

Who's on Deck: Can a DJ Be Considered an Artist?

By Carlos Hillocks

Submitted to the Journalism Board of Study  
School of Humanities

In partial fulfillment of the requirements  
For the degree of Bachelor of Arts

Purchase College – State University of New York

First Reader: Prof. Andrew Salomon

Second Reader: Prof. Virginia Breen

*PROLOGUE: The Dues and Don'ts*

Over the speakers in Kingston, a Jamaican and Caribbean restaurant/bar on West 116th Street in Harlem, DJ Hard Hittin' Harry is energizing the crowd by chanting, "get down with it, get down with it," into his microphone. He has a MacBook Pro on a stand, and he's standing behind a mixer and one turntable on a 6-foot folding table toward the back of the restaurant. To his right is DJ Melly Red, dancing to the music. Sharing the same table, she also has a MacBook Pro on a stand, as well, hovering over the popular DJ Controller, the Pioneer DDJ SB2, right in front of her.

Harry and Melly are the residential DJs for the monthly Soul Rebel Saturdays, a night event when they play dancehall, reggae, Afrobeats, and kompa. Before walking in, you can hear the pulsing rhythmic beats and trembling bass from about 100 ft. away.

The restaurant is relatively small in size, compared to several of the neighboring venues, but the space is filled with at least 40 people. At first glance, Kingston may not look like the most ideal place to dance, but everyone is grooving to the music with a sense of nostalgia, as Harry was playing '90s and early aughts dancehall songs, such as "Action" by Terror Fabulous and "It Wasn't Me" by Shaggy.

With crowd members dancing with a drink at hand, and singing along to lyrics, the room is full of amusement. Although the essence of the night is for fun, and everyone seems like they are unconcerned about anything from their everyday lives, Harry is intensely focused.

He is watching the crowd, observing them to see what songs they are responding to with the most amusement; that way, he knows what is a suitable song to play next. The most successful DJ knows that it's essential to read the crowd to determine what he will play for the rest of the night.

“The energy exchanged between you and the crowd is crucial for a great night,” he shouts due to crowd roaring with excitement over the popular afrobeat single “Drogba (Joanna)” by Afro B. “You’re usually a one-man show, so it’s important to stay on top of the game every minute of the set.”

By only using one turntable, he has to use Serato, the most dominant DJ software, in his MacBook to alternate between songs. The turntable is used for hands-on purpose to scratch and rewind his music. On this night, he is only using one turntable because Kingston is small. Even though Harry owns and often uses the DJ controller DDJ-SR2 by Pioneer, he occasionally prefers to use vinyl still.

Harry, 51, has been a DJ for more than 30 years. When he started, he had to haul two turntables, a sound mixer, and dozens of crates of vinyl to a gig. Since then, he has seen first-hand the evolution of DJ’ing, and is pleased with the conveniences brought by the new technology. But he still believes it’s important to utilize the new technology accordingly. “If utilized the right way, you can really show out your creativity,” he says in reference to the new digital equipment.

In 2009, Harry began producing his own music. He works in a variety of genres, from hip-hop to house, and from reggae to soca, but his main preferred genre of choice is dancehall.

Right before Harry finished up his set at midnight, so Melly can start her set to end the night, he made an announcement about his most recently produced track, “Get Involved Riddim.” He called for everyone to get up and start dancing, and without hesitation, everyone got up.

“No matter where he goes, or what he uses,” Melly says, “all he needs his himself and his music.”

Melly, just a few years younger than Harry, started DJ'ing in December of 2016, with Harry as her mentor. He trained her how to DJ with a Technics SL-1200 turntable, first as a way to pay her dues. "It's important to respect the culture," Harry says. Melly learned how to use vinyl turntables with actual records before incorporating a laptop. After she became proficient with using vinyl, she purchased her Pioneer controller.

"I love using my controller. It's so easy to carry around," Melly says ecstatically. "All I have to do is put in my bag, hop in the cab, and I'm good to go."

Although the controller made DJing easier for Melly, she received some criticism from peers around her age. They state that she's not a legitimate DJ because controllers, and the new technology overall, has made her occupation too easy.

"They say I'm not a valid enough DJ," she says, "because I use a tool that does half the work for me."

