

DJ JAMS

AMERICA'S FIRST MAGAZINE FOR PROFESSIONAL DJs ES
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DJ FOOD
ANOTHER DIMENSION

**HAVE YOU
UPDATED
YOUR
BRAND?**

**BAGGING
BRIDAL
BUSINESS**

MARKUS SCHULZ

TRANCE-GLOBAL SUCCESS



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Dimitri Vegas & Like Mike
American Audio VMS 4.1
Loopmasters Sound Libraries
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Success Stories & Technological Turns

Over our many years here at *DJ Times*, Markus Schulz is one of the handful of DJs whose steady rise has coincided closely with the magazine's own long run. We did our first story on Schulz in the early '90s when he was in Phoenix, involved with radio and the local record pool. Eventually, things would change dramatically for the better.

Luckily for Schulz and his fans, he found his artistic side in the late '90s and, for more than a decade now, he's been one of America's top DJ exports. A leader in the trance genre, the Miami-based Schulz maintains residencies at top clubs, operates Coldharbour Recordings (an Armada sub-label) and plays some of the world's major EDM festivals. As an annual America's Best DJ nominee, Schulz has performed at several tour stops and he's always turned it out—whether it was a dark, dirty club in Philadelphia or a bright, shiny pool party in Vegas.

It had been awhile—too many years, in fact—since the last time we visited with Schulz, so we took a trip to the Left Coast to spend a weekend at Hollywood's Avalon club for a pair of parties celebrating his latest mix comp, *Los Angeles '12*. As he tells us in the following interview, Schulz faced a moment when he had to determine exactly what he wanted out of his DJ career. In describing how he went out and got it, we think you'll find his story inspiring. Thanks, Markus.

On the technology front, the Ninja Tune DJ/producers have always been ahead of the curve. Label founders like Coldcut's Matt Black and Jonathan More push the sample-centric side of experimental electronica and the performances are always cutting-edge. Britain's DJ Food (aka Strictly Kev) is the same way. His space-obsessed CD, *The Search Engine*, is a wonderful listening experience and his intergalactic video presentations are from another dimension. Our L.A. gal Lily Moayeri delivers the goods on DJ Food.

In our Samplings section, our Boston-based correspondents Joe Bermudez and Angela Bray connect with rising remix team Dimitri Vegas & Like Mike, while Ms. Moayeri finds out how Photek became a hot musical commodity in Hollywood's film and television industry.

In our Mobile Profile, Philadelphia jock Lisa Love tells her story of how a DJ saved her life and how she now gives back to the community. Also, our mobile scribe Jeff Stiles talks with DJs who share their secrets on earning gigs in the always-competitive wedding market. In Business Line, we ask the simple question: Have you updated your brand?

Back to gear, our Josh Harris gets down-and-dirty with a pair of Loopmasters sample libraries—from Dutch duo Mason and U.K. hitmakers The Stereo MCs. Also, Wesley Bryant-King puts the American Audio VMS 4.1 controller through its digital paces.

Having just returned from Miami, where we participated in Winter Music Conference and Miami Music Week/Ultra Music Fest, we offer a quick wrap-up of the festivities in our News section. But stay tuned for our June issue, where we'll present even more images of that crazy week.

And one more thing: DJ Expo dates are set for Aug. 13-16 at the Trump Taj Mahal in Atlantic City, N.J. In the coming months, we'll be announcing more and more exciting news about the show, which will present a huge exhibition hall, loads of educational seminars and panels, and some of the DJ industry's best evening events and sponsored parties. For the very latest on DJ Expo, please visit thedjexpo.com, and we'll see you there.

Cheers,

Jim Tremayne,
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LISA LOVE...

By B. Stanley Burken

Bensalem, Pa.—Lisa Love's arc of a DJ career started 30 years ago with a simple question: "How did you do that?"

It was 1984, and at a weekend party in an upstate New York park, hip-hop sounds were spilling out of a pair of tabletop speakers, and DJ Smooth was making it all happen. Lisa had never seen a DJ before—few people had. Says Lisa, "I told him, 'I love how you DJ. How do you do it?'"

Shortly after that, she began an apprenticeship that has guided her life, a life that began with less promise than most.

