local politician to play "holiday music" at his fund raiser as his supporters dined while awaiting his appearance and speech. His guests were of a diversified group, with the politician himself and many of his supporters being of the Jewish faith. I wanted to play holiday tunes that were upbeat and cheery but did not have any particular religious connections or wording that could make someone uncomfortable. I read the crowd to see that the guest list consisted mostly of people over the age of 50 with the second largest being 30 to 50 and the least being guests under 30. I decided to go with the classic crooners and the swing style of holiday tunes. If the song had the word "Christmas" in the title such as "Holly Jolly Christmas" or had a soft religious meaning to the song, I would play the jazz or swing version of the song without any lyrics. If the song was a non "Christmas" or "religious" song I would play the crooner version such as Johnny Mathis singing "Winter Wonderland." If the song has a very strong religious tone and/or meaning to it, I do not play the song in any form. This music list made the politician and his staff very happy. They invited me back the next three years as the entertainment. Unfortunately he lost his last election thus leaving me an open date. His staff also connected me with the staff from the National Republican Convention that was held here in MN where I opened for Montgomery Gentry.

When you do corporate holiday events you really should be aware of the politically correct music lists. Most major company's today have very strict rules about "Christmas Parties - Holiday

Events" because their employees come from all walks of life, from all around the world and they do not wish to make anyone feel left out. I put together my own list of politically correct songs to play that would not cause any problem with holiday events I performed. It is a very generic list that could be used at any holiday party and does not get altered for any reason. He is some of the highlights from my holiday music list.

Classic Holiday Crooners: These are the great singers who have had their holiday music played for decades. They songs do have lyrics so you need to be aware of subject matters. Bing Crosby, Johnny Mathis, Peggy Lee, Elvis Presley, Mitch Miller & The Gang, Brenda Lee, Dean Martin, Frank Sinatra, Bobby Helms, Andy Williams, Mel Torme, Burl Ives, the McGuire Sisters and the Andrew Sisters.

Modern Holiday Recordings: These recordings are typically one or two CD collections with various top 40 pop artists recorded in the last decade or two. They too have lyrics so subject matter is important to monitor. A Very Special Christmas Vol. 1 - 7, - Christmas with the Stars Vol. 1 & 2 - Elvis Presley: Christmas Duets - That's What I Call Christmas (6 vols.) - The Blenders Holiday Albums.

Jazz & Swing Artists: These artists and recordings are great background music for any holiday event. Most are instrumentals but a few do have singers so watch the subject matter. Michael B. Nelson (Jingle Bell Jazz) - Diane Krall (Christmas Songs) - Four Play (Snow Bound) - Harry Connick Jr. (Harry For The Holidays) - Alley cats (Swing n' Jive Christmas) - Big Bad Voodoo Daddies (Everything You Want For Christmas) - Brian Setzer Orchestra (Boogie Woogie Christmas & Dig That Crazy Christmas) - Christmas Jive Kings (Holiday Bandstand) - Billy Rock & The Snowmen (Rock & Roll Christmas 1 &

2) - Ed Smith (Smooth Jazz Christmas) - Kenny G (The Holiday Album) - The Reflectionaires (A Rockin' 50's Christmas)

Most if not all of these artists and songs are available every holiday season at your local stores as well as on iTunes or Amazon. To make it easy for myself I created this special play list and placed it into my PCDJ so that I don't need to monitor a CD or a computer play list for song content that I don't wish to have played. I just hit play and the computer program changes and blends the songs together allowing me more time to mingle with the guests.

I typically do not play holiday music during the "dance" portion of the event, but only during the cocktail hour and dinner portions of the night. Some DJs will play a song or two for the dance. Read the crowd and see if a "holiday" song will work with your guests.

One last piece of advice is on the monitoring what you say while speaking on the microphone. Typically you always pay close attention to what you say over a microphone during a wedding or other event. As the master of ceremonies it is very important that you do not call it a "Christmas Party" or use any direct religious phrases or statements while speaking with guests because you never know how people will respond to your statements.

For years I taught my "12 Days of Christmas" game (sing-a-long with Mitch Miller & The Gang) at convention seminars but after the change in the P.C. of America I have stopped teaching it as well as performing it. Now go have yourself a very merry little... holiday season.

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

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Lessons From Disney: Want To Be King? 3 Steps To Get You Started

By Ron Ruth

Last month I told you about the amount of time that Disney invests in on-going rehearsal to maintain a high level of perfection for its “The Lion King” production on its home stage at the Mandalay Bay Resort in Las Vegas. Although the Vegas production of “The Lion King” has been performed over 600 times, the cast is still required to attend rehearsal 5 days a week and for a minimum of 4 hours per day.

The article concluded with a call to action for DJs to realize that achieving perfection is a process, not a goal, and

to take a lesson from Disney by devoting time each week to rehearsal to become better performers. When my copy of “Disc Jockey News” arrived in the mail and I read my advice, it occurred to me that my call to action may have been too general.

So, I turned to my good friend and fellow Wedding Entertainment Director, Bill Hermann, to help shine some light on specifics. Bill is not only a popular and respected wedding DJ and Master of Ceremonies, he is a trained, stage actor that has great knowledge of and passion for the theatre arts. What makes Bill unique in the DJ industry is his ability to incorporate much of his theatrical skill and talent into every performance. Those attributes may also explain why he is in such high demand with brides and grooms.

Bill suggests 3, acting exercises that every DJ should rehearse to help them improve their performances. These daily

drills are individually and collectively focused on improving breathing, diction and creative interpretation.

Let’s start with breathing. Before microphones, actors were forced to learn proper breathing, in order to be heard in the back row of a theatre. The voice, however, had to be projected in a manner to allow it to sound full and natural, but not as though the performer was shouting. In order to achieve the appropriate result, actors and musicians rely on the diaphragm muscle, rather than the lungs alone, to aid them in giving a little extra “oomph” to their voice. Imagine how incredible your voice will sound through a microphone if you are able to conquer the correct breathing technique.

There are a number of web sites that define “diaphragmic breathing.” Wikipedia is just one that agrees with most that “Diaphragmatic breathing, is the act of breathing deep into one’s lungs by flexing one’s diaphragm (located at the bottom of the lungs) rather than breathing shallowly by flexing one’s rib cage. This deep breathing is marked by expansion of the abdomen rather than the chest when breathing. It is generally considered a healthier and fuller way to ingest oxygen.”

To strengthen the diaphragm muscle, Bill offers the following exercise. First, lay on your back and place a hand on your chest. Take a slow breath, but it do it so your chest doesn’t rise when inhaling. As you slowly exhale, your chest, again, should not move. Be conscious of how your abdomen rises and lowers with each breath. Do this exercise for a long period of time every day. With lots of practice, and it will take time, you’ll no longer breathe from the upper lungs and nasal passages, alone and you may even find that you feel more energetic.

The intent of the breathing exercise is not to change your voice but to make it more elegant and to give your delivery more style. Your diaphragm will become the epicenter of your breathing and will

also prevent you from overworking the vocal chords, allowing your voice to sound richer and fuller. The ability to project your voice properly, will ultimately allow better control over a roomful of noisy wedding guests.

Bill’s suggestions for exercises that will improve diction (the ability to speak clearly) are much more fun than concentrating on breathing alone. Of course, you’ll still want to make certain that you are breathing properly as you proceed. According to Bill, the best place to get started on improving your diction is to pick up a book of tongue twisters or, and this is my personal favorite, read aloud from the Dr. Seuss books “Fox In Sox” and “Oh Say Can You Say.”

“Enunciate and articulate every rhyming word and change your vocal inflection to match that of an elephant or a bird.” I just made that up but you get the idea.

“Read the story with feeling and dramatic emotion. Read it in a manner that will cause joyful commotion.” Sorry! Can’t help myself.

