

From Bedroom to Booked

How Bedroom DJs Go from \$0 to \$50,000/Year Working Weekends Only

Kevin Brightside · Brightside DJs

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From Bedroom to Booked: How Bedroom DJs Go from \$0 to \$50,000/Year Working Weekends

By Kevin Heidt — Brightside DJs

Chapter 1: 1,000 Hours Behind the Decks, \$0 in Your Bank Account

It's Friday night.

Your friends are texting about hitting up that new spot downtown — the one with the resident DJ who, let's be honest, isn't even that good. You've heard his mixes. Sloppy transitions. Questionable song selection. But there he is, every weekend, getting paid to do the thing you do better in your bedroom with your eyes closed.

And it eats at you. Not in some dramatic, throw-your-controller-across-the-room kind of way. It's quieter than that. It's the slow burn of watching someone else live a version of the life you want while you're standing in the crowd wondering what they have that you don't.

Because you've put in the work. You know you have.

Maybe it's a thousand hours behind the decks. Maybe it's closer to five thousand. You've lost count, honestly. What you haven't lost is the ability to beatmatch in your sleep, to read the energy of a room before most people even notice it shifting, to build a set that takes a crowd from zero to euphoria and bring them back down without losing a single person. You've studied this craft the way most people study for a degree — except nobody handed you a diploma at the end, and there's no career office placing you in a job.

You've played your friend's house parties. You've done the bar gig for \$150 and a bar tab. Maybe you scored a Tuesday night opening slot at a club where you played to thirty people, half of whom were staring at their phones. And every time, the same thing happened — people danced, the energy was right, and you walked away thinking, "See? I can do this."

But then Monday comes. You're back at the day job. The one that pays the bills, the one you're grateful for, but the one that feels like a slow surrender of something you can't quite name. It's not that the job is bad. It's that it's not the thing. It's the have-to, not the want-to. And every lunch break you spend scrolling through Instagram, watching other DJs post about their weekends, feels like a small paper cut on something that used to feel like a dream.

Here's the math, and it's not pretty. A thousand-plus hours of practice. Thousands of dollars in equipment, courses, music subscriptions. And your total DJ income this year? Maybe \$800. Maybe \$1,200 if you had a good month. Do the division on that and you're earning less per hour than you made at your first summer job.

The worst part isn't the money, though. The worst part is the question that creeps in on Sunday mornings when you're lying in bed after another Saturday night where you weren't booked.

"Am I wasting my time?"

You watch other DJs — some of them objectively not as skilled as you — landing consistent gigs. And you can't figure out the pattern. You've tried networking. You've messaged promoters who never respond. You've sent mixes to venue managers who promise to "get back to you" and never do. You've done everything you can think of, and the needle hasn't moved.

So you start to wonder if the problem is you. Not your skills — you know your skills are solid. But something else. Something you can't put your finger on. Some invisible wall between where you are and where you want to be, and no amount of bedroom practice seems to break through it.

Your girlfriend or your wife — she's supportive. She says the right things. But you can see the question forming behind her eyes, the one she's too kind to ask out loud: "How long are we going to keep doing this?"

And your friends — they mean well. "Keep at it, man." But you hear what they're not saying. You hear the gentle suggestion that maybe it's time to be realistic. Maybe DJing is a hobby. Maybe it was always a hobby.

You're not ready to accept that. Not yet. But the doubt is getting louder.

I know this feeling because I lived it.

Every frustration you just read? That was my life. Not a version of it. Not something similar. The exact same spiral of practicing alone, playing free gigs, watching other DJs get opportunities I couldn't crack, and slowly starting to wonder if I was chasing something that would never pay off.

I fell in love with DJing when I was twenty-three years old. I went to a music festival in British Columbia called Shambhala, and I saw something that rewired my brain. DJs on stage, massive speakers, thousands of people moving to music that one person was controlling. The energy was unlike anything I'd ever felt. And I didn't think "that would be cool someday." I thought, with a clarity that surprised even me, "That has to be me."

So I bought a controller. Downloaded some software. Found some tracks. And I started playing in my bedroom with zero instruction, zero tutorials, zero guidance. This was 2007 — there were no YouTube breakdowns of how to beatmatch, no online courses teaching DJ theory. I just had songs and software and an obsession that wouldn't let go. I played for hours every night, teaching myself through trial and error, learning what sounded right by listening until my ears understood things my brain couldn't explain.

That went on for years.

When I got to college — I studied Forestry Technology, of all things — I walked into the student union office on the first day and said, "Hey, I'm a DJ. I want to DJ the school parties." I had never played a real show before. I didn't even really know how to mix. But I had great music, the desire to create an amazing experience, and the understanding that nobody was going to hand me an opportunity. I had to make my own.

That first college party changed something in me. My mixing was mediocre at best, but people still had a blast. And watching that room — students jumping around, singing, losing themselves in the music — I had a realization that I carry with me to this day: a party is never really about who the DJ is. It's about the energy the crowd feels. A DJ living their true purpose is in service of the dance floor. Not the center of attention — the conductor of it. A curator of energy and emotion.

After that first party, I was everywhere. Every event, every house party, anywhere people needed music, I was there. And I did all of it for free, or for a few bucks here and there. Not because I was generous. Because it never occurred to me that I could charge for it. I just loved doing it. I loved watching people have fun.

During those college years, I transformed into DJ Kevin Brightside. I'd barely earned any money from DJing, but I was deeply rewarded in other ways. I felt like an energy healer working with the vibration of sound, helping my fellow students have amazing experiences on the dance floor. It sounds dramatic, but that's what it felt like — and that feeling never went away.

Then college ended, and reality hit. I moved to a new town, got a full-time job running around in the forest. Stable. Fine. I kept working on my craft — learning new mixing techniques, jamming out in my bedroom — but I had no crowds to play for. My skills were rapidly improving and I had no outlet to share them. I was letting the dream sit idle, hoping someone would remember me from the college days. Nobody did.

My father ran a painting company called Brightside Painters. He had a saying that shaped the way I approach everything: "If you don't know what to do, pick up a broom and start sweeping." It meant stop overthinking, stop waiting for the perfect moment, and just start doing something useful. That philosophy had been in my bones since I was a kid, but I wasn't living it. I was waiting for something to happen instead of making something happen.

So I did something.

I had a friend who worked for an audio-video production company. They handled the big concerts, events, and conferences in the area. I also knew they did the occasional wedding. So I told my friend, "Hey, I'm a DJ. If you ever need a DJ for a wedding, let me know."

I saw a potential opening and I went after it.

My friend called me a week later offering me a gig to DJ a wedding reception. I said yes immediately — portraying confidence on the outside. On the inside I was thinking, "Oh shit. Maybe I'm in over my head here. I can play my EDM music, I barely know the basics of running event equipment, and a wedding is a big deal. I have no idea what's expected of me aside from playing songs."

My buddy rented me the equipment package, gave me a crash course on how to use the gear, and walked me through what would be expected. I loaded up on wedding staple songs. And I showed up.

One night. One event. \$1,000.

That wedding changed the trajectory of my entire life. Not because it went perfectly — it didn't, and I'll tell you about that later. But because it opened a door I didn't even know existed.

See, I'd been doing what every bedroom DJ does. I was looking at the club scene, the bar scene, the festival circuit, and trying to figure out how to break in. I was playing the wrong game entirely.

There are over forty thousand weddings a year in British Columbia alone. Ninety-three percent of them hire a DJ. And the average couple spends \$1,500 to \$2,500 on that DJ — for one night.

That's not a side hustle. That's a market.

And that feeling I got watching the college students have an amazing time on the dance floor? I felt that same energy at my first wedding — watching friends and family members jumping around, dancing, singing, experiencing moments of pure joy. The context was different, but the magic was the same.

That first wedding was in the fall of 2012. Pretty much right after, my now-wife Lara and I left to travel India. We planned on six weeks but ended up being gone for four months. Needless to say, the extended trip left us strapped for cash. While still in India, we started brainstorming ways to make money when we got home. And the obvious answer was staring us in the face: start a wedding DJ business.

I was clueless on where to start with the business side, but Lara had a bachelor's degree in entrepreneurship. She didn't just understand business — she was trained in starting and launching them. While still in India, we built a simple website, ran some postings on the local classifieds, and booked three weddings before we even got home. My starting rate was \$1,000 to \$1,300. I collected almost \$1,700 in deposits with a guarantee of another \$1,700 after working the weddings. That was \$3,400 for three days of work, with half paid months in advance.

When we got home, I booked another seven weddings, totaling about \$9,000 in gross revenue. Not bad for ten days of actual work plus a few hours of admin.

I never could have done it without Lara's support. I had no idea where to start with the business side — taking payments, managing cash flow, organizing client details, budgeting and purchasing equipment, marketing. In fact, even though it was the obvious business choice, I tried to back out because I was overwhelmed. Thankfully, Lara kept nudging me forward and helping me take action. Looking back on it now, I was just scared of the unknown. Setting up and running the business side of things ended up being a lot easier than I thought.

Within three years of that first wedding, I was making over \$50,000 a year working weekends plus a few hours of admin here and there. Not because I suddenly became a better DJ — my technical skills barely changed. I was already good. What changed was where I pointed those skills and what I understood about what I was actually selling.

And here's the part that might surprise you, especially if you've ever thought of wedding DJs as the corny guys playing "Cupid Shuffle" and making bad jokes into a microphone: the DJs who are getting those festival slots you're jealous of? A lot of them built their income doing weddings first. Weddings funded their gear, gave them performance experience, and created the financial stability to chase the gigs they really wanted. Weddings weren't the ceiling. They were the launchpad.

We're talking about \$50,000 a year or more. Working Fridays and Saturdays. Doing something you already know how to do. Using skills you've already spent a thousand hours building.

Your hours weren't wasted. You just haven't pointed them in the right direction yet.

But here's what nobody tells you about what actually makes this work. It's not what you'd expect. What I assumed mattered most when I started — my mixing ability, my music library, my technical skills — turned out to matter least. And what I thought was just a personality trait, something I never would have put on a resume, turned out to be the single most valuable asset in my entire business.

I'm going to tell you what that is in the next chapter. And when you hear it, I think you're going to realize you've had it all along.

Chapter 2: The Secret Weapon You Already Have

Here's what I thought mattered when I started doing weddings.