In light of recent changes of technology in the music world, musicians have become a dime a dozen. This resulted in the challenge of distinguishing who can be considered an artist, especially among DJs. Over the course of the past several decades, DJs were the main entertainers that control the movement and energy of large crowds of club-goers. Once, to be considered a prominent DJ, you had to know what were the best songs to play for an audience, and how to fluently transition from one track to the next. The artistry of a DJ was solely based on their music curation and turntablism, the ability to manipulate the sound of a record for different effects.

The majority of DJs before the early 2000s played vinyl, which required a great amount of skills and knowledge to entertain an audience. An intense amount of years of practicing had to be done before playing for a four-to-six hour party. Before digitalization, a DJ needed to have

technical skills consisting of turntablism of two records, timing of tracks, and beat matching. Ultimately, they had to have a good ear. These skills were essential due to the simplicity of turntables created before the dominant use of CDJ turntables and controllers, with the use of a computer software. It was not until 1994, when Pioneer, a Japanese-based company specializing in electronic entertainment products, released the CDJ-500, the first CDJ turntable that pushed the shift from analog to digital products.

A CDJ, which stands for compact disk jockey, required either carrying a USB full of music or a CD wallet with numerous discs. Either way, they were more convenient than carrying large crates of records, which can weigh anywhere from 25 to 100 pounds, depending on the size of the crate. About 10 years after the release of CDJs, DJ controllers were introduced to the world. DJ controllers are small, more compact devices that replicated a mixer and turntables, with knobs, faders, jog wheels, and other similar components.

These controllers were designed to be compatible with laptops, which made it even more convenient to carry the necessary gear to a gig. As the digitalization occurred, the products were designed to make the craft easier to perform. CDJs and controllers are built with numerous buttons and knobs that trigger different effects, which in turn reduced the technical skills that someone had to master. These new components are able to execute functions, such as looping tracks and syncing tempos of two songs together automatically, which used to require a fair amount of time and skill. The ability to do these tasks with the click of one button on a setup made performing the job relatively elementary.

This new, easy-to-use technology has led people with limited talent and knowledge to become DJ's. Public figures such as Paris Hilton have entered the music industry by becoming "professional DJs." Hilton has been known for earning highly profitable gigs by selling out large

EDM (electronic dance music) concerts in Las Vegas and Ibiza without extensive knowledge of the craft.

There have been cases where a few club owners across the United States did not allow for digital DJs to perform in their clubs. A Los Angeles club, The Cure and The Cause, banned laptops and controllers from being used in their DJ booth, according to an article from CDM.link, an online magazine that stands for “Create Digital Music”. Club officials announced that unless the laptop is used strictly by well-known professionals, they do not want the use of the controllers and computers to be used by others, due to their belief that they are “training wheels” and unprofessional. This sparked some controversy for DJs. Kenny Summit, DJ and owner of the club issued the announcement, “no more laptops in the DJ booth. Unless you’re using it to control VINYL to do a turntablist type of set, a’la Jazzy Jeff type shit, or if you’re doing a LIVE thing where you’re actually programing shit on the fly. Keep your controller in your crib, don’t come to work with training wheels. LEARN THE TOOLS OF THE TRADE already. Pioneer isn’t going anywhere any time soon, they ARE the industry standard, so brush up on how to use the CDJs already, get Rekordbox (its FREE) and buy a good USB stick for \$40 that will store THOUSANDS of hours of music on it. We opened this place to showcase talent. So, show us your talent.”

Some older DJs are torn between the use of digital and vinyl. Corey James, 44, is a DJ and rapper from Brooklyn. He has been a DJ for more than 15 years. He’s also the founder and host of the hip-hop MC and DJ competition “Freestyle Mondays.” With this competition, he gained local recognition as an artist, and now has to travel by plane for some performances, in places like Prague and Strasbourg, France.

“In the long run, as long as you get the job done, it doesn’t matter,” says James of the analog/digital divide. “Majority of party-goers don’t even care what you use, as long as they are having fun, but for those who care, they know nothing beats vinyl.”