If you have kids, make it a bedtime habit to share a Dr. Seuss story with them. “Deliver it differently each night and watch their little faces shine with delight. As you learn to speak more clearly, your tiny tots will love you more dearly.” OK, I’m done. Promise!

Finally, Bill advises that every DJ could benefit from rehearsing creative interpretation. Learning to interpret the written word in a number of ways will help you give greater clarity to the emotions you want to convey to an audience while reading from a script or simply making announcements. Although there is much fun to be had in different interpretations of the writings of Dr. Seuss, Bill suggests that reading from a favorite poet allows the opportunity to experiment with a much wider range of emotions. Try reading a happy poem aloud, but read it with great sadness and vice versa. Change the inflection of certain words in a

poem to alter the intended meaning.

If you don’t have a poet in mind to get you started, consider a couple of Bill’s favorites. He enjoys Jane Kenyon and Richard Brautigan, to name just two.

And, as it is with each of these exercises, before you begin to speak, remember to breathe from the diaphragm while also placing focus on your diction.

Granted, these exercises have been explained in very simplistic terms. The best way to fully appreciate the value and benefits of each is to receive hands-on coaching. Coaching from someone that knows what they’re doing also assures that you are performing each exercise correctly.

“Coaching?” you say. “Where am I going to find a performance coach?” I thought you’d never ask..

Bill Hermann has put together a one day, hands on workshop for a limited number of DJs that want to improve their performance called “The Entertainment Experience.” Join Bill for a rare learning opportunity in Minneapolis/St Paul, MN on Sunday, March 20th 2011. Spots are very limited. To reserve your slot or for more information, go to BillCreates.com, today.

Being “The Lion King” or “Queen” of the DJ jungle is hard work and requires a true dedication to the craft of entertainment. As I stated at the end of last month’s article, to get closer to perfection, “Learn from those that have already gotten there.”

Ron Ruth is the owner of Ron Ruth Wedding Entertainment in Kansas City, a WED Guild™ member and a self-professed “Disney Geek.” As a frequent visitor of Walt Disney World and as a student of Disney’s best practices for business excellence, Ron speaks to wedding and service industry professionals on “Disney’s 3 Keys To Success,” a presentation that demonstrates the steps for becoming a business leader in innovation and customer service. Ron can be reached at 816-224-4487 or via email at ronruth@discjockeynews.com.

Likeability Is Key To Soft Selling

By Ken Day

Have you ever wondered why all of those networking groups you’ve become a part of have not delivered any positive results for you or your business?

Because we’re Americans I’ll have the Top 12 list (for an even dozen) of the biggest sales and networking mistakes.

Take it from an old silver back that’s had more than his fare share of networking misadventures. I’m going to share my global experience, because the more you learn from every one else’s mistakes, potentially, the fewer you have to make yourself.

12. Don’t assume that the boss or anyone’s credentials make them decision making powerhouse. The key to a sale is being aware of who’s got the hammer. Inevitably you are the nail and knowing who is going to be hitting you (figuratively of course) will enable you to prepare for the type, style, and demeanor of questions and conversation that will be swinging your way. There is no organizational chart for most of

the people and companies we work and network with that can tell you who the “real” decision maker is. The people who are left after all the corporate reorganizations are exercising greater power than ever before and the engaged couples we speak with are not always the final answer. The most important decision maker often can be found behind the most inconsequential or incongruent title or role definition.

11. Don’t ever confuse visibility with credibility. Don’t join any organization just for the sake of being one of the fray, particularly a trade organization, solely to advance your own personal and professional interests. Your motives will be painfully obvious. Thus, causing more damage to your reputation and your company’s image than you might ever be able to recover from. A genuine interest in the others in the organization and a sincere willingness to assist in the advancement of the organization and its goals will undoubtedly add to an already full plate. Believe me; it will come back to you in time.

10. Don’t be a stereotypical American. That’s a global perspective of American’s being identified as people who constantly expect and take a little bit more than they’re entitled to. Believe it or not the universe does not revolve around you. Make sure you don’t come across as such. Be open and giving in all conversations you enter into. It will

be noticed and remembered. Ensure that you are asking more questions than you are answering and make sure the questions are valid. Most of all listen to the answers, I mean really listen.

9. Don’t keep a running tally in your mind of what you have asked for and what you’ve delivered, and don’t take more than you’re entitled to. In most cases you should give and give again. Eventually, (once you are accepted and recognized as part of the group) you will have several others giving and giving again to you and they will also be doing the giving without keeping a tally.

8. Don’t say no for any other person before they have the opportunity to say it themselves. Don’t presume that someone within reach of your network would automatically say no. More often than not you will not have a clear picture of someone else’s goals or how they intend to achieve them.

7. Don’t be afraid to reach out for help when you really need it. It’s human nature to want to assist others that need it. People are especially generous with their time, money, and assets when they are familiar with the person in need. The needs can be great or small but without asking or at least making others aware of your plight you will never know if someone could have been of assistance. I suppose if I were asked whether it’s better to err on the side of caution and not risk embarrassment, I’d say, if the stakes are high, I’d risk the begging factor and go for it. The worst they can say is still no, but at least you didn’t say it for them. This type of situation is only

ever acceptable once you are somewhat established within an organization due to the fact that there are a few other factors that are addressed in my, soon to be released, book “It’s Hard to Resist a Soft Sell” which are critical to soft selling techniques.

6. Don’t neglect to dance with the one that brought you or the one that invited you. When someone in your network comes through for you or at least has brought you into a new group of people, professionals, cohorts, or constituents, don’t be a stiff. Remember, these people didn’t have to invite you in or extend themselves, their services, or their friendship to you. And here’s an exceptional tip for you: Be sure to thank the person at the top, the host/hostess, and those that have the hammer. No one ever does or at least very rarely, because most guests think he, she, or they hear all day long what a super job their company is doing and what a great job they are doing to ensure that success. Do it and you’ll be remembered.

5. Don’t mistake the company’s or the client’s network for your instantly expanded network. If you’re going to keep your clients, develop new ones, or secure your position within group. Your network has to be as good as or better than theirs. You need:

Support and sponsorship within your area of expertise and other areas outside of your area of expertise, so that you’re able to provide information about another company’s services if yours is not

Ken Day continued on page 5

These Are So Awesome!

By Kelly Suit

So it's that time again where you're putting the finishing touches on this year and gearing up for a successful next year. I don't know about your neck



of the woods, but Christmas season isn't what it used to be for my company. I remember just a few years ago where I kept all of my systems working Friday, Saturday, and Sunday the three

weeks of December and then again on New Years Eve. Now I'm lucky to have enough work to keep a third of my systems working a third of the dates, but this article isn't to complain or put a damper on your outlook, in fact, this article is going to be about counting our blessings.

Yes, I'm writing this article just before Thanksgiving (so your probably reading it before Christmas, but the timing is still perfect) so I'm in a giving thanks kind of spirit. I know that everyone that reads this is in different places of life and have different struggles, so I'm not going to expound on my individual blessings, but rather the blessings that we all share being a part of this great career choice of being a mobile DJ. I hope after reading this article that you agree that the clouds aren't so dark and the future isn't so bleak. Come with me on this journey of thanks giving ...

This is my top 10 List of things I'm thankful for as a professional mobile disc jockey.

•Computer Performance Systems – I started DJ'ing in the early 90's when CDs were king. I remember still using cassette tapes on occasion and was excited about mini disc technology that I thought was the wave of the future. I made the switch in the early 2000's and

never looked back. Software is getting more sophisticated and easier to use all the time. If you ever had to lug crates of CDs or records you can totally appreciate where I'm coming from. I love being able to find a song in seconds rather than flipping through hundreds of CDs trying to find it. It's allowed me to become more of an entertainer and less of a DJ.