I thought couples were hiring me for my mixing. For my ability to blend tracks seamlessly, to build a set that flowed, to read the room and adjust on the fly. Yes, those are all important aspects of what I do — but not for the reasons you might think. I thought the thousands of hours I'd spent perfecting my craft were the product I was selling, and that if I just kept getting better technically, the bookings would follow.

I was dead wrong.

Once I learned how to book weddings on my own, I started having real consultations with couples I'd never met. They wanted to sit down before booking — virtually or in person — which made sense. They were trusting me with the biggest day of their lives.

I showed up nervous. I had one wedding under my belt at that point, and I was bracing for the interrogation. I figured they'd want to know how many weddings I'd done, what equipment I used, what my mixing techniques were. I had answers prepared for all of it. Technical answers. DJ answers.

They didn't ask a single one of those questions.

Instead, the bride paused for a second, like she was deciding how honest to be, and said, "Okay, this might sound like a weird question for a DJ, but — my grandma is eighty-three. She told me last week that she wants to dance at my wedding. That's the thing she's most excited about. So I guess what I'm really asking is... will you make sure that happens? Not just for the twenty-somethings. I want everyone to feel like they're part of it."

The groom added: "We don't want it to feel like a production. We just want it to feel like us. Like people are actually there, not just going through the motions."

Then the bride said, almost thinking out loud: "I just want to actually remember it. I don't want to look back and feel like it all just happened around me. And most of all, I want my guests to have a great time."

I sat across from them and realized I had prepared for the wrong conversation entirely. They weren't interviewing a DJ. They were telling me what this day meant to them — the people they cared about, the moments they didn't want to miss — and they were looking at me to understand that.

And something clicked in that moment that I've never been able to unclick.

A wedding isn't a party. I mean, it is — there's music and dancing and drinks and celebration. But underneath all of that, something much bigger is happening. Two people are leaving one version of their lives and stepping into another. A father is letting go of his daughter. A grandmother is watching the family she built carry itself forward. Friends who haven't been in the same room in years are standing together because this moment mattered enough to bring them back.

Every person at that wedding is carrying something — joy, grief, nostalgia, hope, fear, love. Usually all at once. And the DJ isn't just the person who plays the music. He becomes the Moment Maker. The facilitator of memories. The one who knows when the moment calls for a song that makes people jump around and when it calls for a song that makes people hold each other close.

I realized in that moment — just like in my college DJ days — it's not about me. It's not about Kevin Brightside the superstar DJ. It's about putting the guests at the center of the experience and being a conductor of emotion and energy.

I wasn't selling DJ services. I was selling something much deeper than that. And something that extends far beyond the dance floor, filling every moment from the first conversation through the whole planning process and into every step and detail of the wedding day. It's the promise that you are paying attention. That you care about this wedding being a success in the eyes of the bride and groom. That the bride can stop worrying and trust that you're holding the vision for her so she can actually be present for her own wedding.

That's what every couple is really asking for, even when they don't have the words for it. They're not hiring a DJ. They're hiring a Moment Maker who shifts the attention to the bride, the groom, and the guests.

And I can honestly say that approaching weddings from this perspective has been the most rewarding part of the work. It's allowed me to transform day-of stress into positive momentum, create a real sense of accomplishment, and push my DJ skills and my ability to connect with people to a whole new level.

Let me tell you about something that happened after one of my early weddings.

I was maybe four or five weddings in at this point. Still figuring things out. Basic gear — a mid-range controller, a pair of decent speakers, nothing fancy. I was good, not great. Solid mixing, nice energy, but still learning the finer points of running a wedding night from start to finish.

The reception had just wrapped up and the couple came over while I was starting to pack up. The bride was glowing — that kind of happy-tired that only happens at the end of a really good wedding. She hugged me, and then she said something I didn't expect.

"We almost didn't hire you... But I'm so glad we did."

I asked what she meant.

She told me they'd been speaking to another DJ. A guy who'd been doing weddings for over a decade. Two hundred-plus weddings. Professional website, polished portfolio, top-tier equipment. On paper, he was the obvious choice. Way more experience. Way more credibility. If you were comparing resumes, it wouldn't have been close.

They chose me because they loved my communication. I'd responded within a couple of hours. I told them congratulations. I asked about their venue. I asked what kind of music they were into, not in a checklist way, but because I was genuinely curious. I asked about their vision for the evening, what they wanted their guests to feel, whether there were any moments during the night that meant something special to them.

The groom jumped in while she was telling me this. He said, "Honestly, man, you were great, but the other guy was probably a better DJ than you. No offense." He laughed. "But when we got your message, it felt like you actually gave a shit about our wedding. The other guy felt like he was scheduling an appointment. You felt like you were genuinely excited for us."

I drove home that night thinking about what they'd said. They chose me — fewer weddings, less experience — over a guy who had every advantage on paper. Not because I was the better DJ. Because of how I made them feel in a single email.

That was the night I understood something that changed the way I thought about this entire business.

Couples don't hire the best DJ. They hire the DJ they trust the most — the one who makes them feel like he actually understands and cares about what they're trying to create, and that he's going to protect that vision like it's his own.

I know that sounds too simple. I know you're reading this thinking, "Come on, Kevin, it can't just be personality." And you're right — it's not JUST personality. You need to be competent. You need to be able to read a room and play music that makes people dance. But here's what your thousand hours of bedroom practice gave you: competence. You already have it. The technical foundation is there. It's like you've been training for this very moment.

Every DJ who shows up to a wedding can play music. What separates the DJ who books the gig from the DJ who doesn't is everything that happens before and around the music.

After a hundred-plus weddings and hundreds of consultation calls, I can tell you with absolute certainty what couples care about. They care about whether they trust you with the vision of the most important day of their lives. They want their guests to have the time of their lives — musical pun intended. Yes, crushing the dance floor is a major part of a successful wedding, but it's only one piece of the bigger picture.

That wasn't a skill I learned. That wasn't something I practiced for a thousand hours. That was just me giving a damn. And it turned out to be the most valuable thing I bring to my weddings.

Now here's where this gets personal for you.

Think about what you've actually been building over those thousand-plus hours of practice. You think you've been building DJ skills. And you have. But you've been building something else at the same time, something you probably never thought of as valuable.

Every time you played a friend's party and watched the room to figure out what was working, you were developing the ability to read people. Every time you adjusted your set because the energy was shifting, you were learning how to respond to what a crowd needs in real time. Every time you made someone comfortable at an event, every time you connected with a stranger over music, every time you brought good energy to a room — you were building the exact skill set that wedding couples pay premium money for.

Those DJs you've been watching on Instagram, the ones landing consistent gigs while you're stuck? Some of them can't mix half as well as you. But they show up with energy and genuine interest.

You've been sitting on your biggest competitive advantage without even knowing it existed.

I want to show you something.

These are real reviews from real couples who hired me. Not because I'm trying to show off, but because I want you to see what they chose to praise — what mattered enough for them to sit down and write about it.

One couple wrote: "It was so refreshing working with a company that responded promptly to all of our inquiries, were so flexible with our direction and ideas. The execution on the wedding day was unreal."

Another said: "Kevin has the best personality. He played all of our favorite tunes as requested and kept the party going until 2:30 AM."

A bride wrote: "Could not have been more happy with Kevin and his amazing upbeat attitude. He was kind, professional, and very helpful. He even took it upon himself to lay out pens for our guestbook and mention that it needed to be signed when he walked by it and saw we were missing a few signatures. This really meant so much to us."

And one of my favorite reviews of all time: "You would think a DJ just plays music, but it is much more than that. I have never witnessed so many family members enjoying themselves on the dance floor. Kevin was also very fun and energetic even in his emails and made you feel very excited."

Read those again. Every single one of them is praising the same thing. Not mixing technique. Not equipment quality. Not years of experience.

Personality. Energy. Care. Responsiveness. Going above and beyond.

The guestbook thing — laying out pens and reminding guests to sign — that had nothing to do with DJing. It had everything to do with the kind of person I am at a wedding. I saw something that needed doing, and I did it. And it's the kind of thing that turns a one-time booking into a five-star review and a venue coordinator who recommends you to every couple who walks through her door.

But here's the thing that matters for you: none of that is teachable in the traditional sense. You can't take a course on "caring about people." You either do or you don't. And the fact that you've spent a thousand hours obsessing over your craft, that you're reading this book because you want MORE from your DJ career, that you're hungry enough to spend five dollars on the chance that someone might show you a way forward — that tells me you care. You're not apathetic. You're not going through the motions. You give a damn.

That's the secret weapon. And you already have it.

Now, I don't want to leave you with the impression that your DJ skills don't matter. They matter enormously — just not in the way you think.

Your personality gets you the booking. Your DJ skills are what make the night unforgettable.

When you absolutely crush a dance floor — when you take a room from polite cocktail conversation to two hundred people drenched in sweat, singing every word, nobody wanting to leave — that's when the real magic happens. That's when the bride cries happy tears watching everyone she loves having the time of their lives. That's when the groom's college buddies lose their minds. That's when grandma gets out on the floor and the whole room cheers.

That's where your thousand hours pay off in a way they never could at a bar gig for \$150.

And that's what generates the five-star reviews that let you raise your rates. That's what earns you \$200 cash tips at the end of the night. That's what makes guests ask for your card because they're planning their own wedding. That's what takes you from \$1,000 a gig to \$2,000 and beyond.

Your personality opens the door. Your DJ skills fill the room.

And here's what makes weddings different from every bar gig and house party you've ever done: people are actually paying attention. They're not drunk and distracted, shouting over your set. They're celebrating the biggest day of their lives, and your music is the soundtrack to it. The creative decisions you make — when to build, when to hold back, when to drop the song that makes the whole room explode — those decisions create memories that people carry for the rest of their lives.

That's finally getting to use your musical artistry in a way that matters.

Imagine this for a second.

It's the end of the night. You're tired yet happy because the wedding was a total riot. The bride walks over, eyes a little glassy, and tells you that you made her wedding. Not the flowers. Not the food. You. Because everyone danced. Because her shy cousin came out of her shell. Because her grandmother was on the dance floor for the first time in years. Because the energy you created turned a beautiful event into the best night of everyone's lives.

She's not thanking you for your beatmatching.

She's thanking you for caring enough to make it happen.

Your "personality advantage" is only part of the equation. The next question is obvious: what about the money? Can you actually walk into this market with limited experience and charge real money? And what do you actually need to get started?

The answers to both of those might be the most freeing thing you've read in years.