Vinyl turntables and a mixer, along with other gear, such as headphones, cables, and records, can cost \$2,000 or more. For a controller and a laptop, no more than \$1,000 has to be spent.

With these circumstances playing a role, some DJs expanded their repertoire by becoming a producer to prove their talents through creating their own music. But the latest technology in producing field has led to similar questions about legitimacy and artistry. New software allows people to produce music without instrumentation, and that leads to the same question: Can these producers really be artists if they are not musicians?

The entirety of being a DJ has been compromised by new products that are cheaper and easier to use; now, DJs are ubiquitous. The professionals who were once considered artists are difficult to detect, now that anyone can be considered one with just the click of a mouse pad. DJs are mainly referred to as entertainers now, and rarely anything else. The advances in technology have created a discussion, between the older and newer generations of DJs, and other industry figures, on determining if the occupation can still be considered artistic.

Some young DJs, however, are defending the use of new technology for music for producers and DJs.

“Some people say they’re corny and wack, but I already spend so much money on my production gear,” says Jon Luc, 26, a producer and DJ from the Bronx, “Controllers made spinning at parties a lot easier, man, and I’m able to play my original tracks still.”

### CHAPTER 1: Original Spin

According to an article from Radio Solution, the occupation of playing music records for an audience started in 1909, when Ray Newby played a selection of records for the locals of his hometown of Stockton, California; the subsequent practice of DJ'ing was a contributing factor to the rise in popularity of radio. Although people were aware of the occupation of playing records, the term "DJ," short for disk jockey, was not invented until over two decades later, when Walter Winchell, American radio commentator, used it to describe Martin Block in 1935. Block was the first radio announcer who became famous for his show "Make Believe Ballroom," on which he would play the country's top popular music.

After the term was coined, the DJ became a respected person. In 1943, Jimmy Savile, an English media personality, was credited as the first person to throw the world's first DJ dance party at the Loyal Order of Ancient Shepherds in Otley, England, where he played jazz records for a small crowd. Four years later, Savile broke new ground again, when he was the first to use the widely recognized DJ setup of two turntables, a mixer, and a microphone, for continuous play, at Whiskey A Go-Go, the first discoteque to open in Paris. With Savile as a radio personality and a well-known DJ, he was considered a pioneer.

Between the 1950 to 1970, there was an increase of the number of DJs around the world. While discotheques were being established in the United States and the United Kingdom, there were a group of party promoters in Kingston, Jamaica, who started referring to themselves as DJs for street parties, called "sound systems." The promoters would play reggae, ska, and dancehall from large speakers that were stacked on top of each other. Around this time, beat matching also started, which allowed a crowd to dance continuously without a pause to the next song.



The craft of DJ'ing hit a peak in the 1970s. As rap and disco were becoming popular genres, DJ'ing was evolving along with it, allowing it to be considered one of the four fundamental elements of hip-hop, along with MC'ing, graffiti, and break-dancing. There were parties thrown throughout New York City, predominantly in the Bronx.

Clive Campbell, best known as DJ Kool Herc, is one of the pioneers of DJ'ing within hip-hop. He hosted and played music for block parties at 1520 Sedgwick Ave., a 102-unit apartment complex in the Bronx. His popularity grew during the summer of 1973. He played various genres of music from house, funk, reggae, and disco, but at times it was challenging for him to get people up to dance. The audience waited for the middle sections of songs, mainly in disco, known as the breaks. The breaks were the section of songs the instruments were the only parts of playing while the singers took a rest. The percussions of the break were the dominant instruments that inspired the audience to dance, which led him to coin the term "breakdancing," in reference for dancers that were able to exhibit their athletic style of dance moves.

With DJ Kool Herc realizing that the breaks were the most favorable parts of the songs, he created the technique that's now best known as looping. Using two turntables and a mixer, along with two copies of a record, he would cut back and forth between the records to create a continuous cycle of the breaks of the music to play. When the technicality of DJs evolved at this time, they gained recognition as artists.

Around the same time, Theodore Livingston, famously known as Grand Wizard Theodore, was credited for creating scratching. Raised in the Bronx, Grand Wizard Theodore was influenced and taught by his older brother, Gene Livingston, to DJ. Before Theodore grew popular, he was also Grandmaster Flash's apprentice. In the early 1980s, Theodore was a part of

the group Grandwizard Theodore & the Fantastic Five. They released “Can I Get a Soul Clap” in 1982.

