“It’s a very lonely experience, playing records that no one wants to dance to.” 110

“consider other people’s tastes”

“every gig is a chance to show who you are musically.”

“You should be aiming for a box of records that includes different moods, styles, and tempos, and also represents your personality and your take on DJing.”

Everything sounds great in the bedroom. Then you go out and it’s a whole new world. Everything’s that much further away and that much louder.” 110

“Don’t plan too much. Have lots of options. Fight the temptation to prepare a whole set in your head.” 112

“In DJing, the preparation is work, the execution is play.” Mr scruff 112

Different sound in a nightclub 112

“The best thing about playing out is that it makes you better, stronger, and far wiser for next time. Hopefully you’ll have seen how much easier it is to choose records when there’s a crowd in front of you. You’ll have seen some records go down worse than you thought, and seen some you thought were only average blow up the dancefloor.” 115

“We’d love to give you some rules about how and why certain records work, but the truth is, there aren’t any. The only real test is to play them in front of an audience.” 115

“The dancefloor has a momentum of its own”

“islands of energy” 122

“Gently probe with a range of different records […] Make a mental note of [their] reactions.” 123

“win their trust” 124

“Just because you know exactly what the crowd wants, you don’t have to give them an endless supply. Don’t get suckered into delivering crowd pleaser after crowd pleaser without really thinking about the bigger picture. Our advice is this: don’t let them *lead* you, let them *guide* you.”

“Smaller crowds are more sensitive and easier to throw off. A big crowd has ore momentum, so it’s harder to mess up.” 125

“For audience interaction, experience is the only thing that counts” 126

“Everytime you play out, you learn more about other people’s musical tastes and about the psychology of a dancefloor.” 126

“You could be the smoothest, most technically perfect mixer, but if you can’t choose the right record for a particular moment, you can’t DJ yet. Unlike beatmatching, which you can pick up in a few weeks or months, programming takes years to perfect, because it is more art than science. Programming is about developing a sensitive understanding of how people react to music.” 128

“creating a flow” 128 “The flow is not something you can plan ahead of time, it’s an improvisation based on the mood of the crowd.”

“mentally tabulate all of this information” (reactions to tracks)

Each record has a mood (not for you, but dancefloor), figure out what it is over time through experience

Once you start thinking about records in terms of their effect on an audience (and not just their effect on you), you’ll be able to continue your mood cataloguing whenever you see people dancing to records.” 129

“programming is not just about responding to your dancefloor, because you’re also leading the way. Like a chess grand master, you should be thinking several moves ahead” 132

“Never ever plan a set” 133

“eat your greens” 133

“Play too hard and fast early on and you’ll wear out the dancefloor long before the end, however many vodka-cranberries they’ve injected.” 134

“Good DJing is about keeping a constant groove while throwing in plenty of changes – balancing the expected with the surprising.” 134

“Your aim is to keep the dancefloor full, happy, and engaged while satisfying your lust for introducing new sounds and styles. Play too many obvious hits, and you’ll wear everyone out (and eventuall bore them to death)” 136

“The trick is to hypnotize and seduce them, balancing the expected and the unexpected, the familiar and the unfamiliar.” 136

“You are controlling a roomful of emotion. That’s a powerful thing. To keep a crowd under your spell, you need to generate anticipation and suspense.” 136

“Of course you want your set to fit together as a whole, but within that, you have to include some ups and downs, otherwise you’ll be boring and repetitive.”

“Great DJs, like great lovers, are expert teasers” 137

“Avoig big-tune syndrome”

“create ‘moment’s” (pauses, drops,..)

“think about the flow of the dancefloor more than your own ego”.

“you have your style, and you should bend it only so far.” 143

“A dramatic change of music is usually better than trying to fudge things – it shows confidence. Remember: losing a few dancers or even clearing the floor is not necessarily a disaster. You’re letting the last DJ’s crowd have a break and rebuilding the floor with people who are into *your* music.”

“Now you know a little of what DJing is really bout – the smiles and shouts and human interaction of playing for other people.” 115