Chapter 3: The \$1,500 Permission Slip

I remember the exact moment DJing changed my relationship with money.

It was the winter before my second season. I'd been taking bookings for the upcoming summer, charging \$1,000 to \$1,300. I didn't get every wedding I quoted — and side note, I still don't. People's perception of what a wedding DJ costs ranges from \$100 plus a free drink ticket to upwards of \$5,000. Highly wealthy families are willing to pay much more than \$5,000 for the right DJ. But typically, it's accepted that a wedding comes with a premium price because, as you've read so far, it's so much more involved than just playing music for three hours.

Back to the story.

I didn't undersell myself and take the \$500 gigs, but I was scared to push beyond the \$1,300 range — even though I knew some guys in my area were booking upwards of \$2,000 per wedding. At my current rate, I was consistently generating enough couples saying yes without hesitation. No haggling, no awkward silence, no "let me think about it and get back to you." Just yes.

But I'd been telling myself a story: "I'm still new. I've only done a handful of weddings. The experienced guys charge so much more. I'm not there yet. I need more weddings under my belt before I can charge that much."

It was a comfortable story. It kept me safe. It meant I never had to face the possibility of someone saying no.

Then a couple reached out for a Saturday in peak season. Beautiful venue, big guest list, exactly the kind of wedding I loved doing. And something in me — maybe it was confidence building from six weddings where couples raved about me, maybe it was Lara telling me I was undercharging, maybe it was just the quiet realization that I'd been playing small — something made me type \$1,800 into that proposal instead of \$1,300.

I sat there staring at the number. My finger hovered over send for what felt like five minutes. The voice in my head was loud: "They're going to think you're crazy. You've done six weddings. Who do you think you are? They'll find someone cheaper and you'll lose the booking."

I sent it anyway.

They responded within an hour. "Sounds great! Please send over the booking details?"

No pushback. No negotiation. No hesitation. Just yes.

And I sat there reading that email, and the thing I felt wasn't relief. It was something closer to frustration. Because I realized I'd been undercharging for months. I'd left money on the table at every single wedding I'd done — not because couples couldn't afford to pay more, but because I didn't believe I was worth it.

The couple didn't blink at \$1,800. They were happy to pay it. They were trusting someone to hold space for the most important day of their lives — to understand what it meant, to take care of the people they loved, to make sure the night felt like theirs. \$1,800 for that kind of presence and care was a bargain.

That was the moment I understood something about pricing that changed everything: the number on your invoice isn't a reflection of your technical DJ ability. It's a reflection of the value you bring to someone's life. And the value of a person who shows up with genuine care, professionalism, and the ability to make a hundred and fifty people feel like they're part of something real — that value is a hell of a lot more than \$1,000.

I went on to knock that wedding out of the park and ended up getting a \$200 cash tip. I had successfully fulfilled my first \$2,000 wedding.

Here's something interesting that happened after I raised my price.

I got better.

Not at DJing — my mixing was the same. But charging \$1,800 created a pressure that \$1,300 didn't. I felt like I had to earn it. So I over-prepared. I created a more detailed planning document for the couple. I did an extra walkthrough at the venue. I tested every piece of equipment twice. I showed up earlier. I brought backup cables I wouldn't have thought to pack before.

I even bought a new suit that helped me transform into DJ Kevin Brightside when I put it on. Like Clark Kent turning into Superman.

The nervous energy of charging more than I thought I deserved pushed me to deliver more than the couple expected. And that over-delivery is what generated consistent five-star reviews, tips, and clients who couldn't stop talking about their experience.

It's a cycle. Charge a price that makes you slightly nervous. Over-prepare to justify it. Deliver incredible value. Build confidence from the result. Realize you can charge more. Repeat.

I want to give you permission to do something that's going to feel uncomfortable.

Charge \$1,000 for your first wedding. Or at least one of your first weddings. In your first season, I'm not saying to turn down a \$500 or \$600 budget wedding if it means getting experience — but when you quote someone, quote them at least \$1,000. And remember, there are only so many weekends in a season. For every \$500 wedding you take, you're leaving \$500 on the table.

I know what just happened in your head. You thought some version of, "I can't charge \$1,000. I've never done a wedding. I don't have testimonials. I don't have a track record. Who's going to pay \$1,000 for a DJ who's never done this before?"

Here's who: a couple who trusts you. A couple who feels comfortable with you. A couple who sat across from you in a consultation and could tell that you understood what their day meant to them — that you weren't just going to play music, but that you were going to pay attention, stay calm, and make sure their grandmother got her dance and their college friends lost their minds and the whole night felt like theirs. That's who pays \$1,000.

Remember what we covered in the last chapter. Couples aren't evaluating your resume. They're evaluating whether you get it. If you show up to a consultation with genuine presence, ask thoughtful questions about

their vision, listen like their wedding is the most important event in the world — because to them it is — and they can feel that you're the kind of person who's going to take care of their people, they will happily pay \$1,000.

If you're truly terrified, start your opening quote at \$800. But don't go lower than that. Here's why: your price signals your value. A DJ who charges \$400 tells the couple, "I'm not very good, don't really care, and I know it." A DJ who charges \$800 to \$1,000 tells the couple, "I'm a professional who takes this seriously." You attract a completely different type of client at \$1,000 than you do at \$400. The \$1,000 couple values quality and presence. The \$400 couple is price shopping and will micromanage you all night.

After wedding number one at \$1,000, you'll think, "I could have charged \$1,200."

After wedding number three, you'll think, "I should be charging \$1,500."

After wedding number ten, you'll be charging \$1,800.

The progression happens naturally when you deliver value and see how couples respond. But you have to start at a number that makes you rise to meet it. \$1,000 will make you nervous. That nervousness will make you over-prepare. That over-preparation will make you over-deliver. And that over-delivery will build the confidence and proof you need to raise your rates.

Now I want to zoom out and show you something. Because I think you've been so focused on the question of "can I really do this" that you haven't stopped to look at what this business actually becomes when you do.

Let me walk you through the math. Not hypothetical math. My math. The actual numbers from my actual business.

Wedding season in most markets runs from May through October. That's roughly twenty to twenty-five weekends. Some DJs also pick up a handful of bookings in the shoulder months — April, November — and the occasional winter wedding. But the core of the business is those summer and fall Saturdays.

In my first year, I did ten weddings. I was charging \$1,000 to \$1,300 each, still building confidence, still figuring out my systems. That put about \$9,000 in my pocket — working ten Saturdays plus a few hours of admin. Not ten weeks. Ten days. The rest of the week I was living my normal life, and on Saturdays I drove to a beautiful venue, did a job that I love, and got a free prime rib or wild salmon dinner.

By year two, I'd built enough venue relationships and confidence to book twenty weddings. My average rate had climbed to around \$1,500 to \$1,800. That year, my wedding income hit \$30,000. Still working one day a week. Still keeping my weekdays completely free.

By year three, I was booking twenty to twenty-five weddings a season at \$1,800 to \$2,200 each. Annual revenue crossed \$50,000 and kept climbing. For working Saturdays.

Let me put that in perspective. \$50,000 a year for twenty to twenty-five days of actual work. That's not counting the admin hours in between — the consultations, the emails, the planning — but even if you add all of that up, you're looking at maybe ten to fifteen hours a week during busy season and almost nothing

during the off-months. This isn't a sixty-hour-a-week grind. This is a business built around your weekends that pays more than a lot of people's full-time jobs.

And here's what that means for someone in your position right now, someone with a day job they're not in love with but need to keep: this is a side business that can run alongside your regular income for as long as you want. Year one, you do ten weddings and put an extra \$9,000 or \$10,000 in your pocket while keeping your day job. Year two, you do twenty weddings and suddenly your Saturday income is matching or passing your weekday income. Year three, you're making \$40,000 to \$50,000 from weddings and your day job stops feeling like an obligation and starts feeling like a choice. You're not trapped. You have options. And options change everything about how you wake up on Monday morning.

Outside of DJing, my wife and I run a full-time business together. I take care of every aspect of the DJ business on my own while working full time. And I'm not overstretched — in fact, it motivates and energizes me. Essentially I'm running a \$50,000 side hustle, but I prefer to call it a \$50,000 passion project.

Some DJs scale this into a full-time career and leave their day jobs entirely. Some keep their day jobs and treat the wedding income as the thing that funds their life — vacations, savings, equipment upgrades, financial breathing room. Either way works. The point is that this isn't a part-time gig that pays beer money. This is a real business that generates real income on a schedule that most people would kill for.

But there's a part of this that I think is even more important than the annual numbers, because it solves a problem you probably think you have right now.

You think you need money to start this business. You think you need to save up for equipment, invest in a website, have a financial cushion before you can take the leap. And I understand why you think that, because that's how most businesses work. You invest upfront and hope the revenue comes later.

Wedding DJing doesn't work that way. Wedding DJing pays you before you do the work.

Here's how it actually goes. A couple books you for their wedding, which is usually three to eight months away. When they book, they pay a deposit — typically fifty percent of your rate. If you're charging \$1,000, that means \$500 lands in your account months before the wedding happens. The other \$500 comes two weeks before the event.

Think about what that means for someone just starting out. You book your first wedding in January for a June date. \$500 hits your account immediately. You haven't done the wedding yet. You haven't bought a single piece of new equipment. But you now have \$500 of capital that the business generated for you.

You book your second wedding in February for a July date. Another \$500. Now you have \$1,000 in deposits sitting in your account, and you haven't worked a single wedding yet.

That deposit money is your startup capital. It funds the few pieces of equipment you actually need. It covers the small costs of getting set up. The business finances itself before it even begins.

I used my early deposits to buy my first pair of proper speakers. Those speakers helped me do the weddings that generated the next round of deposits, which I used to add lighting. That lighting helped me book higher-paying weddings, which funded a ceremony sound system. Within two years, I had a full

professional rig — and I never spent a dollar of my own savings to build it. Every piece of equipment I own was paid for by the business itself.

Your weddings fund your gear. Your gear helps you do better weddings. Those better weddings fund better gear. It's a flywheel, and it starts spinning the moment you book that first wedding and collect that first deposit.

On top of that, your local music store rents gear, which can help you out in a pinch or for last-minute requirements. You can also invest in yourself and make larger purchases using payment plans. And over the past five years, a lot of top-quality gear from newer brands has made its way to the market — primed and ready for a startup wedding DJ business.