He created the scratching technique by accident during a dispute with his mother. Scratching is a technique when one pushes a record back and forth to manipulate the audio of the vinyl, which creates a scratching sound. That was a great game-changer, because DJs discovered a way for them to play music creatively.

Another pioneer of DJ’ing in hip-hop was Joseph Saddler, best known as Grandmaster Flash. Also raised in the Bronx, he was influenced to become a DJ after being intrigued by his father’s large record collection. When he got involved with New York’s music scene, he carefully studied the craft by watching other DJs, such as Pete Jones, Grandmaster Flower, and DJ Kool Herc. Grandmaster Flash was recognized for perfecting the techniques started by DJ Kool Herc and Grand Wizard Theodore by providing new variations to looping a song’s “break” and scratching.

These three DJs were heavy influences in how DJs used a record to play music for parties.

By the late ’90s and 2000s, DJ’ing had evolved well beyond records. CDs and laptops largely replaced traditional turntables. The equipment invented for modern DJ’ing was more advanced. Controllers and CDJ turntables were built with trigger buttons that made playing music convenient. The DJ softwares for laptops display soundwaves, which made the craft easier, because it diminished the need to have a good ear to play music, unlike the earlier days.

## CHAPTER 2: The Need for Needle

Walking back and forth in one of the rehearsal rooms in Rivington Studios, on the Lower East Side of Manhattan, the owner Fred Tenny, 63, is wrapping up the cables for the

microphones. He is lamenting about how music is not the same as it used to be when he was growing up. “Where did all the good musicians go?” he asks with a sigh.

While putting away the last cable, he reminisces about how he used to attend parties at the '80s-themed club in the East Village, the Pyramid Club. “DJs were cool back then, but now they don't even make sense,” he says. “They have it too easy, yet the music sucks.”

He recalls when he went to the Bitter End in the West Village several years ago, and the DJ was using a controller with a laptop. He says he was confused about what it was, and how it works due to an “overwhelming” amount of buttons. He argues that laptops providing a visual of a song structure takes away half the work, and that DJs only have to press a cue button to have a successful gig.

“There's even a sync button that automatically matches the tempos for you,” he says with frustration. “That's pathetic. Where is the art and creativity?”

In 2016, [DancingAstronaut.com](http://DancingAstronaut.com) reported on how venues in Chicago started to consider DJ performances a form of art. Small Chicago venues that host music events have been criticized by the Cook County of Illinois for not having “live cultural performances.” With DJ performances being considered live concerts, venues that put on EDM and hip-hop shows will not have to pay the additional 3 percent amusement tax that the city was trying to impose by not considering DJ sets as live music.

“Cities are the cultural hubs of the modern world, where art tends to evolve the quickest,” Toby Reaper, the article's author, wrote. “To charge additional taxes on small venues that put on electronic shows — in the birthplace of house music no less — would be to stifle innovation.”

With a major city like Chicago now legally considering DJ performances an art form, DJs could find more work, because it wouldn't be as costly for venues to book them.

Corey James was hired for more gigs in Chicago after 2016 due to more venues looking for more DJs.

"It was about time," James says in an interview while packing his bags at his apartment in Bushwick, Brooklyn for a trip to Los Angeles for a gig. "I love playing house music."

Jennifer Nascimento, 41, who goes by the stage name "DJ Tia Jenny" has been a DJ for more than 10 years. She is a friend of James, who booked gigs in Chicago in the beginning of 2017. She booked several venues in Chicago even a well known one, Smart Bar.

Along with James, she says she believes that there is no problem with using controllers and laptops for a gig, even though she is strictly a vinyl DJ. She prefers vinyl for its authentic feel, which she says cannot be provided by CDJ decks and controllers. "Don't you just love that static-like sound the vinyl makes when the needle hits it?" she asks. "Nothing beats wax."

Nascimento resides in Brooklyn, and DJs at several venues in Williamsburg. Her favorite place to work is Donna, due to the bar having a vinyl turntables set up already—no need to carry her own heavy equipment. Even though she prefers vinyl, she admits that controllers are convenient in such situations, where she has to provide her own equipment for a gig.