•The Internet – for those that remember the days of advertising in the yellow pages, for so much less money you can have such a larger reach to your clients. You can now showcase your work, impart information, and even book clients (not that I recommend this, just stating it's possible) without ever having to meet with them or speak over the phone. Some say that selling is harder in the age of the Internet; I say those people don't have a clue.

•Social Networking – I remember when the marketing guru's told us that we all need to have a newsletter. I remember thinking, who really cares what we are doing. I understood the need to keep touch with our clients so that we remain top of mind, but I didn't want to be intrusive with sending trivial emails that most likely wouldn't be read. Then came facebook and that all changed. Now I can develop real relationships with my clients, comment on what is important to them, and be a resource when possible. So many great things have come from this blessing!

•DJ Equipment – Ok, I admit it, I love the toys! I'm willing to bet that if most of you are honest, you love them too. What is so awesome is that the choices are so much more plentiful then even a short decade ago. Technology keeps improving and prices keep coming down. I know this is a double edge sword since that also means that newbie's have a lower investment point and are able to get into this industry with much less money then when I started, but I believe the good out ways the bad.

•Knowledge and Information – when I started out there weren't websites where you could learn and improve.

There were some magazines, but most DJs didn't know about them (most still don't unfortunately). You couldn't purchase DVDs and books on every aspect of what we do, how we do it, and how we can improve (even if only by 1% at a time, thanks Randy!). If you are in need of information to learn how to sell, market, hire and train employees, beat mix, games, or any number of things that a well rounded DJ should know, you can now obtain that knowledge without ruining someone's event by trial and error.

•Insurance – there are several great, affordable insurance options out there for the mobile DJ that just didn't exist a couple decades ago. For just a couple hundred dollars you can have liability insurance to cover you in our legal happy society, this is a good thing!

•MP3s – now I know that this could be looped in with number one, but I'm not talking about their ease of use with a computer, I'm talking about the ability to obtain individual songs over the Internet at sites like iTunes, Walmart, and Amazon. Not too long ago you had to purchase the entire CD for just one song, which was a huge waste of money. The ability to get your music from the comfort of your home, not having to go to the music store is wonderful.

•Software –online managing software, audio software for editing and remixing, video software for your video editing. There are programs to make

slide shows, control your lighting, as well as play back your music. In fact, there is a program, software package, or app for just about everything that a DJ could ever need to be successful.

•Networking – the ability to meet, share, and help our fellow DJs across the globe has never been easier. You can go to seminars, conventions, or just get on the chat boards. There are associations both local and national. The resources available to you have never been more abundant then right now. Just make sure your willing to share and are open to learn.

•Being a part of milestone moments in peoples lives – this one has been true for as long as people have been hiring entertainers for their celebrations. Still I don't think we truly appreciate just how much of an honor it is that you've been asked to be an integral part of some of the most special moments that will ever happen in the lives of your clients. We get to do this week in and week out. We don't have to deal with the tough things in life for our livelihoods; we get to be part of the good stuff. What a privilege it is and I truly hope that you understand that you have the ability to positively influence these moments.

I wish you all a Merry Christmas and a Happy, Successful, New Year!

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

Ken Day continued from page 4

the ideal company for the client or if the client requires additional services that you don't provide;

Lines of communication that tell you what's happening in other parts of your industry;

A backup strategy in case you are not the clients initial choice, i.e., an industry network outside of your company including associations and professional groups. Don't think anyone else is going to provide you with this information.

4. Don't be slow to answer any communication with you or your company. There's a call on your voicemail. You know that it's a request for help, and that it will take some time and trouble on your part. Don't ignore it, even if you never expect to have your effort repaid. Maybe no good deed goes unpunished, but no bad one goes unreported. Some of the major reasons for network contacts, industry associates, and potential clients don't hire or work with many companies is their inability to respond to communications in a timely manner. Now, the perception of a "timely manner" really varies from person to person. Just remember; sooner is better.

3. Don't become the old and out of touch person and company. It probably isn't just your network of people and clients that's aging; it's you. Unless you make a genuine effort to keep updating your technical skills, knowledge, equipment, music, be current on trends in the industry, and the desires of your target market - your network is shrinking and so is your business. Information, trends and styles are changing at a record pace. If you don't make the effort to remain appraised of the market and stay in tune with your target market you will be as useful in your market as a screen door on a submarine.

2. Don't underestimate the value of the personal touches. Small businesses that survive and prosper know how to

network with their customers and prospects by emphasizing a level of personal service and attention that big businesses can't. If you know who your customers are, then you'll also know when some of them stop coming by. You can utilize the matrix in my, soon to be released, book "It's Hard to Resist a Soft Sell" which will assist you in determining exactly who is your target market for better utilization of soft selling techniques. It's worth some expense to keep an old customer because it costs so much more to get a new one and old customers are more likely to make positive referrals and influence the potential client prior to you even knowing of their existence.

1. Don't hesitate to ask questions. If you don't know, ask. Even if you do know, ask. The only stupid question is the one that is never asked. Many small business people are afraid to ask questions. The big guys are constantly trying to stay abreast of customer concerns with focus groups and sophisticated monitoring techniques. Draft a questionnaire and put it where customers can pick it up or ensure they receive one or two after you have provided them with your services or after they have chosen another company's services. Other service providers within your industry are also a great source of information. You are their customer in one way or another, so they have a vested interest in your success. You'd be surprised at the wealth of information they have, if you just ask for it.

The moral to all of this; Be sure you are likable. Success will come later.

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

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Mark Ferrell, MB Hall of Famer and founder of the influential *Worth Movement*, returns to speak for the first time in 8 years. The time is right for Mark to remind DJs of their true value as part of each client's entertainment equation. Come get inspired and equipped to make the money you're really worth.



Keynote: Champion in Any Field Tuesday, February 1

Ted DiBiase, once known as wrestling's arrogant "Million Dollar Man," has been reborn as a straight-shooting, sought-after motivational speaker. In his keynote he describes how discipline, determination and desire can separate you from the herd and make you a "Champion in Any Field."

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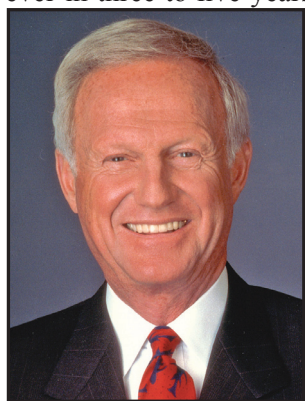
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The ABCs of Networking

By Harvey Mackay

If I had to name the single characteristic shared by all the truly successful people I've met over a lifetime, I'd say it is the ability to create and nurture a network of contacts. I could lose all my money and all my factories, but leave me my contacts and I'll be back as strong as ever in three to five years. Networking is that important.



The alphabet is a great place to start as you build your network -- organize your contacts from A to Z. I've written two other ABC columns -- the ABCs of selling and the ABCs of teamwork. Now it's time for the ABCs of networking:

A is for antennae, which should be up every waking moment. Never pass up an opportunity to meet new people.

B is for birthdays. It's always advantageous to know the birthdays of your contacts. You wouldn't believe how much business our sales reps write up when they call on their customers' birthdays.

C is for contact management system. Have your data organized so that you can cross reference entries and find the information you need quickly.

D is for Dig Your Well Before You're Thirsty, my networking book.

E is for exchange and expand. When two people exchange dollar bills, each still has only one dollar. But when two people exchange networks, they each have access to two networks.

F is for Facebook and all other social media. These sites open unlimited possibilities for networking. Use them wisely.

G is for gatekeeper. There usually is a

trusted assistant trained to block or grant your access. Don't waste their time, and make sure you acknowledge their significant role in reaching the boss.