This is why I get frustrated when I see bedroom DJs spending months trying to save up for a "professional setup" before they'll even consider booking a wedding. They've got it backwards. You don't need the gear to get the booking. You need the booking to get the gear. Your personality books the wedding. The deposit funds the equipment. The equipment helps you deliver. The delivery builds your reputation. The reputation books the next wedding at a higher rate.

Now let's talk about what you actually need to get started, because it's less than you think.

You probably already own a DJ controller, a laptop, and a pair of headphones. Maybe a speaker or two. If you've been DJing in your bedroom for a thousand hours, you likely have sixty to eighty percent of what you need for your first wedding sitting in your room right now.

A good rule of thumb is that you need equipment to service four parts of the day: the ceremony, the cocktail hour, the dinner, and the dance. For the ceremony, you need a laptop with music, a line mixer, a wireless microphone, one or two speakers, stands, and cables. Your cocktail hour runs on basically the same gear. Your reception is the same setup, plus a sub or two and some lights.

That's a simplified gear list, but it covers the major elements. Currently I have a slick, fully battery-powered ceremony rig and a dedicated reception rig — clean, organized, and professional-looking. But I didn't start that way. I used to use my ceremony equipment for the dance as well, which meant I had to do a live takedown and setup during the wedding. It wasn't ideal and it added extra work, but it got the job done and allowed me to build from there. If I were to do it all over again knowing what I know now, I could have adjusted my gear to make it much easier on myself without spending a whole lot more.

The gap between what you own and what you need is a few hundred dollars. Not a few thousand. A few hundred. And as we just covered, your first deposit more than covers it.

Here's what couples actually notice about your equipment: whether it's clean. That's it. A \$300 speaker that's not all banged up, set up neatly on a proper stand, with cables managed and nothing looking sloppy — that reads as professional. A \$1,500 speaker covered in sticker residue with tangled cables running across the dance floor reads as amateur. Nobody at a wedding is evaluating your equipment specs. They're evaluating whether your setup looks like someone who has their act together.

Clean and organized beats expensive and messy every single time. And with the right entry-level gear, your music will sound great.

I have to warn you, though.

The gear addiction kicks in later, and that's actually one of the fun parts. After your first few weddings, you'll start upgrading — better speakers, proper lighting, a dedicated ceremony system — because you'll want to, not because you have to. And every upgrade is funded by the business. Your weddings buy your gear. Your gear doesn't buy your weddings.

And if you're like me, once you have the gear, in the off-season you'll be renting it out or throwing artist-centric DJ shows of your own — where you headline.

I want to tie all of this together, because pricing, income, deposits, and equipment are really one connected story.

You charge \$1,000 for your first wedding because that's what your presence and care are worth. That \$1,000 — half collected as a deposit months before the event — funds the small equipment gaps you need to fill. You do the wedding. You deliver an experience that makes the couple feel like someone truly understood what their day meant. They leave a glowing review. The venue coordinator notices. Your confidence grows.

You raise your rate. You book more weddings. The deposits keep coming in ahead of the events, funding each upgrade along the way. By the end of year one, you've done ten weddings, put \$9,000 or \$10,000 in your pocket, and built a foundation that compounds into \$30,000, \$40,000, \$50,000 in the years that follow.

And through all of it — every wedding, every consultation, every interaction with a venue coordinator — the thing that drives the whole engine isn't your mixing technique or your speaker brand. It's you. Your ability to understand what couples are really asking for. Your ability to show up and hold that space. Your ability to make people feel taken care of.

The equipment is just the tool. You are the product.

So you have the secret weapon. You have permission to charge what you're worth. The gear isn't the barrier. And the business funds itself from day one.

The next question is the one that actually matters: where do the bookings come from? Not from where you'd guess. And it's so much simpler than anything you've been trying.

Chapter 4: The Booking Secret Nobody Talks About

I want to tell you about a venue about thirty minutes outside my city.

It's a beautiful property — a classy, rustic-style venue with a ceremony space in a perfectly manicured flower garden overlooking a pond. The reception hall is full of beautiful antiques, with open walls that catch the sunset during cocktail hour. Couples love it. It hosts weddings almost every weekend from May through

October.

Over the past ten years or so, that one venue has sent me somewhere between forty and fifty bookings. I didn't pay for a single one of them. No ads. No website optimization. No listing on a wedding directory. No bridal show booth. Just a relationship with a woman named Karen who coordinates events there.

That relationship started in my third year.

The couple had found me through a Facebook ad. They'd already booked the venue, and they hired me independently — Karen had nothing to do with it. I was just the DJ the couple chose.

I showed up three hours early, which is what I always do. I found Karen, introduced myself, shook her hand, and asked where she needed me to set up. I confirmed the timeline with her. I asked if there was anything about the space I should know — where the power outlets were, what the sound was like in the room, whether there were noise restrictions for the outdoor ceremony. And how I could best work with her and the venue to ensure a successful event.

During the wedding, I paid attention to her. Not in a strategic, calculated way. I just noticed that she was stressed. She was managing a dozen moving pieces at once — caterers, florists, photographers, a slightly anxious bride — and she was doing it mostly alone. At one point during setup, I saw her trying to rearrange some chairs for the ceremony while simultaneously answering a phone call, and I had twenty minutes before I needed to start testing my equipment. So I walked over and started moving chairs.

She looked at me like I'd handed her a glass of water in the desert.

During the reception, I checked in with her before key transitions. "Dance floor is opening in about ten minutes — are we good on your end?" Not because I needed her permission, but because it made her feel like we were on the same team. When the timeline shifted because dinner ran long, I adjusted without being asked. I didn't complain about it. I didn't make it her problem. I just rolled with it.

At the end of the night, before I started packing up, I walked over and asked for her card. I told her the venue was beautiful and that I'd loved working with her. She seemed genuinely surprised that a DJ was saying this.

Monday morning, I sent her an email. Short and simple. Thanked her for having me, told her it was a pleasure working with her team, mentioned something specific I'd noticed about the venue that I appreciated, and said if she ever had couples looking for a DJ, I'd love to work there again.

That was it. That was the whole strategy. Show up early. Be helpful. Make her job easier. Follow up with a thank-you email.

Six or seven weeks later, Karen sent me a message: "Hi Kevin, I have a couple getting married here in October who are looking for a DJ. Can I give them your contact info?"

That was the beginning of a relationship that has generated tens of thousands of dollars in revenue and counting. Not from ads. Not from marketing. From being the kind of person a venue coordinator wants to recommend.

Here's what most bedroom DJs don't understand about how wedding bookings actually work, and I didn't understand it either until I was living it.

Couples don't find their DJ the way you think they do. First, they book their venue and their wedding planner. Then they rely on those professionals' expertise to figure out who to hire for everything else. If there are no recommendations, they Google "wedding DJ near me" and scroll through results. They'll browse wedding directories if they have to. But the vast majority of couples find their DJ the same way: they ask their venue or their planner some version of the same question — "Do you have any DJ recommendations?"

And the venue coordinator — who has worked with dozens of DJs over the years and knows exactly which ones are reliable and which ones are nightmares — pulls out a short list of names. Two, maybe three DJs she trusts. She hands those names to the couple, and the couple picks one.

Seventy to eighty percent of my bookings come from venue coordinators, wedding planners, and past client referrals. The remaining bookings come from online ads and Facebook groups.

Relationships are what built my business.

One good venue relationship can generate five to ten bookings a year. Build three or four of those relationships, and you have a full calendar without ever running an ad or optimizing a search result. And the beautiful part is that it costs nothing except being the kind of DJ that venue coordinators want to work with again.

Here's something else that might surprise you about this job: no two Saturdays are the same.

I've worked at wineries, golf clubs, parks, conference centers, barns, backyards, beaches, and clifftops. I've set up ceremony sound on a dock overlooking a lake and run reception speakers through a barn with zero electrical outlets within fifty feet of my booth. I've done weddings where the first dance happened in a garden a hundred yards from the reception hall. I've run slideshows during dinner, emceed elaborate grand entrances with full wedding party introductions, and provided background music for outdoor cocktail hours where the wind was trying harder than I was.

I've worked weddings in pouring rain where we had to move everything indoors in twenty minutes. I've worked weddings in equipment-melting heat where I was genuinely worried about my gear. I've done weddings with light emcee duties — just a few announcements — and weddings where I was essentially the host of the entire evening, calling every moment from the ceremony through the sparkler send-off.

Every wedding has a different setup, a different location for the ceremony and cocktail hour and reception, different requirements, different personalities, and a different vision for what the day should feel like. Even when I'm returning to a venue I've worked fifty times, the wedding itself is completely unique.

I'm telling you this because I know one of the voices in your head is saying, "I don't know how to do a wedding." And I want you to understand that after a hundred-plus weddings, I'm still showing up to venues for the first time. I'm still adapting to new spaces, new timelines, new requests I've never handled before. The skill isn't knowing exactly how every wedding works. The skill is being the kind of person who shows

up, reads the situation, and figures it out — calmly, professionally, and without making it anyone else's problem.

If you've been a bedroom DJ for a thousand hours, you already know how to adapt. You've adjusted sets on the fly, troubleshooted technical problems in real time, and read rooms that weren't giving you what you expected. That adaptability is exactly what wedding DJing demands. The venues and the details change every week — that's what makes this job exciting instead of repetitive.

Now I know what's happening in your head right now. You've been reading this whole book building belief — you believe the opportunity is real, you believe your personality is the advantage, you believe you can charge well, you believe the equipment isn't the barrier. And underneath all of that belief, there's a voice that's been getting quieter with each chapter but hasn't gone away.

The voice says: "What if I screw up someone's wedding?"

Let's deal with that right now. Because I know this voice intimately. It lived in my head for years.

In my early days, before every wedding, I'd have the nightmares. The kind where you're standing behind your decks and the music cuts out. Dead silence. Two hundred people staring at you. The bride's face falling. You're hitting buttons and nothing's working and you wake up at 3 AM with your heart pounding.

I'd lie there running through every possible disaster. What if my controller freezes? What if the mic dies during the vows? What if I play the wrong first dance song? Some weeks I barely slept before a wedding.

And then the wedding would start. And the fear would get pushed into the background by the sheer act of doing. My training would kick in. Play this song. Watch that transition. Check in with the coordinator. Read the room. The nightmares never matched reality. Not once.