"I don't really have anything against controllers because we are living in 2019," she says. That's just how things go, but it's just not for me. I'm most definitely not going to say the products take away from the craft, because I have seen some new effects from controllers that really adds to the party."

For few club-goers and music enthusiasts, there's a distinct difference in an atmosphere when a DJ is using analog equipment versus digital equipment.

In downtown Los Angeles, the nightclub The Lash is known for having two rooms that play different genres every night when there's a party. On a Saturday in January of this year, The Lash had house music playing in the front room, near the entrance, and had hip-hop playing in the second room, toward the back. The two rooms are separated by a hallway that contains the restrooms. In the hip-hop room, the DJ was using a Pioneer DDJ SB2 controller along with his laptop. In the room playing house music, the DJ was playing vinyl records with Technics SL-1200, a popular analog turntable.

Standing in a circle in the hallway, there was a group of four patrons in their 20s. They were discussing which room they wanted to go dance in. Two wanted to hear house, one wanted hip-hop, and the fourth was indifferent. "I don't really care where we go," the fourth said, while grooving to the house song that resounded into the hallway. "I just want to dance."

Suddenly, all their faces lit up when they overheard the first few chords of the popular house song "Show Me Love" by Robin S. Without saying a word, they collectively walked into the analog room with house music, and started dancing and singing with each other.

Everyone was dancing over a mutual love for the song. After the song ended, some patrons continued dancing, while others went to the bar for a drink and conversation. The young man who felt indifferent about which room to go into was at the bar. "That song is timeless," he says. He introduces himself as Chris Reyes, Chris being short for Christian.

Reyes, 29, explains his mutual love for both hip-hop and house, which is why he wanted to go to The Lash on this particular night. "It's the best of both worlds," he says.

He says he is turning 30 in April, and believes he has been around long enough to see how music has evolved. He mentions that he is a big fan of rap, especially from the '90s, and that

he loves collecting vinyl records. Being from California, he says his favorite record from his collection is his N.W.A. record “Niggaz4Life.”

“I love records, and it’s great to see when DJs still use vinyl,” Chris says. “That needle drop onto the record is a trance experience. It’s, like, the real deal!”

Reyes’ sister, Andrea Reyes, 28, joins the discussion, saying that she does not mind if a DJ uses analog or digital. “The way we play music is forever evolving,” she says. “Of course, we should respect the OG tech of vinyl, but provide space for what’s to come.”

Chris Reyes admittedly agrees with his sister. “DJ’ing will always change, producing will always change, and music will always be new,” he says.

### CHAPTER 3: Welcome to the Machine

Along with DJs, the artistic credibility of music producers has been questioned as well. There have been discussions about how the term “music producer” is used in different meanings. A music producer used to be considered the person who composed the music and engineered the recording of it. Before the major use of production software, such as Fruit Loops and Logic Pro, music producers were mostly musicians. “A producer knew how to play some instruments,” says Dawn Orlando, owner of Funkadelic Studios. “That’s how they used to produce the music.”

Today, the term “music producer” is used synonymously with an executive producer. The executive producer is the person who manages the recording process of a record. They tend to coach the musicians (if any); schedule recording sessions; assemble engineers and songwriters; and oversee budgets.

Orlando, 51, argues that an executive producer is still a legitimate occupation, but the job description has changed. “Back in the day, we had music artists like Prince, who was the

vocalist, the composer, the producer, and so on,” she says. “The real artists used to be hands-on with the music from start to finish.”

As an owner of Funkadelic Studios, which celebrated its 25th anniversary in May 2018, Orlando has experienced the drastic changes of producing and recording music. She continues to argue that computers are tools to help for production, but could never replace an instrument.

“I mean, I get it, times have changed, so we use computers now,” she admits, “but can you really be considered an artist if you don’t play an actual musical instrument? We can’t just entirely steer away from essence of an artist.”