H is for hearing. Make note of news you hear affecting someone in your network so you can reference it at the appropriate time.

I is for information. You can't (and shouldn't) talk about business all the time. Learn everything you can about your contacts' families, pets, hobbies and interests. Humanize your approach.

J is for job security, which you will always have if you develop a good network.

K is for keeping in touch. If your network is going to work, you have to stay plugged in and keep the wires humming.

L is for lessons. The first real networking school I signed up for after I graduated from college was Toastmasters. Dale Carnegie schools are designed to achieve similar goals.

M is for mentors. In the best of all possible worlds, your role models can become your mentors, helping you, advising you, guiding you, even lending you their network as you build your own.

N is for a network of contacts. A network can enrich your life.

O is for outgoing. Be the first to introduce yourself, lend a hand, or send congratulations for a job well done.

P is for people. You have to love people to be a good networker.

Q is for quality. A large network is worthless unless the people in it can be counted on to answer in an emergency at 2 a.m.

R is for Reciprocity. You give; you get. You no give; you no get. If you only do business with people you know and like, you won't be in business very long.

S is for six degrees of separation, the thought that there is a chain of no more than six people that link every person.

Someone you know knows someone who knows someone you want to know.

T is for telephone. Landline, cell, internet -- this is a critical tool for staying in touch with your network.

U is for urgency. Don't be slow to answer the call, even if you never expect to have your effort repaid.

V is for visibility. You've got to get involved in organizations and groups to get connected, but don't confuse visibility with credibility. You have to give in order to get.

W is not only for whom you know, but also for who knows you?

X is for the extra mile. Your network contacts will go the extra mile for you,

and you must be willing to do the same for them.

Y is for yearly check-in. Find a way, even if it's just a holiday card, to stay in touch.

Z is for zip code -- do you have plenty represented in your network?

Mackay's Moral: *You don't have to know everything as long as you know the people who do.*

Reprinted with permission from nationally syndicated columnist Harvey Mackay, author of the New York Times #1 bestseller "Swim With The Sharks Without Being Eaten Alive," and the new book "We Got Fired!...And It's the Best Thing That Ever Happened to Us."

Top 30 Clean High School Songs SchoolDanceNetwork.com

LW	TW	Artist	Title	Featuring	PC #	BPM	Notes
2	1	Nelly	Just a Dream		201032	90	
6	2	Rihanna	Only Girl (In the world)		201037	126	EDIT
1	3	Katy Perry	Teenage Dream		201031	120	
4	4	Enrique Iglesias	I Like It	Pitbull	201019	129	
3	5	Bruno Mars	Just the way you are		201030	109	
8	6	Will.I.am	Check it Out	Nicki Minaj	201037	130	edit
5	7	Kesha	Take It Off		201028	125	
14	8	Pink	Raise Your Glass		201041	122	EDIT
12	9	Mike Posner	Please Don't Go		201034	121	
10	10	Usher	DJ Got Us Fallin In Love	Pitbull	201029	120	Edit
7	11	Justin Bieber	U Smile		201032	75	
9	12	Jay Sean	2012 (It ain't the end of the world)		201032	127	
11	13	Ne-Yo	One in a Million		201035	100	
13	14	B.O.B	MAGIC	Rivers Cuomo	201028	83	
15	15	Eminem	Love The Way You Lie	Rihanna	201027	87	Edit
16	16	Taio Cruz	Dynamite		201020	120	
18	17	Sean Kingston	Letting Go (Dutty Love)		201025	92	
17	18	3OH!3	Double Vision- Dance Edit		201035	120	
20	19	Pitbull	Hey Baby		201037	128	
25	20	Bruno Mars	Grenade		201044	111	
28	21	KE\$HA	We R Who We R		201043	120	Edit
22	22	Akon	Angel		201039	126	
26	23	Willow	Whip My Hair		201042	82	
24	24	Nicki Minaj	Right Thru You		201040	81	
19	25	Jason Derula	Ridin Solo		201019	90	Edit
27	26	David Guetta	Memories	F/Kid Cudi	201012	130	Edit
21	27	Travie McCoy	Need You		201037	74	
30	28	Katy Perry	Firework		201041	124	
New	29	Black Eyed Peas	The Time (Dirty Bit)		201045	128	
New	30	Chris Brown	Deuces		201031	74	EDIT



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Packages

By Dean Carlson

Early this past November I attended 4 days of DJ seminars and training opportunities. Again it was far too easy to see that the vast majority don't get it. Out of the thousands of DJs that run their businesses



out of the Midwest less than .5% attend the very affordable get togethers like the Disc Jockey New Conclave, and the MAP-DJ 1 Day Event or

even Rick Brewster's "Get More Brides" 5 hour training in their own back yard. I was very impressed yet not surprised to see Ken Day travel all the way from San Diego CA. for this weekend of learning as he gets it.

For me, it doesn't take much to get instant return on my training dollar. If I come away from a 4 day training cycle like I did and I have 1 or 2 great "Ah Ha" moments, then it was worth it. It typically doesn't matter whether or not I have seen a presenter before, or if even I like what is being presented. History has proven itself time and time again that I will get something from attending them. In fact some of the best "Ah Ha" moments have happened during sessions I really didn't want to attend and thought there is no way I am going to get something out of it.

I was lucky and received a good half dozen "I can use that" ideas from those 4 days, and many smaller ones too. But the one that was the biggest happened Saturday during a round table discussion. We were talking about what we were going to do differently in 2011. Part of the talk soon moved to Packages.

Up until now I had been under the mindset that I only offered 1 package. And in that package you get everything I can do. After a good round of discussion I came to a few conclusions about that.

First maybe people don't want everything I can perform at their event. And if they don't subconsciously they might be thinking differently about the value of what I do. They like me overall, but since I won't be doing A, B or C then shouldn't they pay a different amount. So they choose not to go with me.

Second what about people who judge just on price? Say I send out the price of my one package to someone who asks by email, they see \$2500 but never truly understand why I charge that. I may have lost the opportunity to meet with a potential client and move them to understand my value versus judging just on price alone. It can also draw you into deeper more meaningful conversations with your clients and can help create a standard of value for what you do.

So I went about setting up packages, turns out the suggested number of packages are between 3 and 5. Most people don't want the smallest package. Typically they will buy the next one higher than middle.

I started this process by seeing how many other DJs do it. I was really amazed at the differences. If you have a day to kill, Google DJ Wedding Packages. This helped the most with understanding what I could use in terms of value that potential client see. It gave me line item ideas. After much crunching I finally developed 4 Packages.

The first package I developed really isn't meant to be sold. It's more of my prices go from here to here; the lower here is pretty low. But it does set some of the value for the upper packages. My second package I could sell, and make a living at but really it's still at the lower end of where I want to be. This package would be for my price shoppers. Now the third package is the one I intend to sell a lot of. It raises my prices over last year. And really is a complete deal, as the first too you might still have to add items from my Ale Cart Menu. And my forth package is the one that holds nothing back. It is also my sticker shock package, as I list all my packages backwards they see the most expensive first.

So after creating all of the packages I

needed to identify them. Again I looked at how many other DJs name theirs. It turns out that 95% name them from one of three groups. The precious metal group; bronze, silver, gold or platinum. Or they choose gem names like Ruby, Sapphire or Diamond. And this is my favorite, pizza toppings: Deluxe, Ultimate or Supreme. The company I used to work for used a highbred style, combining a couple of the above idea: ultimate and diamond shows.