But it took me a while to get ahead of it. The thing that finally changed was a habit I started the night before every wedding. Instead of lying in bed cycling through everything that could go wrong, I'd close my eyes and picture the end of the night. The last song fading out. The couple walking over while I'm packing up. The bride smiling. The groom shaking my hand. Me loading gear into my car, tired but fulfilled, knowing I just helped make someone's biggest day everything they wanted it to be.

Then I'd let my brain work backward from that picture. If that's the outcome — what do I need to prepare? What do I need to bring? What do I need to be ready for? Instead of spiraling through fears, my brain started generating solutions. "What if the mic dies" became "bring a backup mic and test both before the ceremony." "What if the timeline changes" became "check in with the coordinator every hour."

The nightmares mostly stopped. Not because the stakes got lower — every wedding still matters enormously to me. But a brain locked onto an outcome doesn't have room to spiral. It's too busy finding the path.

The fear never disappears completely. I still feel a hum of nerves before every wedding, even a hundred weddings in. But I've learned that the nerves make me better — they make me show up early, double-check my gear, over-prepare for every scenario. The fear is fuel, as long as you don't let it become paralysis.

And here's what I can tell you from the other side: the fear is always worse than the reality. Always. Every nightmare I ever had was ten times more dramatic than anything that actually happened.

Let me give you one more example, because I want you to understand that things going wrong at weddings isn't a possibility — it's a certainty. Things will go wrong. The question isn't whether they will, but how you'll handle it when they do.

One of my best weddings last year started with a disaster.

I'd set up in the reception hall exactly where the wedding planner told me to. Ceremony was beautiful. Cocktail hour went great. Dinner went smoothly. Everything was perfect. Then, about five minutes before the dance was supposed to start, the planner walked over and said something that made my stomach drop.

"We're moving the dance floor to the patio."

Not shifting it a few feet. Moving it around the corner, to an outdoor space that was almost out of sight from where I was set up. My speaker arrangement wouldn't work at all from where I was. I needed to completely reorganize my subwoofer, my tops, my entire setup — and I had maybe ten minutes before the couple expected the dance to begin.

Internally, I was panicking. My brain was doing what brains do under stress — cycling through everything that could go wrong. The speakers won't sound right outside. I can't move all this gear fast enough. Everyone's going to watch me scrambling. This is going to be a disaster.

Then I did what I've trained myself to do. I stopped focusing on the problem and started focusing on the outcome. I pictured the dance floor packed. I pictured the couple in the middle of it, surrounded by their friends and family, everyone moving, everyone happy. I thought, "That's what needs to happen. The speakers need to be over there for that to happen. So how do I get them there efficiently?"

And the answer appeared. Not magically — practically. My brain stopped spinning and started solving. I figured out the fastest way to reorganize, moved everything calmly and methodically, and had the system up and running with two minutes to spare.

Nobody at that wedding knew there was a problem. The couple had no idea. The guests had no idea. The planner barely noticed, because by the time she looked over, everything was set up and ready.

It turned out to be one of the best weddings of my entire year. The dance floor was electric. The patio setting actually created a more intimate energy than the reception hall would have. And the venue coordinator — who watched me handle the whole thing without breaking a sweat — referred me to three couples in the following months.

That's what happens when you focus on the outcome instead of the obstacle. Your brain is an incredible problem-solving machine, but it can only solve the problem you give it. If you give it "what if this goes wrong," it'll find a hundred ways things can go wrong. If you give it "how do I make this outcome happen," it'll find the path.

I call this the North Star Method, and it's something I teach in detail in the course. But the principle is simple enough to carry with you right now: when something goes sideways — and it will — don't stare at the problem. Look at the outcome you want, hold it clearly in your mind, and let your brain work backward to find the solution.

Here's what I need you to understand about fear and bookings and everything we've covered in this chapter.

Venues don't recommend perfect DJs. They recommend DJs who are reliable, professional, and easy to work with. They recommend DJs who show up early, check in throughout the day, make their job easier instead of harder, and follow up with a genuine thank-you afterward. They recommend DJs who handle problems calmly — because problems happen at every wedding, and what matters is whether the DJ added to the chaos or absorbed it. And they recommend DJs that the bride and groom were ecstatic about.

You don't need a hundred weddings on your resume for a venue coordinator to recommend you. You need one. One wedding at that venue where you showed up as the kind of professional she wishes every DJ was. One follow-up email that reminds her you exist and that you're easy to work with. That's the start of a relationship that can generate five, ten, fifteen bookings over the next few years.

The fear of screwing up is real, and I'm not going to tell you to just get over it. But I am going to tell you that the fear is based on a fantasy version of failure that almost never happens. The reality of your first wedding is much closer to my experience than to the catastrophe in your head. You'll be nervous. Something small will go sideways. You'll handle it. The couple will love you. And you'll drive home wondering why you waited so long to start.

You have the personality that books weddings. You have permission to charge what you're worth. You know the gear isn't the barrier. You know that bookings come from relationships, not marketing. And you know that the fear, while real, is manageable.

So what does the actual path look like? How do you go from reading this book to standing behind the decks at your first wedding, then your second, then your third? How do you turn everything you've learned in these pages into three completed weddings in the next six months?

That's exactly what we're going to map out.

Chapter 5: Your First 3 Weddings in 6 Months

Let me tell you where you are right now.

You understand that the wedding market is real — massive, underserved, and paying \$1,500 to \$2,500 per event for someone to do something you already know how to do. You know that your personality is the competitive advantage you didn't realize you had, and that couples hire based on trust and connection, not technical ability. You know you can charge \$1,000 for your first wedding without apologizing for it. You know the equipment isn't the barrier. And you know that the bookings come from venue relationships built by being the kind of person people want to work with again.

You believe this can work.

And right underneath that belief, there's one more thing holding you back. It's the objection I hear more than any other. More than the fear of screwing up, more than the pricing anxiety, more than the equipment excuse. It's simpler than all of those, and it's louder.

"I have no idea where to start."

Not "I can't do this." Not "I'm not good enough." Just the overwhelm of looking at the distance between where you are — a bedroom DJ with skills and no revenue — and where you want to be — a working wedding DJ with bookings and income — and not being able to see the steps in between. You know the destination exists. You just can't see the road.

So let me show you the road.

First, the business side. Because I know that's where the anxiety lives.

When people ask me about my business setup, they expect something complicated. They expect me to talk about LLCs and accounting software and CRM systems and professional invoicing platforms. They expect the "business stuff" to be this intimidating mountain of paperwork and legal requirements that takes months to figure out.

Here's my actual business infrastructure: Google Drive for documents. E-transfer for payments. A simple contract. There's a bit more to it than that, but not much.

I'm not exaggerating to make a point. That's genuinely what I use. I keep my client files in Google Drive — one folder per wedding, with their planning document, their contract, their song preferences, and any notes from our conversations. Couples pay me by e-transfer — half as a deposit to secure the date, half two weeks before the wedding. My contract is a straightforward document that covers the basics: date, time, location, services provided, payment terms, cancellation policy.

No fancy software. No expensive tools. No MBA required.

The business side of wedding DJing isn't complicated. It's just unfamiliar. And unfamiliar things feel scary until you do them once. Then they feel like paperwork — because that's all they are.

The course walks you through every piece of this step by step, with templates for everything. But the thing I want you to hear right now is this: if you can organize a playlist, you can organize a business. If you can send a professional email to a venue coordinator, you can send a professional invoice to a client. The skills transfer. You're not learning something foreign. You're applying skills you already have in a slightly different context.

Here's what the next six months of your life could look like.

I'm going to show you this at a high level — the milestones, the trajectory, the shape of the journey — because I want you to see that the path exists and that it's achievable. The detailed how — the specific steps, the templates, the scripts, the systems — that's what the course is built to deliver. But you don't need the details to understand that this is real and within reach.

The first month or two is foundation. You're getting your basic business pieces in place — a simple contract, a way to accept payments, a planning document you can send couples. You're taking stock of your equipment and filling the small gaps. And most importantly, you're putting yourself out there. You're joining local wedding groups on Facebook. You're responding to couples who post looking for a DJ. You're having your first conversations with real people who are planning real weddings and need exactly what you offer.

This phase isn't glamorous. It's the unsexy work of building something from nothing. But it's also where the first domino falls. One response to one Facebook post can lead to one consultation call that leads to one booking that changes everything.

Months three and four are where it gets real. You book your first wedding. Maybe you've already booked it during the foundation phase — some people move fast. You do the wedding. You're nervous, and that's fine. You show up early. You're professional. You're helpful. Something small goes sideways and you handle it calmly. The couple loves you. The venue coordinator notices you. You send your follow-up email Monday morning.

And you drive home that night feeling something you haven't felt in a long time: proof. Not hope. Not belief. Proof. You did it. It's real. The thousand hours paid off.

Then you do it again. Wedding number two. A little less nervous this time. A little more confident. Your systems are tighter. Your setup is faster. You know what to expect. The couple loves you again. Another venue coordinator. Another follow-up email. Another relationship forming.

By months five and six, you're hitting your stride. Wedding number three is in the books. You've got testimonials from real couples. You've got venue coordinators who know your name. You've got proof that you can deliver, and that proof is starting to generate its own momentum — referrals coming in, inquiries from couples you didn't pursue, the early signs of a business that feeds itself.

Three weddings in six months. \$3,000 to \$4,000 in your pocket. More than most bedroom DJs make in years. And more importantly: venue relationships that will generate \$10,000, \$20,000, \$40,000 over the next few years as they mature.

But the money isn't even the biggest thing. The biggest thing is what changes inside you.

I want you to imagine something.

It's a Saturday night, six months from now. You're driving home from a wedding at a beautiful venue about forty minutes from your house. Your equipment is loaded in the back of your car. It's late. You're tired — the good kind of tired.

The couple thanked you twenty minutes ago. The bride hugged you and said you were the best decision they made for their wedding. The groom told you his friends hadn't stopped talking about the music all night. And the venue coordinator — she caught you as you were breaking down your gear and said, "You were great to work with. I'm going to be recommending you to all my couples."

You're driving home with the windows cracked, and you're thinking about the math. Three weddings done. Another two already booked for the coming months. If you do twenty weddings next year at \$1,500 each, that's \$30,000. Working Saturdays. Doing something you love. Using skills you spent a thousand hours building.

And your day job — it's still there. You're still working it. But something has shifted. It doesn't feel like the only option anymore. It feels like a choice. And choices feel very different from obligations.

Six months ago, you were a bedroom DJ wondering if your skills would ever pay off. Now you're a wedding DJ with proof, momentum, and a path forward that gets wider with every wedding you do.