Within one of the rooms in Funkadelic Studios, Orlando is accompanied by Serge Henderson and Filly Rodriguez. Henderson, 30, and Rodriguez, 31, are close friends who both work as recording engineers. The three of them have had an ongoing debate about the artistry of a music producer. Henderson and Rodriguez agree with Orlando that the occupation of a music producer has changed over time, but they believe that someone who creates music only with a computer can still be considered an artist.

“We have producers like Kaytranada [Canadian music producer] who didn’t play any instruments,” says Henderson, “but is creating full-out albums with some dope artists. He has to be considered an artist, as well.”

Rodriguez added that the original job for one producer has been broken down into different jobs, one of them being a beatmaker. “You don’t have many actual producers now because not everyone has access to all the professional gear of a recording studio,” he says. “A lot of the tracks we hear on SoundCloud are the works of beatmakers, who only have their computer, and if lucky, a small midi-drum pad and keyboard to plug into their computer.”

According to the music blog Indie Hip Hop, a beatmaker is someone who sells or leases a beat to an artist before any writing, recording, or producing is arranged. The beatmaker typically has no influence in the recording of the song.

As well as being an engineer, Rodriguez is also a producer, singer, and pianist, who has been creating music for more than 10 years. He graduated from Fiorello H. Laguardia Community College in 2014 with a degree in music recording technologies, and has worked audio recording jobs for MTV. He says he first gained recognition as a producer from creating remixes of R&B songs on SoundCloud. Eventually he started creating original work as a beatmaker, which allowed him to gain a fair income by selling his instrumentals to recording artists.

Even though he plays the piano, he believes that he can still be considered an artist from creating his instrumentals just by using his computer.

“I’ve worked and performed with some of the hottest producers on this planet, like Illmind and Just Blaze,” Rodriguez says, “and it’s because they heard my music that I only made on my computer. Without a doubt, I am a legit artist.”

Together, Rodriguez and Henderson, along with another producer, created a music group called Midnight Dreams Collective. Their group is a multi-genre community of music artists that they established to “redefine underground music and shape the mainstream.”

Henderson became involved with DJ’ing two years ago when he bought a Denon DJ MC4000 DJ controller. He explains that the group is full of various singers, rappers, instrumentalists, DJs, producers, and beatmakers. He hopes that group can be a foundation to introduce new music and new artists to the general public.



“The way we play music is going to always change,” Henderson says, “and I want people to know that there is a new generation of artists coming.”

#### CHAPTER 4: ‘A Long Way to Go’

Even though some of the younger DJs and producers are confident that they are artists, there are still some people who are unsure if they can be called an artist.

Benny Paulino, 33, who goes by the stage name Ben Paul, started DJ’ing in September 2014. He has had rapid success as he started to become a resident DJ for some popular clubs in Midtown Manhattan two years into his DJ career, and has toured internationally. He has even been the opening DJ for R&B singer T-Pain at the PHD Terrace at Dream Midtown.

Paulino mainly uses CDJ turntables, since they are dominantly provided at clubs, along with his own laptop to play the music. He says he is not in favor of CDJ decks because they tend to be designed differently from each other, and it becomes too complicated for him to get settled with a new complex set up. He has his own analog equipment, but that stays at home in Washington Heights. “Man, you’re buggin’ if you think I’m trying to go downtown with my tables,” he says, “so, I guess, I got to make the best of what I can get.”

Regardless of his accomplishments, he admits that he had a difficult time considering himself an artist due to the belief that he has much more to learn. He knows how to use analog equipment, but he has not mastered the skill of scratching or matching songs’ tempos accurately by ear.

“I believe I’m an artist to an extent because I do provide an experience through music, and it does require creativity to provide that experience,” he says, “but I have a long way to go before I feel 100 percent with being able to call myself an artist, ’cause I haven’t done what done the OG’s have done, yet.”

Although being able to pay your dues and learn the skills that have been established by pioneers is greatly encouraged, some DJs say that regardless of how a DJ sets or how a producer creates music should not discredit them.

Markus Hrdina, 35, is a DJ and producer currently residing in Boston. He is the DJ for the Brooklyn-based rock band Shinobi Ninja, which has performed at popular music festivals, such as Afropunk and SXSW. He also assists the band with the producing and recording of its music.