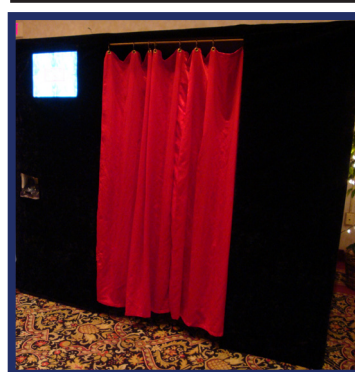
I decided none of those ideas make me unique. What if someone said I used that company that has the diamond show? A potential client might call several DJ companies only to find out several have diamond shows. I did some research on the web and found a chat board for videographers, and they had this very discussion. Many of them choose very different types of package names. One company used, The Documentary Package or Feature Film Package. Another used movie names to title their packages while yet another used awards like The Oscars and such to

name theirs.

So I thought hard about what we do, and I decided to use titles related to dance. My first thought for the basic package was The Polka, I laughed about that. Eventually I decided to go with The Twist then The Electric Slide, The Cupid Shuffle and finally my most expensive package is named The Tango.

I could probably write a year's worth of columns on packages. My hope is that this will help you become more creative in your approach, and understand why having multiple packages are important. So what are you going to do differently in 2011? Have you already started getting things produced to be ready for the busy bridal show season in January and February? Maybe it's time you make a commitment to attending training opportunities regularly. Hope to see you all in February at Mobile Beat Las Vegas. Good Luck and Great Shows!

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Genesis Of The Entertainment Experiences

By Bill Hermann

I'm an actor. I've always been an actor. Since I was 5 years old and my mother would bring me out in front of strangers to sing or recite poems I knew I was different. While living in a small town



in Northern Michigan I did anything to get attention or get noticed. Before I was 15 I had done talent shows, school plays, community theater, professional theater and

had even wrangled paying jobs at the local radio station and newspaper. It never occurred to me to do anything else. I was a performer and all the other things I did (waiter, soda jerk, lifeguard, lawn care, shoveling snow, bike repair, janitor ... etc.) were just something I did between stage time. So, when I decided to DJ as well it seemed like a natural fit I get stage time....and the world gets to revel in my god given talent. (Insert appropriate eye roll here)

The problem turned out that to be a DJ the only thing I had to emulate was other DJ's so what I did was pretty much what every other guy did...and it was ok. When I was on stage I had the license to be an artist and create something from nothing. Affecting the audience emotionally with whatever skills I had at my disposal and because of that freedom, with every performance, I grew. But for some reason when I was a DJ there was a disconnect. "This is what a DJ is", I thought, "and I can be just that. It wasn't hard and it affected no one but me." In fact the only thing that seemed to affect the guests was the music and the only time I seemed to affect them was when I spoke...interrupting the music so, when

I did....they didn't like it. What was I doing wrong? Why could I get such positive response from my stage work but when I was a DJ it seemed I was more of an annoyance that the audience could take or leave?

Then it hit me. I wasn't good enough. Simple I know, but maybe not how you think. You see the guests were affected by the music triggering emotions that were powerful and that were created by great musical artists and story tellers so in the mind of the guest or "audience" the bar had been set. Anything I add to the experience had better at least rise to that level or better yet enhance their experience. If I can't do that I better just shut up and get out of the way because by interjecting something inferior I was ruining the only thing I really had going for me as a DJ. This perfectly composed, poetically written, powerfully performed song made such a powerful impact and I arrogantly thought that all I had to do was to open a microphone and speak and I would be the star? How could I be the thing they talked about tomorrow as the ingredient that made the party?

I almost quit that day. In fact I really thought that no matter what I would never be that ingredient.

After all I was only a DJ....and by all accounts I was exactly what I saw a DJ to be. Every DJ I watched or emulated was the same as me and I the same as them. Every once in a while I would see a new routine or a new bit. I would see a clever mix or hear a funny line and I would deliver it word for word, song for song exactly as I had seen it. It was easy to do. I was an actor. I learned lines all the time. I became whatever I wished and I was good at it. So good at it that I was getting bored and to get booked I had to give away my services either at or below the prices of any other DJ. I certainly didn't get much work and the little I did get didn't pay for much more than beer money. I had to keep working

3 other jobs so I could keep chasing the dream of getting paid...to perform.

Oh sure I was still an Actor. Taking classes to improve my talent and hone my skills and creating art on stage for audiences and my teachers but, that wasn't paying me very often because this...was art. Art was something you create. You are completely responsible for that you create and you live and die by how it's perceived by the audience so you better bring your "A" game. In fact one of my teachers once told me that if I wanted to truly create then I needed to always be working on my craft and honing my skills. One always need to be on stage or taking a course because there is always someone more talented than you and better prepared. DJing was just something you do. You play music and hopefully the music you choose will trigger the responses you want for that given night. I wasn't responsible for that. The music was...the audience was...the weather was...the alcohol was ...all I was, was just the music's delivery system.

Then one day I sat in the audience at a national DJ conference and heard someone tell me that I was singularly unique, that I had skills that I brought to an event that no one else did, that I was worth more than I was currently charging. That man was "Mark Ferrell". My life changed that day. It changed in many ways, not the least that I gave myself a raise to over 5 times what my colleagues were charging but there was something in that presentation that struck me more than anything else. He said "To think is to create"

There it was...and for some reason until that moment it had been hidden from my view even with all the clues. I felt most alive when I was creating as an artist. I created beautiful moments of life and art as an actor and for some reason I was denying this part of myself to the stage I stood on the most. It was in that moment that the "Entertainment Expe-

rience" was born. There was no reason why I had to be regurgitating night after night the same tired DJ cliché's. This stage was no different than any other stage; the audience was no different than any other audience. The acting skills I had been working on for years could be and should be integrated into every performance and art can and should be the goal of everything created. Since that day every wedding I am a part of is created like its brand new. Drawing from my years on stage and my training as an actor (from voice to improv to acting to movement to dance). Even simple staging, blocking and transitional story principals suddenly helped me to build events for my clients that were touching, moving, surprising and inspiring. My success is such that I have become one of the most sought after and highest paid wedding performers in the country and most recently a nationally known speaker, trainer and coach. When I simply shifted my point of view and applied all of my life experience, skill and knowledge to my DJ business I became much more than a wedding DJ. I discovered what made me unique and valuable to my clients just by putting together those things that were there all along.

Bill Hermann is the owner and operator of "Bill Hermann Entertainment" in Minneapolis/St Paul, MN. Bill is a nationally known Wedding Entertainer and Speaker and is hosting a rare opportunity for a limited amount of people to attend an all day hands on workshop on Sunday, March 20th 2011 in the Minneapolis/St Paul area.

Spots are very limited for "The Entertainment Experience Workshop" on Sunday, March 20th, 2011.

To reserve your slot or for more information, go to BillCreates.com today.

Naughty Or Nice?

By Jake Palmer

This article started when I decided to write about what it was like to be a Mobile DJ and the Groom. Now, that's not to say that I was the DJ at my own wedding (even though I've seen it done... not pretty). What I did do, was to pay particularly close attention to the way wedding

vendor conducted their business, their sales, and their service, and how they treated me, the client. I was like a human lab rat... I then wrote a series of articles about my experiences (good and bad) for this publication.

Now this article has morphed into sales tips and advice, general marketing and business ideas, and some down-right weird ramblings, all of which have their respective places in business growth, personal growth, day to day business, and basic fun.

One point I always try to get across, is that we are never too good, or too experienced, or too talented, or too successful to continue to learn. Learning and growth go hand in hand, and in the long run growth means dollars, which at the

end of the day, is what we are all chasing. How does this work? How do we learn? How do we grow?