That's not fantasy. That's what happens when someone with your skill set discovers the right market and takes action.

But here's what I need to be honest with you about.

Everything I've shared in this book — the opportunity, the personality advantage, the pricing confidence, the venue strategy, the way to handle fear — it's the truth. All of it. This is exactly how I built a \$50,000-a-year business working weekends, and it's exactly how other DJs I've mentored have done it too.

But knowing isn't doing.

And the gap between knowing and doing is where most bedroom DJs stay forever.

They read something like this and feel inspired. They feel the belief building. They think, "Yeah, I could do this." And then Monday comes, and the day job takes over, and the inspiration fades, and they're back to practicing in their bedroom on Friday night wondering when things are going to change.

Things don't change because you believe they can. They change because you take action. And taking action without a system — without the specific steps, templates, scripts, and guidance that turn belief into execution — is how people end up spending three years figuring out what could take six months.

I know because that's what happened to me. I figured it out on my own. It took me years of trial and error. I wasted money on marketing that didn't work. I undercharged because I didn't have a framework. I fumbled consultations because I didn't have a system. I missed venue referral opportunities because nobody told me how the follow-up process worked. Every mistake I made was a lesson, but it was an expensive one — in time, in money, and in opportunities I didn't know I was losing.

That's why I built the Wedding DJ Blueprint — so you don't have to make those mistakes. And so you don't have to figure it out alone.

You have two paths forward.

Path one: figure it out yourself. It's possible. I did it. But it means Googling every question at two in the morning. Piecing together advice from YouTube videos and Reddit threads that may or may not apply to your market. Making mistakes at real weddings — someone's biggest day — because you're learning on the job without a safety net. Undercharging for your first ten weddings because you don't have a pricing framework. Missing venue referral opportunities because you don't know the follow-up system. Spending

two or three years in trial and error, slowly building the systems and confidence that could have been there from day one.

Some people make it through path one. Most don't. Most get frustrated, burn out, and quit before they ever reach the tipping point where the business starts feeding itself. Their equipment ends up in a closet, and they become the person at parties who says, "Yeah, I used to DJ."

Path two: let me show you exactly how it's done — and walk beside you while you do it.

The Wedding DJ Blueprint is everything I've built over years of doing this, compressed into a step-by-step system designed to take you from where you are right now to your first three weddings. It covers the complete venue outreach system — the exact approach, the email templates, the follow-up sequences, the strategy for getting on preferred vendor lists. The pricing and packaging framework — how to structure your services, how to present your rates, how to handle the money conversation with confidence. The equipment guide — exactly what to buy, when to buy it, and how to make basic gear look and sound professional. The North Star Method in full — the complete system for staying calm and solving problems under pressure, with real scenarios and practice exercises. The wedding day playbook — timelines, MC scripts, ceremony-to-reception transitions, emergency protocols, everything you need to walk into a wedding feeling prepared instead of terrified. Client communication templates from the first inquiry to the post-wedding follow-up. And the business foundation walkthrough — contracts, payments, planning documents, everything set up and ready to go.

But what makes this different from a course you watch alone at midnight and never finish is this: you get direct access to me. Not a chatbot. Not a FAQ page. Me. A working wedding DJ with over a hundred weddings behind me who is still doing this every single weekend. When you have a question about a venue, I'll answer it. When you're nervous before your first wedding, I'll walk you through it. When you're not sure what to charge or how to handle a difficult client or whether your equipment is good enough, you'll have a mentor who's been exactly where you are and knows the way forward.

I'm not selling you information. I'm offering to be the person I wish I had when I was starting out — someone who'd done it, who understood the fear, and who could say, "Here's what to do next" with the confidence that comes from real experience.

My father always said, "If you don't know what to do, pick up a broom and start sweeping."

You've spent this entire book learning that the opportunity is real. That the money is real. That the most important thing you bring to a wedding — your personality, your energy, your ability to make people feel taken care of — you've had it all along. Your thousand hours weren't wasted. They were the foundation for everything that comes next.

But a foundation doesn't become a building by itself. And knowledge doesn't become income by itself. At some point, you have to stop reading about it and start doing it. You have to stop waiting until you feel ready and start before you're comfortable. You have to pick up the broom.

I'll hand you the broom. And I'll sweep right beside you until you don't need me anymore.

Your next step is at brightsidedjs.com/blueprint

Start sweeping.

Workshop Landing Page

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Read more

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I can't guarantee you'll book a \$2,000 wedding next month. Nobody can promise that. What I can guarantee is this: If this book doesn't completely shift how you think about your DJ career — if you don't finish it genuinely believing your first paid wedding is within reach — contact me within 30 days and I'll refund every cent. No questions. No hassle. No hard feelings. It's five dollars. But I'd rather give it back than have you feel like it wasn't worth your time.

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Thank you Kevin for being our DJ!"

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Results not typical. I have 13 years of experience and an established reputation in my market. Your results will vary based on your background, local market, and work ethic. All business involves risk and consistent effort. This book shares my story — it doesn't guarantee yours.

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kevin heidt

heidtkevin@mail.com

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FINALLY: A Playbook for Bedroom DJs Who Are Tired of Making \$0 From Their Skills

You're good. You know you're good. You can beatmatch in your sleep, read a room better than half the DJs getting paid, and build a set that takes a crowd from zero to euphoria.

But your total DJ income this year? Maybe \$800. Maybe less.

Meanwhile, DJs who aren't as skilled as you are booking consistent gigs, making real money, and living the life you thought you'd have by now.

The problem isn't your skills. It's that you've been pointing them at the wrong market.

There are over 1.4 million weddings hiring a DJ every year in the United States alone. The average couple spends \$1,500 to \$2,500 on that DJ — for one night.

That's not a side hustle. That's a market.

And here's what nobody tells bedroom DJs: the couples hiring wedding DJs aren't looking for what you think they're looking for. The thing that makes them choose one DJ over another has almost nothing to do with technical skill.

It has everything to do with something you already have.

The book reveals exactly what that is. And once you see it, you'll realize you've been sitting on a goldmine.

WHY YOU SHOULD LISTEN TO ME

I'm Kevin Brightside, and I'm not a business coach or a marketing guru.

I'm a working DJ. Every Saturday, May through October, I'm behind the decks. I've been doing this since 2012 — over 100 gigs and counting — and I built a \$50,000/year side business doing it.

■ Working wedding DJ since 2012 — not just teaching, but doing

■ Over 100 weddings across British Columbia

■ \$50,000+/year working 20–25 Saturdays per season

■ Still behind the decks almost every Saturday, May–October

I'm still in the trenches every single weekend, doing the work and refining the system. This isn't theory from someone who quit DJing five years ago. This is what's working RIGHT NOW.



"Kevin DJ'd my wife and my wedding about a month ago. We just got our photos back and it reminded me how perfect everything was. Kevin added so much value to the big day: he was polite, punctual, listened to our song requests, and had absolute bangers that kept the dance floor alive throughout the night.

That's rare: having the dancefloor packed the whole night through. You're one hell of a DJ and a hell of a guy."

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Results not typical. I have 13 years of experience and an established reputation in my market. Your results will vary based on your background, local market, and work ethic. All business involves risk and consistent effort. This book shares my story — it doesn't guarantee yours.

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Avatar

TODD McSWEENEY - COMPLETE CUSTOMER AVATAR (UPDATED)

Updated with Cold Traffic Funnel Gaps Filled

DEMOGRAPHICS

Name : Todd McSweeney Age : 25-35 years old Relationship Status : Single, has a girlfriend, or married — NO KIDS Employment : Full-time 9-to-5 job (may have gone to school for it) Income : ~\$30/hr, living paycheck to paycheck or modest savings Financial Reality : Not broke, but doesn't have a lot of disposable income

CURRENT DJ SITUATION

Experience Level

Practice Time : 1,000-10,000 hours of bedroom DJing

Equipment : Has a DJ controller, maybe a speaker or two, possibly some lights (but probably not full pro setup)

Current Gigs : Friends' parties (free or low pay), bar or lounge gigs (\$100-\$200 or free), sporadic, inconsistent work — but not necessarily. Some Todds have ZERO gigs.

Music Taste : EDM and its variations (what most DJs actually DJ)

Online Presence : Active on SoundCloud, maybe has some mixes posted

Education : May have bought DJ technique courses (Crossfader, etc.). Watches DJ mix reels. Confident in technical skills.

The Core Problem: Hobbyist Mindset, Not Entrepreneur Mindset

Todd has NEVER thought about DJing as a business. He's been operating as an artist waiting to be discovered — practicing, getting better, hoping someone notices. He has zero entrepreneurial framework. He's never tried to create opportunities, build relationships, or treat his skills as a service. His slate is completely clean — no failed business attempts, no bad experiences to overcome.

LIFESTYLE & INTERESTS

How Todd Spends His Time

Practices mixing at home regularly (for no audience)

Goes dancing at clubs, attends DJ shows and music festivals

Watches reels of DJs doing mixes on Instagram/TikTok

Active in the music/DJ culture scene

Consumes DJ content online (technique-focused, not business-focused)

Relationship with Day Job

It's "fine" — grateful to have it

Not soul-crushing, just unfulfilling

It's a HAVE TO DO, not a WANT TO DO

Stable but uninspiring

Earns roughly \$30/hr, ~\$60K/year

Friday/Saturday Nights

When not DJing: at clubs, shows, events

Watching peak wedding nights pass by unused

Coming home from shows thinking "I could do a better job than that DJ on stage"

TODD'S "BEFORE STATE" — EXACT LANGUAGE (NEW)

What's in Todd's Head (He'd never say these out loud)

"How is THAT guy getting booked? I'm just as good as him"

"Another Saturday night practicing for nobody"

"I just need someone to hear me play and give me a shot"

"What's the point of all this practice if nothing ever comes from it"

"Maybe DJing is just a hobby and I need to accept that"

What He's Feeling (But wouldn't label)

Jealousy of other DJs getting gigs or making money (he'd NEVER call it jealousy — he frames it as confusion or frustration: "how is that guy getting booked?")

Hoping for a "big break" where someone discovers him and starts booking him (this is never going to happen)

Frustrated that all his time DJing feels like it's going nowhere

He compares himself to club/festival DJs — NOT wedding DJs. Wedding DJs aren't even on his radar.