DJ'ing for 15 years, his first set of turntables were vinyl, and he has mastered beat matching and scratching without the use of a computer for visual aid. As times have changed and as he has grown as a DJ, he has used CDJ decks and controllers with a laptop during his music career. "I've been through it all," he says.

He also argues that because the way music is produced and played is perpetually evolving, the equipment should not define who is, and who is not, an artist.

"DJ'ing has been a thing for a while now, and it will always be as long as people still love partying," Hrdina says. "For all we know, we can be in the prime times of music, or it can come in 10 years from now."

Hrdina advises that respecting the pioneers should be necessary, but to never let them be the ones to define who an artist is.

"Technology and music has changed, as well as people with the time," he says. "If art reflects the times, how can the definition of an artist be set in stone?"

#### SOURCE LIST

Harry Djanite, interviewed October 24, 2018

Serge Henderson, interviewed January 29, 2018

Marcus Hrdina, interviewed March 20, 2019

Corey James, interviewed February 16, 2018

Jon Luc, interviewed October 3, 2018

Jennifer Nascimento, interviewed June 10, 2018

Dawn Orlando, interviewed November 22, 2018

Benny Paulino, interviewed March 14, 2019

Melly Red, interviewed October 24, 2018

Andrea Reyes, interviewed January 12, 2019

Christian Reyes, interviewed January 12, 2019

Filly Rodriguez, interviewed January 29, 2019

Fred Tenny, interviewed March 13, 2019

*BIBLIOGRAPHY*

- Beaumont-Thomas, Ben. "A California Club Bans DJs Who Use Laptops... But Why?" *The Guardian*. [www.theguardian.com/music/2016/jun/08/djs-laptop-ban-california-dance-music-technology](http://www.theguardian.com/music/2016/jun/08/djs-laptop-ban-california-dance-music-technology). 8 Jun. 2016. 17 Jun. 2018.
- B.R.. "Now that Anyone Can be a DJ, is the Art Form Dead?" *Economist*. [www.economist.com/prospero/2016/08/25/now-that-anyone-can-be-a-dj-is-the-art-form-dead](http://www.economist.com/prospero/2016/08/25/now-that-anyone-can-be-a-dj-is-the-art-form-dead). 25 Aug. 2016. 2 Sept. 2018.
- Friedman, Andrew. "It's 2016, SO Why Do People Still have a Problem with Laptop DJs?" *Fact Mag*. [www.factmag.com/2016/06/07/laptop-djs-are-djs-too](http://www.factmag.com/2016/06/07/laptop-djs-are-djs-too). 7 Jun. 2016. 2 Aug. 2018.
- "The History of DJing." *Radio Solution*. [radiosolution.info/newsletter/website\\_pages/history\\_of\\_DJ](http://radiosolution.info/newsletter/website_pages/history_of_DJ). 2 Aug. 2018.
- Kirn, Peter. "Let's Talk About Laptops in the DJ Booth." *CDM*. [cdm.link/2016/06/lets-talk-laptops-dj-booth](http://cdm.link/2016/06/lets-talk-laptops-dj-booth). 6 Jun. 2016. 10 Jan. 2019.
- Reaper, Toby. "Chicago to Finally Recognize DJing as an Art Form." *Dancing Astronaut*. [dancingastronaut.com/2016/10/chicago-djing-art-form](http://dancingastronaut.com/2016/10/chicago-djing-art-form). 17 Oct. 2016. 20 Mar. 2019.
- Simms, Sara. "A Brief History of Turntablism." *Ask Audio*. [ask.audio/articles/a-brief-history-of-turntablism](http://ask.audio/articles/a-brief-history-of-turntablism). 1 Jul. 2016. 1 Sept. 2018.
- Sims, Lola. "Music Industry 101: What is A Beat Maker vs. Producer?" *Indie Hip Hop*. [www.indiehiphop.net/music-industry-101-what-is-a-beat-maker-vs-producer](http://www.indiehiphop.net/music-industry-101-what-is-a-beat-maker-vs-producer). 29 July 2009. 20 Mar. 2019.
- Soto, Angel. "The History of The DJ." *Beat*. [beat.media/the-history-of-the-dj](http://beat.media/the-history-of-the-dj). 25 Mar. 2018. 2 Aug. 2018.