Well, the holidays are here again, and most people start thinking in one of two ways... giving or receiving. Think about it, since we were little kids we have been told "it's better to give than to receive." Really? Because, I like to get things, a lot! I mean think about it, what's better than a present? What's cooler than someone giving you the thing you've always wanted? It's like free stuff... sweet! As children that's all we think about, we wonder what we'll get for our birthday or Christmas, we make lists of things we want. It's not till we get older, that we start to be more interested in giving, and once we have kids of our own we pretty much revert to the giving part exclusively. Then there's the "Naughty & Nice" way of thinking, which I am still convinced is just a ploy by our parents to get us to do as we're told and go to bed. The idea being that if you're not a good little DJ, you won't get what you want. So is it "nice" to give and "naughty" to receive? If we are "nice" will we get what we want, is the end goal to "receive," or is it just nice to be "nice," and what does any of this have to do with my original point? I digress...

In my continuing effort to learn and grow, I attended a couple days of workshops/seminars that was geared for DJs and Wedding Professionals in Minneapolis last month. Now, even though this was a fairly regional event, there were still a few people that traveled pretty far to get to this event. What was surprising to me was the small number of people in attendance from right here in this market... now this is in no way a sales pitch or testimonial for this seminar, (it was great by the way, I highly recommend you attend anything MAPDJs or Disc Jockey News put on), but rather a question... Am I Naughty or Nice??? Let me explain, if you look, you will find that the Minneapolis/St. Paul metro area has about 250 Mobile DJ companies, this does not count the out lying area's (like where I live). At the seminar I attended on Sunday there were maybe 25 people there. Three from out of state, 5-7 from out of the Twin Cities metro area, that means there was about 15 DJs from the twin cities that attended this event. Think about that... 15 people from 250 companies, so should I be happy that fewer of my competition is trying to improve their business (naughty), or should I be sad that more DJs aren't trying to improve their business (nice)?

Naughty or Nice...So I thought maybe some people just don't want to be in a situation where they are sharing their knowledge or tips, or ideas, just keep that to themselves and beat the competition. Then I looked around the room and realized that the people who were in attendance, were some of the most talented, successful, and highly paid Wedding Entertainers in the Midwest..... hhhmmmmmm. There could be something to this... maybe "nice" is sharing and helping others grow, GIVING, and naughty is just taking and not giving back or helping others. Think of it this way... college professors and teachers are pretty smart and talented people, and they give everything away, and they always continue to learn and grow. As we give we grow, and yet we still receive... could be something to that.

Naughty or Nice, which one are you? Ho, ho, ho!

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



The Referral Coach

By Matt Anderson

10 Ways to Overcome Your Fear of Asking.

If asking for referrals was that easy, far more people would do it. Here is what it takes. It is not easy but others have done it and you can too – especially if you persist.



1. Believe in yourself

Most people think that asking for referrals feels pushy or needy. I did a company webinar for over 1000 financial professionals last week. There was a guest advisor on the show called Eric, a former client of mine. I asked him what he said to himself that gave him the confidence to ask for referrals. He responded by saying: “My belief is: Why on earth wouldn’t you do business with me?” This is a great example of an empowering belief.

Tip 1: Believe ‘it’s silly not to ask’. Really, how often do you meet legitimate prospects you can’t help? 5% of the time? 1%?

Tip 2: Focus on the reasons why you should ask for referrals, not the unhelpful ones that stop you from asking right now.

Tip 3: Become your #1 fan. List out 20 reasons why people should do business with you.

Tip 4: Learn how to change your beliefs by using the suggestions in John Assaraf’s book *The Answer*.

2. Make sure you are earning the referral

You don’t recommend ‘business as usual’ – a bank with a drive-through, a dentist who uses Novacaine, or a vet just because she takes care of your dog’s ear infection.

Tip 5: Ask yourself: what am I doing to earn referrals?

3. Slay your fears of asking

Have you ever met a pushy person who expressed concerns to you about coming across as pushy? I doubt it. You

are not being pushy by asking! You have great value to offer in an area where most consumers are making poor decisions hand over fist.

There is a big difference between unhealthy traits – being aggressive or passive – and the healthy right to assert how you can help others.

4. Know when to ask and what to say
Ask when your client acknowledges that you have brought value (usually beyond what they expected) and/or when the relationship is good – when you have earned it.

Develop wording that works – learn wording that doesn’t just work for that one superstar in your office (often that is hard to replicate). I coach people on a 6 step fearless referral conversation that provides the necessary pieces to get high quality referrals on a consistent basis.

Tip 6: The most important steps when asking are being ultra-specific about who you want to be referred to AND working with your referral source so that he is comfortable in opening up the door effectively.

This means you are getting permission most of the time from the prospect to contact them or being personally introduced.

5. Build confidence through competency: practice your referral conversations!

There is an increasingly overwhelming body of research that shows that talent is not born but comes from deliberate practice. Talent is grown. Getting good at generating referrals is no different; it’s a skill that you can learn and become talented at. If you really want to be good at it – surprise, surprise – you need to practice! Underestimate this point at your peril!

6. Put more leverage on yourself

What would get you to ask besides self-belief? The same advisor I mentioned earlier, Eric, shared this: “When I first started, my attitude was that either I get referrals or I’m out of business.” He defined getting no referrals as failure which for him was unacceptable. It’s no wonder he got good at it!

Tip 7: Set more juicy goals to push

yourself to getting more referrals. Also, include ‘getting more quality referrals’ in your definition of success and ‘not asking’ as part of your definition of failure!

Tip 8: If ‘I MUST ask’ is not pushing you to ask for referrals, say to yourself: ‘I CAN ask for referrals’. ‘Can’ is a more empowering word for most people.

7. The only way to defeat your fear is to face it: find increasingly more ways to ask.

Nelson Mandela learned the hard way from 27 years in prison on Robben Island: “The brave man is not he who does not feel afraid but he who conquers fear.”

Tip 9: Build your asking muscle; most of the time you get what you ask for. Start by asking for more things just out of your comfort zone from tap water at coffee shops to better seating at restaurants. Dealing with this slight discomfort makes it easier then to apply to your business.

While it is sometimes less effective, it is not a crime to make referral requests in an email or through LinkedIn!

Tip 10: Acknowledge yourself daily for what you did right. Stop beating yourself up just because you don’t have parents and teachers close by to do that anymore! Work deliberately on being more comfortable in your own skin – more transparent. You will be more referable.

Brian Tracy argues that “The key determinant to success in sales and in life is how much you like yourself. The more you like yourself, the less you fear rejection.”

8. Stop making excuses and take full responsibility for your business

Who is responsible for your results?

9. Get busy making mistakes and growing your business rather than trying to look perfect

Falling on your face is normal and all top producers have done it more than they would care to recall. I still have my days when I leave inept voice mails and get ignored with referral requests. I’m human and I prospect the same species that has similar flaws and challenges.

Tip 11: Develop a support system – of people, animals, books, or music – whatever it takes.

Tip 12: Get comfortable getting uncomfortable.

This is not just a catchy play on words! We ONLY grow outside our comfort zone (ex. your muscles only ache when you go beyond what you usually do, right? You learned much more your first year in business than your fifth). In other words, your best learning zone is OUTSIDE your comfort zone. Making progress is done often by small failures.

10. Expect referrals

Jason is a client of mine in Louisiana. He likes to plant the seeds for referrals with an expectations discussion that basically states: “My goal is for you to be delighted with the work I do. That has to happen. Because if you are really happy, then you will recommend me to others and then it’s a win for me too. So I have to do a great job for you.”

Last time we talked he said: “I just expect people to refer us now.” This needs to be your goal too. When you ask and expect to receive, your body language, tone of voice, eye contact, AND wording all send a positive message (this is another reason why practice is important; it’s not just the words.)

See why it’s not so simple now? Well, be heartened by that fact because most people don’t know what you now know, and most of those who do won’t be willing to do what it takes! I challenge you to take action and develop this skill. It will last you a lifetime generating your favorite kind of business.

Matt Anderson, of the Referral Authority, has grown his business exclusively by referrals, relationship building, and networking. He specializes in coaching sales professionals how to network effectively and build a referral-based business.