What He Googles (at 1am, lying in bed)

"How to get DJ gigs"

"How to make money DJing"

"How to get noticed as a DJ"

"How to get booked as a DJ"

He would NOT google anything wedding-related. Weddings are not on his mental map as an option.

What He'd Post in a DJ Forum/Reddit

"Been practicing for 3 years, still can't get consistent gigs. What am I doing wrong?"

"How do you guys actually find paying gigs?"

"Is it even possible to make a living DJing?"

TODD'S AWARENESS LEVEL (NEW)

Eugene Schwartz Awareness Spectrum : Problem Aware, NOT Solution Aware

Todd knows he's stuck. He knows he's frustrated. He knows his skills aren't translating to income. But he does NOT know that wedding DJing is the answer. He has NOT mentally bridged the gap that weddings are even an option. He might actively look down on wedding DJing as "not real DJing."

What this means for the Facebook ad : Cannot say "Learn to be a wedding DJ" — that scrolls right past Todd. Must hit his PROBLEM: "You've got 1,000+ hours behind the decks and nothing to show for it."

What this means for Chapter 1 : The book must open on Todd's world (bedroom DJ frustration) and INTRODUCE weddings as the unexpected opportunity — not assume he's already interested.

TODD'S OBJECTIONS — RANKED BY INTENSITY (NEW)

#1 LOUDEST: "I don't know the business side / I don't know where to get started" This is pure analysis paralysis. He's never thought like an entrepreneur. He doesn't know the first step. The overwhelm of "how do I even begin?" keeps him frozen. This is the #1 wall.

#2: "I can't charge that much / I don't know how to get gigs" Pricing insecurity combined with not knowing the mechanics of actually getting booked. Side note: when Kevin offers DJ friends a wedding gig for \$1,000, they say YES immediately. The desire is there — the path isn't.

#3: "I don't have the right equipment" Resource excuse. Believes he needs \$10K+ of professional gear before he can do weddings.

#4: "I'll fuck up someone's wedding" Fear of ruining someone's most important day. This is real but ranks lower than expected — it's not the primary wall, it's behind the practical "where do I start" overwhelm.

#5: "Wedding DJing isn't cool / that's not the kind of DJ I want to be" Identity resistance. Ranks LAST. Most Todds aren't actively anti-wedding — they just haven't considered it. And when offered the opportunity + money, they say yes.

Key Insight : The biggest wall isn't fear or ego — it's just "I don't know where to start." The antidote is Kevin's dad's philosophy: pick up a broom and start sweeping.

TODD'S COMPETITIVE AWARENESS (NEW)

What Todd has already tried : Basically nothing.

He's been spinning his wheels practicing and hoping something happens. Maybe some bar, lounge, or friend gigs, but not necessarily. He has NOT:

Bought a DJ business course (only technique courses)

Tried cold-emailing venues

Built a website to get bookings

Tried any systematic approach to getting gigs

Failed at any business venture

His slate is clean. There's no competitive baggage to overcome. No "I tried X and it didn't work" resistance. Kevin is presenting a BRAND NEW opportunity to someone who has never tried anything business-related.

Brunson framework : This is a pure "New Opportunity" play, not an "Opportunity Switch." Todd doesn't need to be convinced that this is BETTER than something he's already tried. He just needs to be shown it EXISTS.

TODD'S "AFTER STATE" — VIVID SENSORY DETAIL (NEW)

The Night After His Third Wedding

The Accomplishment (What hits first) : "I just rocked a dance floor. It wasn't an EDM party, but the energy was insane. People were going off. The bride and groom LOVED it. I feel genuinely accomplished — I did something real tonight."

The Money Reality Check (What hits second) : "Aside from the admin work... I just made \$1,500 for one night's work. That's more than a full week at my day job. I basically just doubled my income this week. I just paid my rent from ONE event."

The Fear Dissolving (The quiet realization) : "I can't believe I spent so much time before the wedding worrying about messing up or things going wrong. That was actually pretty smooth. I was more prepared than I thought. Even that problem with the mic not working — I figured it out and nobody was upset."

The Growth (What builds over time) : "Now I have all this sweet gear and equipment that I can use for all types of events. The more weddings I do, the more gear I can get and keep building. This is more than a side job — this is becoming something I really love."

The Identity Shift (The big transformation) : "A little tired from that late night, but that was awesome. This is actually becoming a real thing."

The Monday Morning Difference : Monday at his day job doesn't feel heavy anymore. It's not the only source of income. It's not the only thing giving his week meaning. He did something incredible on Saturday night, made great money, made people happy, and he's got another wedding booked in three weeks.

Future Pacing Beats for the Book:

"Imagine depositing \$1,500 on Sunday morning while your buddies are dragging themselves to brunch" (Chapter 1 — sell the money)

"Imagine the bride pulling you aside at the end of the night to tell you it was the best part of her wedding" (Chapter 2 — sell the feeling)

"Imagine the mic cuts out during toasts. Everyone's looking at you. And instead of panicking, you calmly fix it in 30 seconds because you know exactly what to do" (Chapter 4 — sell the confidence)

"Imagine three months from now, you've done three weddings, you've got \$4,500 in your pocket, and your calendar has two more booked" (Chapter 5 — sell the path)

THE CORE PAIN POINT

The Frustrated Realization : "I'm actually good at this, but it's going nowhere. I've put in all these hours and I'm getting nothing out of it."

Root Cause : Todd has never thought like an entrepreneur. He's been a hobbyist hoping to be discovered. He doesn't need more DJ skills — he needs a business framework and the confidence that he can do this.

THE SECRET WEAPON: PERSONALITY

What Todd Doesn't Realize Yet

His biggest asset isn't his DJ skills, his equipment, or business systems.

It's his personality.

His ability to read a room

Connect with people

Make clients feel comfortable

Manage social situations

Bring energy and presence

This is what books gigs and justifies premium pricing.

When This Clicks

In the ebook (Chapter 2), Todd learns that couples hire based on personality and trust, not DJ ability. His 1,000+ hours of practice are table stakes — the personality he already has is the competitive advantage. This is the Big Domino: "Your personality is MORE valuable than your DJ skills in the wedding market."

THE BIG DOMINO

The ONE belief that changes everything:

"Your personality is MORE valuable than your DJ skills in the wedding market — and you already have it."

If Todd believes this ONE thing, everything else falls:

Equipment anxiety → irrelevant (personality > gear)

Imposter syndrome → gone (he already HAS the secret weapon)

Pricing confidence → unlocked (personality justifies premium rates)

Action paralysis → broken (he's ready NOW, not after more training)

BUYER PSYCHOLOGY

What Gets Todd to Buy the \$5 Ebook

Facebook ad hits his PROBLEM, not the solution ("1,000+ hours behind the decks and nothing to show for it")

Price is an impulse buy — less than a coffee and a muffin

Promise is specific and money-focused ("How Bedroom DJs Charge \$1,500+ Per Night")

Curiosity about how someone in his exact position made it work

What Gets Todd to Buy the \$47 Course

The ebook created BELIEF (it's possible, it's real, I can do it)

The ebook created DESIRE (I want this life, this money, this feeling)

The ebook created a GAP (I know WHAT to do and WHY, but I don't have the HOW)

\$47 feels like nothing compared to \$1,500 per wedding

The alternative is going back to his bedroom practicing for no one

What Gets Todd to Say YES Immediately

When Kevin offers DJ friends a wedding gig for \$1,000, they say yes on the spot. The desire is already there. The resistance isn't about wanting it — it's about not knowing how to get there alone.

KEY MARKETING INSIGHTS

Hit the problem, not the solution : Todd doesn't know weddings are the answer. Lead with his frustration.

The money is the primary hook : "\$50K/year working weekends" stops the scroll.

"Weddings open doors to gigs you want" is the secondary hook : Addresses the identity resistance, but it's not the headline.

Analysis paralysis is the #1 wall : Not fear, not ego — just "where do I start?"

Clean slate = easy sell : No failed attempts to overcome. Pure new opportunity.

Personality is the differentiator : Not just for Todd's business — it's what makes Kevin's teaching different from every other "how to be a wedding DJ" resource.

"Pick up a broom and start sweeping" : The philosophical antidote to Todd's paralysis.

Future pace the FEELING first, money second : Todd cares about accomplishment and proving he can do this. The money reinforces it.

DJ testimonials

Real testimonials from weddings Kevin has DJ'd D. Wysz

Local Guide • 48 reviews • 1 photo

starstarstarstarstar 13 weeks ago

Kevin DJ'd my wife and my wedding about a month ago. We just got our photos back and it reminded me how perfect everything was. Kevin added so much value to the big day: he was polite, punctual, listened to our song requests, and had absolute bangers that kept the dance floor alive throughout the night. That's rare: having the dancefloor packed the whole night through. Thanks Kevin, you're one hell of a DJ and a hell of a guy. Highly recommend

HYPERLINK "<https://www.google.com/maps/contrib/103695173471045299779/reviews?hl=en>"

Trevor Pratt

2 reviews • 0 photos

starstarstarstarstar 27 weeks ago

We hired Brightside DJs for our wedding and it was such a wonderful experience from start to finish working with them. It was so refreshing working with a company that responded promptly to all of our inquiries, were so flexible with our direction and ideas for genres and moods. But to top it all off, the execution on the wedding day was unreal. Not only was our dance floor full from start to finish, but they read the room perfectly, the guests were thrilled, and it was such an amazing night. We are still getting comments from our guests on how great the evening was, but mainly how great the Brightside DJs nailed the night. Thank you Kevin for being our DJ!

Chris Serban

2 reviews • 0 photos

starstarstarstarstar 30 weeks ago

Kevin was our DJ for our wedding in July for our wedding reception. Kevin provided us with a document to provide us some guidance on what to expect for our wedding day, but allowed us to customize it to best suit our vision for our wedding. This made the prep for this part of our wedding easy and stress free. For our wedding, Kevin provided emcee services for our reception. This helped the evening flow seamlessly and ensured the evening was a blast. He was professional, and we could also see how much he enjoys what he does as he was vibing and rocking out with the music as much as our guests were. We danced all night at our wedding, and at various times throughout the night, I had family members and friends come up to me to say how amazing the dj is. Kevin played all our must play songs, and incorporated guests song requests throughout the night. This included songs in different languages (a lot of family had flown in from Europe), and had songs playing that had guests of all ages out on the dancefloor. We would highly recommend Kevin for any wedding or event that will need a DJ!!