At two, her great grandmother, in Philadelphia, removed Lisa from a Catholic home for children of unwed mothers—her natural mother had given birth to Lisa when she was a kid—and took her to upstate New York. When Lisa's mother came of age, she came to get Lisa and bring her back to Philly, followed by Lisa's great grandmother. When Lisa was 13, she lost her great grandmother, and hardship and homelessness followed, alleviated only when Lisa moved back upstate New York to live with an aunt.

Somewhere between the death of her great grandmother and moving to New York, Lisa learned the second-most valuable skill in her lifetime: basketball. She was such a gifted pupil that she earned a full four-year scholarship to Clarion University in western Pennsylvania.

BRINGS SOUL BACK TO PHILLY

And that's where the DJing re-emerges. "Learning how to play basketball ended up saving my life, yes, that and getting involved in music," says Lisa. "I was never involved with DJing in Philly—I was too busy figuring out where I was sleeping and how I was going to eat. But in high school in New York, my life changed, I could have really been on a different road in Philly."

During college she developed her DJing skills to great effect. "I took that skill with me and worked on it," she says, "and I did all the parties in college—fraternities, sororities, cabarets, and special events, spinning LL Cool J, a lot of hip hop, what we call now the classics, Run-DMC, they all had just come out, Eric B and Rakim, and a lot of dance, house and club music."

She had made a decent amount of money and learned that this was something she could do, so when she graduated college and returned to New York, and began spinning at two local bars. Soon, people began to really notice.

"It wasn't too often you'd see a female DJ," she says, "and I was pretty good. I was marketable. So that got me a lot of jobs doing bar and bat mitzvahs, weddings, private parties, kids parties, anniversaries, and it helped me hone my skills. I did that part-time while I maintained a full-time job—because of my past life I never wanted to be homeless, so I got a stable job, with health insurance, and a retirement plan, and that kept me in the 9-to-5."

She returned to Philly in 2000, "because it was a big city and I wanted to try my skills in a larger market, and got linked up with some good people, at a House of Soul party at a local club. One Thursday, a DJ failed to show, and I told the organizer, 'I'm a DJ, and I have



records in my car.' They looked at me like I was crazy."

But there was no other DJ, and they needed one. So John Barber of Come Kleen Productions, which was producing the event, gave her a chance. "He was impressed," says Lisa, "and I've been with John since, and he has helped my career in Philly more than I can say."

That led to a radio job at Power 99, spinning for host Tiffany Bacon on the Inner City Show. "My producer, you would have thought I was running for president, because she told everybody at Power 99

to try to get me in as a DJ," says Lisa, who spun on air for three years. "And I wasn't talking, just mixing, and for the last hour of her show I would do an hour-long mix, power blending, local artists, and R&B hip hop, soul, neo-soul, as they called it then."

To this day, through Come Kleen, Lisa Love does corporate and celebrity events, and has opened for LL Cool J, Joe, Jennifer Hudson, Kim Fields, Terrence Howard, Jadakiss, Styles P, Faith Evans, Kindred, Jon B, Tank, Lenny Williams, Will Downing, Marsha Ambrosius, Bilal, Black Sheep, Eric Roberson, Glenn Lewis, and Cedric the Entertainer (to name just a few).

"It's about your associations, and being seen," says Lisa, who applies DJ business tactics more often seen in the mobile world. "When you do a charity event, people remember that and then when the money comes in they'll call you—and you better have 1,000 business cards, because no matter where you are, there's a client out there. The average person doesn't know how to find a DJ, so make it easier for them. It's about having contracts, meeting with clients before the events, and clarifying that you're a professional, you dress like one, and you deliver like one."

It helps with another of her current endeavors, the More Than Music DJ Institute, a DJ school she started in 2007. "Most of my clients," she says, "are working people—doctors, lawyers, nurses, teachers, a CNN correspondent, dancers, singers, professional bodybuilders."

In four weeks, Lisa offers a full course, from Technics to Serato Scratch Live and to the Numark NS7 controller. "We use a variety of media," she says, "but I make sure they have a strong foundation with turntables, and beat matching, blending. We also cover the business aspect of it, about troubleshooting and professionalism, because you only have that one time to make a first impression, and I want everyone to be as blessed by the beats as I have."