Recent clients include Prudential Financial, US Bank, Virginia Asset Management, State Farm Insurance, and MetLife. He is the author of the upcoming book Fearless Referrals and is regular contributing author to one of the best known resource for financial advisors: Horsesmouth.com and has recorded several corporate training videos for New York Life on referrals and networking. He lives in Madison, WI but hails from Coventry, England, consistently voted home of Western Europe’s Most Unfriendly and Least Intelligent People as well as the Best Place to Get Beaten Up in Broad Daylight.

Is Anybody Home?

By Arnoldo Offermann

This week I had ANOTHER DJ rip off promo videos from our site, (that’s a whole different article), and I learned something as I tried calling the other DJs he ripped off: NO ONE ANSWERED THEIR PHONES!



This wasn’t an odd time, either-- NOON to 3:00 eastern. This means 9-12 on the other side of the nation; still, no pickup. One of the many things our client love about our company is that we can be easily

reached.. instantly.

Personally, my cell phone is published everywhere, so if you lose it you can get it anywhere. I tell my clients that if my email isn’t answered within 15 minutes on a weekday (and 24 hours on a weekend) then I am probably dead.

Then there’s also texting or Facebook.

Does it suck being tethered to your phone? Not as much as you’d think; especially when you have a phone (I use the iPhone 4) that automatically buzzes you on any new Facebook messages and also has Push email. Some may disagree to answering emails at every buzz, but it’s this train of thought that leads clients away from those DJs.

The new-generation bride is in the instant communication era. As they call different DJs, be it price shopping or just research, they want an answer immediately; no one wants to wait a day for something as exciting as wedding research.

Think about this now: a bride calls her bridesmaid with an important question. Her friend doesn’t answer so she texts her and and leaves her a message on Facebook. Moments later her friend texts back “I’m at the movies, I can’t call you but here’s what you need to know....”

Many argue that we are professionals and shouldn’t use such juvenile com-

munication methods, thus leading me to ask: Are you the BFF or the stuffy professional? A bride calls you, but you can’t answer. You can still text her with something such as “Hi! I’m on the other line, can I call you back in a bit?”

More often than not, they’ll reply with more than a YES, but instead will give you details about their reception. Keep the text communication going and get all the info you can-- then place the call and get that sale since you’re loaded with info.

I had a bride send a Gigbuilder request at 1AM (I stay up late). I checked all the info and saw her AOL-based email address, which means she has AIM. Rather than email her and wait for an answer I sent her an IM.

LO AND BEHOLD-- she responded! Within 15 minutes of chatting on IM, I had her sold on our services, lighting and a monogram. She had a contract back in my hand that morning.

We still chat to this day on Facebook. When I asked her about our favorite part of our company, she told me that ease of communication was her top priority. She’s not the only one either-- many brides love how easy we are to reach and how quick we reply back!

I have a vendor, Bill Cronheim, who I use constantly because he ALWAYS answers the phone, or calls me back within minutes. I was at an event and needed assistance with a lighting fixture. His company is closed on the weekends, so I sent him a Facebook message. Not even five minutes and he calls my cell phone, happy to assist.

We love vendors like this, so why wouldn’t brides love a DJ like this as well? Utilize social media and shorthand methods of communication to build rapport with couples and you will have the upper hand over many others who refuse to communicate with anything besides email or phone. Don’t have Skype? Get it! Twitter? Get it (well, maybe.... haha). What about Facebook? MySpace (yes, even that), or YouTube? Many brides have contacted us after watching our YouTube accounts.

Does your phone have an unlimited texting plan? Get one! And while you’re at it, get a smart phone to make texting and Facebook communication easier. Everyone loves answers instantly, that’s why the Magic 8Ball was invented!

Arnoldo can be reached at: arnoldooffermand@discjockeynews.com.

Monthly Music Charts

By TMStudios.com

Pop

- | | | |
|----|-------------------|---------------------------|
| 1 | Rihanna | Only Girl (In The World) |
| 2 | Nelly | Just A Dream |
| 3 | Far East Movement | Like A G6 |
| 4 | Bruno Mars | Just The Way You Are |
| 5 | Pink | Raise Your Glass |
| 6 | Usher | DJ Got Us Fallin' In Love |
| 7 | Neon Trees | Animal |
| 8 | Ke\$ha | We R Who We R |
| 9 | Katy Perry | Teenage Dream |
| 10 | Katy Perry | Firework |
| 11 | Flo Rida | Club Can't Handle Me |
| 12 | Trey Songz | Bottoms Up |
| 13 | Mike Posner | Please Don't Go |
| 14 | Taio Cruz | Dynamite |
| 15 | Ready Set | Love Like Woe |
| 16 | Rihanna | What's My Name? |
| 17 | Bruno Mars | Grenade |
| 18 | Jesse McCartney | Shake |
| 19 | Black Eyed Peas | The Time (Dirty Bit) |
| 20 | Daughtry | September |

Urban

- | | | |
|----|-------------------|--------------------------|
| 1 | Waka Flocka Flame | Hard In Da Paint |
| 2 | Trey Songz | Can't Be Friends |
| 3 | Chris Brown | Deuces |
| 4 | Rick Ross | Aston Martin Music |
| 5 | Lil Wayne | Right Above It |
| 6 | Lloyd | Lay It Down |
| 7 | Willow | Whip My Hair |
| 8 | Nicki Minaj | Right Thru Me |
| 9 | Trey Songz | Bottoms Up |
| 10 | Twista | Let's Make A Movie |
| 11 | Wiz Khalifa | Black & Yellow |
| 12 | Miguel | All I Want Is You |
| 13 | Jazmine Sullivan | Holding You Down |
| 14 | Rihanna | What's Your Name? |
| 15 | Ne-Yo | One In A Million |
| 16 | Kanye West | Runaway |
| 17 | Drake | Fancy |
| 18 | Diddy-Dirty Money | Loving You No More |
| 19 | Gucci Mane | Making Love To The Money |
| 20 | Usher | Hot Tottie |

Country

- | | | |
|----|------------------|-------------------------------|
| 1 | Brad Paisley | Anything Like Me |
| 2 | Zac Brown Band | As She's Walking By |
| 3 | Band Perry | If I Die Young |
| 4 | Rascal Flatts | Why Wait |
| 5 | Rodney Atkins | Farmer's Daughter |
| 6 | Reba McEntire | Turn On The Radio |
| 7 | Jason Aldean | My Kinda Party |
| 8 | Sugarland | Stuck Like Glue |
| 9 | George Strait | The Breath You Take |
| 10 | Carrie Underwood | Mama's Song |
| 11 | Tim McGraw | Felt Good On My Lips |
| 12 | Keith Urban | Put You In A Song |
| 13 | Miranda Lambert | Only Prettier |
| 14 | Chris Young | Voices |
| 15 | Kenny Chesney | Somewhere With You |
| 16 | Trace Adkins | This Ain't No Love Song |
| 17 | Luke Bryan | Someone Else Calling You Baby |
| 18 | Justin Moore | How I Got To Be This Way |
| 19 | Toby Keith | Bullets In The Gun |
| 20 | Lady Antebellum | Hello World |

