

DJ'S ARE THE BACKBONE OF THE MUSIC INDUSTRY

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MAGAZINE

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PREMIERE ISSUE!

INSIDE: REVIEWS OF THE HOTTEST MUSIC IN THE STREETS - THE HOTTEST UP-AND-COMING "VIXENS" - AND MORE!

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L Precise

When did you start DJing?

I got my first turntables in '91 and slowly got more involved with music over the years.

What got you into DJing?

Well, at first I just wanted to scratch because I'd see it in the videos and thought it looked like fun. Then I tried it, liked it, and continued with it, eventually doing club nights and playing on the radio.

Is DJing your primary job?

No, my main focus is music production. I consider myself a producer who DJ's.

What sets DJs apart from A&Rs and Producers?

Besides the paychecks? Just kidding. Actually, the roles have strong similarities in that they all can play a part in breaking new artists and they can all be "branded" into stars so to speak. However, A DJ really has to know the music well. In that regard, one of the first rules you learn in giving a speech is that you need to know your audience. Well, the same can be said for DJ's because we need to know what songs will "speak" to the crowd and get them moving and engaged. A good DJ knows how to work the crowd, from setting the vibe bringing the

energy up again. It's similar to dj'ing on radio or making a mixtape - you need to captivate your audience and add value to their listening experience.

Do you think artists show DJs enough respect?

In my experience, yes. Most artists know the importance of the DJ. We help spread the music they make to the masses. If you've read the book "The Tipping Point" you could say DJ's act as connectors for breaking new music to their listeners. An example would be Kanye's through the wire that wasn't getting any label push, but DJ's went ahead and played it and eventually it caught on with their listeners and made Kanye the success that he is today.

What is a good mixtape to you?

It has to live up to it's theme. If it's about new music, then that's what it should have. If it's old school classics, then that's what it should have. It should also have some extra value to it such as a solid intro and outro, good recording levels, and tracks that you can't get anywhere else or are hard to find such as exclusive remixes or blends.

How do you make sure that your mixtape is the best it can be before you put it out?

I listen to it over and over and ask myself if it wasn't mine would I buy this, is there value to it.

What mixtapes are you working on right now?

Currently I do a monthly mix which can be downloaded by Sprint PCS customers. Shout out to Latin Prince for hooking that up. I'm also looking at doing something with an up and coming emcee named Heyzeus out of Harlem.

Do you have any mixtape series?

Yep, Move the Crowd, which is my club track series, and Lock and Load, which is less radio-friendly, but good music to bump in the ride.

What has been your favorite mixtape that you've done and why?

Lock and Load, it was my magnum opus. I put a lot of work into that one with a well thought out intro and outro, remixes, and extra production work throughout the mix.

What do you think of DJs who don't blend?

It depends, sometimes you want the effect of just dropping in something, or cutting something in...other times you want to blend because it sounds good and it teases the audience of what's coming next. However, I think a DJ definitely needs blending skills in their arsenal.

Do you think payola is a major problem today?

Well, there are certainly a lot of news reports and articles that suggest so. The Funkmaster Flex scandal brings a lot of light to this issue.

How can payola be avoided or stopped?

Wow, that's a great question that deserves a lot more thought and response than I can provide here. But basically, I think labels and radio stations should be more transparent in their dealings. In that regard, look what happened a few years back with Enron and other publicly traded companies when they collapsed. The government got involved and legislation passed that required companies to abide by strict regulations where they are required to disclose certain financial information to the public. Perhaps something along these lines would help the music industry.

What should determine if a record breaks?

Well, ideally a record should break if it's good, but being good is subjective so I really can't say.

What really makes a record break these days though?

Unique promotion, interesting video, good distribution, and good buzz.

-Rohit Loomba

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