Rock

- | | | |
|----|-------------------------|-----------------------|
| 1 | Stone Sour | Say You'll Haunt Me |
| 2 | Godsmack | Love-Hate-Sex-Pain |
| 3 | Saving Abel | Sex Is Good |
| 4 | Ozzy Osbourne | Life Won't Wait |
| 5 | My Darkest Days | Porn Star Dancing |
| 6 | Disturbed | Another Way To Die |
| 7 | Five Finger Death Punch | Bad Company |
| 8 | Kid Rock | Born Free |
| 9 | Finger Eleven | Living In A Dream |
| 10 | Papa Roach | Kick In The Teeth |
| 11 | Avenged Sevenfold | Nightmare |
| 12 | Three Days Grace | World So Cold |
| 13 | Alter Bridge | Isolation |
| 14 | Alice In Chains | Lesson Learned |
| 15 | Buckcherry | Dead |
| 16 | Eric Clapton | Run Back To Your Side |
| 17 | Apocalyptica | End Of Me |
| 18 | Kings Of Leon | Radioactive |
| 19 | Soundgarden | Black Rain |
| 20 | Hellyeah | Hell Of A Time |

Adult Contemporary

- | | | |
|----|-------------------|----------------------|
| 1 | Taylor Swift | Mine |
| 2 | Script | Breakeven |
| 3 | Train | Hey, Soul Sister |
| 4 | Lady Antebellum | Need You Now |
| 5 | Uncle Kracker | Smile |
| 6 | Michael Buble | Hollywood |
| 7 | Daughtry | September |
| 8 | Bruno Mars | Just The Way You Are |
| 9 | John Mayer | Half Of My Heart |
| 10 | Katy Perry | Teenage Dream |
| 11 | Sara Bareilles | King Of Anything |
| 12 | Katy Perry | California Gurls |
| 13 | Maroon 5 | Misery |
| 14 | Colbie Caillat | I Never Told You |
| 15 | Five For Fighting | Slice |
| 16 | Train | If It's Love |
| 17 | Bon Jovi | What Do You Got |
| 18 | Lady Antebellum | I Run To You |
| 19 | Seal | Secret |
| 20 | Pink | Raise Your Glass |

Alternative

- | | | |
|----|-------------------------|---------------------|
| 1 | Black Keys | Tighten Up |
| 2 | Kings Of Leon | Radioactive |
| 3 | Linkin Park | Waiting For The End |
| 4 | Mumford & Sons | Little Lion Man |
| 5 | Jimmy Eat World | My Best Theory |
| 6 | Neon Trees | Animal |
| 7 | Cake | Sick Of You |
| 8 | Anberlin | Impossible |
| 9 | Muse | Undisclosed Desires |
| 10 | Thirty Seconds To Mars | Closer To The Edge |
| 11 | Sick Puppies | Maybe |
| 12 | Stone Sour | Say You'll Haunt Me |
| 13 | Florence + The Machines | Dog Days Are Over |
| 14 | Temper Trap | Fader |
| 15 | Finger Eleven | Living In A Dream |
| 16 | Three Days Grace | World So Cold |
| 17 | My Chemical Romance | Sing |
| 18 | Neon Trees | 1983 |
| 19 | A Day To Remember | All I Want |
| 20 | Middle Class Rut | New Low |

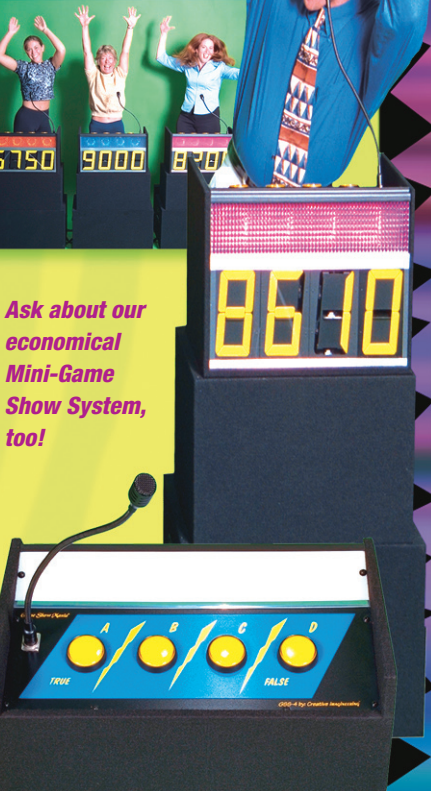
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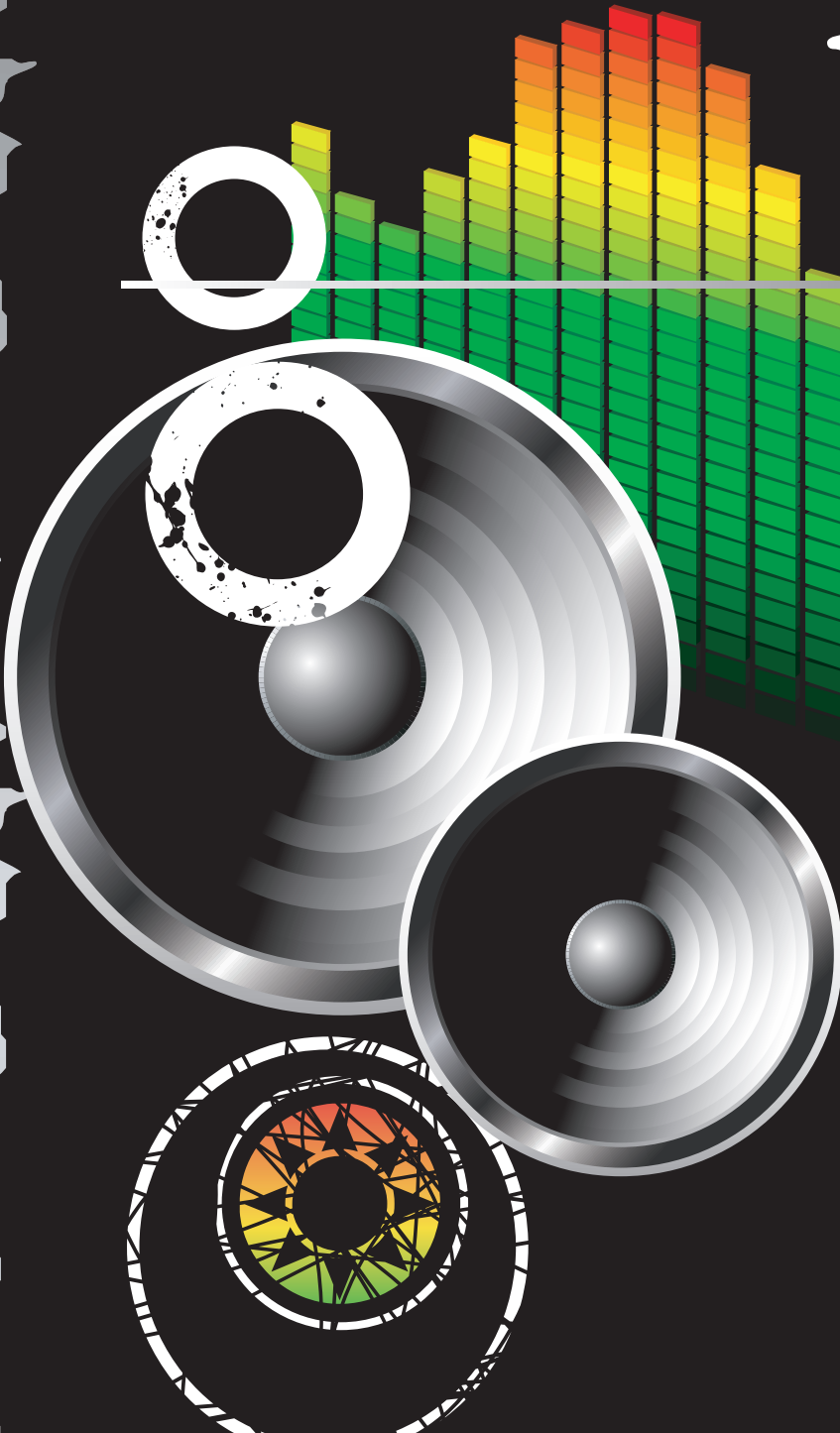


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