Brendan Lamont

4 reviews • 0 photos

starstarstarstarstar 33 weeks ago

Had the dance floor alive all night, and was professional and prepared. 10/10 would recommend

HYPERLINK "<https://www.google.com/maps/contrib/110426215708547586474/reviews?hl=en>"

Nicole Foreman

7 reviews • 0 photos

starstarstarstarstar 33 weeks ago

Kevin (DJ Brightside) was our DJ for our wedding in June 2025 and was absolutely incredible. We received so many compliments on how perfect the vibes were. From the formal ceremony, to letting loose in reception, to all the odd in between of a wedding, DJ brightside hit every mark perfect. We're super thankful. If you need a DJ, HIRE HIM!!

HYPERLINK "<https://www.google.com/maps/contrib/112587696801381666123/reviews?hl=en>"

Hope Jones

5 reviews • 5 photos

starstarstarstarstar 35 weeks ago

We hired Kevin for our June 2025 wedding and it was a wonderful experience. From our initial planning meeting to the actual wedding day, Kevin was super prepared and professional. He provided us a guidance document which allowed us to better layout how we wanted the ceremony and reception to flow, which was SO helpful. On the actual event day, both the ceremony and reception flowed so smoothly. He provided a set-up for the ceremony area (even though it did not have power) and in the reception area. During the actual reception, Kevin kept the music flowing and people on the dance floor all night. If you are looking to book a wedding DJ (or a DJ for anything), look no further. :)

Sincerely,

A very happy customer.

HYPERLINK "<https://www.google.com/maps/contrib/107501693941998012591/reviews?hl=en>"

Carmen Lopez

8 reviews • 2 photos

starstarstarstarstar 37 weeks ago

Could not have been more happy with Kevin and his amazing upbeat attitude. Not only is he super reasonably priced in a market that can really charge whatever it wants but he is kind, professional and very helpful. He even took it upon himself to lay out pens for our guestbook and mention that it needed to be signed when he walked by it and saw we were missing a few signatures. This really meant so much to us. He was beyond helpful with song choices for our big moments and kept the party going all night. Would hire him again in a heartbeat. Thank you Kevin!

HYPERLINK "<https://www.google.com/maps/contrib/115906210971191577661/reviews?hl=en>"

Alyssa M

5 reviews • 0 photos

starstarstarstarstar Jul 31, 2024

Kevin did an outstanding job at our wedding! We were originally planning on doing our own music since it was a small number of guests, but are so happy we decided to book Brightside DJs with only a few months to spare. Kevin has the best personality, played all of our favorites tunes as requested, and kept the party going until 2:30AM! It would not have been the same without him. Would highly recommend if you're looking for an epic dance party.

Brannon Lu

Local Guide • 25 reviews • 19 photos

starstarstarstarstar Jul 2, 2024

Kevin from Bright Side DJ's made our party the party of the YEAR!!! He is truly a gifted DJ, and was BANG on at reading the crowd and brought the party mood 1000 percent!!

Kevin has the most incredible personality and is A MUST HAVE for your next celebration.

We danced , sang and definitely had the best night .

HYPERLINK "<https://www.google.com/maps/contrib/101530537549843930655/reviews?hl=en>"

Jorri Duxbury

2 reviews • 0 photos

starstarstarstarstar Aug 28, 2023

I highly, highly recommend Kevin and Brightside DJs for any party you are throwing that calls for music. We just had Kevin DJ for our wedding and he was above and beyond all expectation. The music was awesome and dance floor was packed into the wee hours of the morning. The MC, wedding coordinator and anyone that interacted with Kevin had nothing but positive things to say about him being so personable and professional.

Thank you Brightside!

Kristen Silzer

9 reviews • 0 photos

starstarstarstarstar Jun 13, 2023

Kevin absolutely KILLED it!!! Our wedding was hit by a thunderstorm and Kevin saved the day with an early dance party! We played all the music we wanted, and the dance floor didn't stop all night! Your event will be soooo much better with Kevin there. Thanks for making our day so memorable!

HYPERLINK "<https://www.google.com/maps/contrib/105699431306162382892/reviews?hl=en>"

Laurie Edmundson

Local Guide • 26 reviews • 23 photos

starstarstarstarstar Sep 20, 2022

Kevin with Brightside DJs was a dream to work with. He was incredibly professional, organized, and helped us pick music that made each part of our day perfect. We would work with Brightside DJs again in a heartbeat! Thank you Kevin!

Louis st pierre

4 reviews • 0 photos

starstarstarstarstar Jul 18, 2022

Got married a month ago, was completely unprepared. Gave them a schedule 2 days before the wedding with the general music and told them to wing it. Day of the wedding Colton showed up and completely nailed it. He was friendly and had good tastes in music

Justin Giroux

Local Guide • 15 reviews • 3 photos

starstarstarstarstar Sep 29, 2020

Absolute perfection!! I couldn't suggest a better company at their craft. If you're not using Brightside for your wedding (or any event!), you're doing it wrong.

HYPERLINK "<https://www.google.com/maps/contrib/109293995288398547230/reviews?hl=en>"

Madison Kirk

2 reviews • 0 photos

starstarstarstarstar Jun 18, 2020

Kevin was amazing from the very beginning!! I first experienced their DJ services at my cousins wedding and there was no question that I would reach out to them for any future events and would highly recommend them to people. You would think a DJ just plays music but it is much more than that! I have never witnessed so many family members enjoying themselves on the dance floor, the DJ really read the crowd when changing the music & most of all really enjoyed himself too. The planning process was super easy and organized - the best system for when you are busy planning an event or wedding! Kevin was also very fun and energetic even in his emails and made you feel very excited. I would not look anywhere else for a DJ in the BC area - they do travel and are very accommodating! Don't waste your time looking elsewhere as Kevin with Brightside Wedding DJs is the best choice that you will not regret :)

Positive Professionalism

■■ Laura Lindstrom

Kevin with Brightside DJs was a dream to work with. He was incredibly professional, organized, and helped make our special day perfect. We would work with Brightside DJs again in a heartbeat! Thank you

Kevin!

■■ Miranda Paige

Kevin was awesome to work with when planning a ceremony for our wedding. He sent us a document to fill out to ensure everything was exactly what we wanted. The document included everything from the ceremony right down to songs we do not want played. During the ceremony Kevin was there in everything needed. He helped the groomsmen with microphones and ensured everything ran smoothly. He also helped the bride get ready and ensured she walked down the aisle at the perfect time. When it came to the reception he had everything ready to go. He was so easy to work with and super professional. Kevin was very organized and helped keep everything running smoothly throughout the night. If you're looking for a DJ that will keep the dance floor full and make your event fun, I highly recommend Brightside DJs!

■■ Mike McGowan

Thank you Kevin! We had Kevin for our DJ service and Emcee, and he was fantastic! Worked with us through every detail and made our 5th Anniversary celebration run without a hitch. He was incredibly flexible and very responsive. Kevin was professional, competent, and a valued addition to our event. Highly recommended!

■■ Jessica Schlapfer

10/10! We hired Kevin for our wedding in Penticton. He was the dance floor's MVP. We couldn't have asked for a better DJ. He kept the vibes strong all night and absolutely nailed reading the room. If you're looking for someone to keep your dance floor alive — Kevin's your guy!

■■ Austin Reid

Wonderful people with amazing spirit and good beats!

■■ Sarah Nicole North

Kevin DJ'd our wedding at St. Andrew's by the Lake. He was amazing to work with from the very beginning. He was always easy to communicate with and very accommodating. He helped guide us through our music selections and made everything flow seamlessly. The dance floor was packed all night and our guests had so much fun. We couldn't have asked for a better DJ. Highly recommend Brightside DJs!

■■ Cody Lauzon

Hire this guy. DJ'd our event and kept the dance floor bumping all night long. You won't regret it!

■■ Dustin Buikema

Love working with this team. Talented, professional and just all around great people.

■■ Ardrina Prochazka

Kevin provided DJ services for our wedding and did an amazing job. He was easy to communicate with and helped guide us through the planning process. He kept the energy up and made sure the dance floor was

full. Highly recommend!

■■ Denny Steinke

Kevin has been the DJ at 2 events I've attended and he did not disappoint. He is easy to work with, professional, and keeps the crowd engaged. Would absolutely recommend!

■■ Taylor Hanson

Big fun and very upbeat. Professional and talented! Top quality equipment and sound. They rock the party!

■■ Stacey Lynn

Kevin is the BEST DJ we could have asked for. Our dance floor was FULL all night. And he has some pretty good dance moves too ■ Highly recommend Brightside DJs!

■■ Laura Walters

Kevin is the best DJ ever. He is so much fun to work with and even more fun to watch. Our dance floor was electric the entire night and people still talk about how good the music was at our wedding. We love Kevin!

■■ Shannon O'Toole

After meeting Kevin, it was clear he was going to rock our wedding. He was incredibly organized, responsive, and professional. The music selection was amazing and the dance floor was packed all night. Our guests are still talking about how much fun they had. We would absolutely hire Brightside DJs again!

■■ Candice Bell

Kevin from Brightside Weddings has been DJing at special events for years and is extremely professional. He knows how to read the crowd and keep the energy high. His equipment and sound quality are top-notch. Highly recommend for weddings and events!

As a wedding planner and venue operator in the Shuswap area, I have had the pleasure of working with Kevin Heidt of Brightside DJs over the last 8 years or so.

Kevin and his team have been consistently professional whether it's being early for an event or asking clients all the right questions at the point of booking; we love and appreciate the care he puts into all of his events.

Kevin loves weddings and is one of the easiest recommendations we make. He will be there, dancing with the crowd, bringing out the good vibes all while reading the room and choosing the right song for the right moment. From experience, we know not every DJ has this skill. Not to mention, his equipment is top of the line and the sound quality is perfection.

Kevin is easy to work with, he comes to events fully prepared but is also ready to roll with whatever changes need to be made. He goes above and beyond his job description whenever he needs to make sure

your special day is perfect!

Brightside DJs are always growing with experience and never settling on the same old wedding playlist. They work for any crowd and will keep that dance floor full all night! 5/5 stars, would recommend .

Candice Reid Wedding Planner/Venue Host at Rustic Wedding/High Country Tree Farm

Branding Doc

BRIGHTSIDE DJs

BRAND IDENTITY GUIDE

From Bedroom to Booked

DJ Education Funnel

Version 1.0 • March 2026

Prepared for Kevin & Lara • Brightside DJs

1. BRAND OVERVIEW

This branding guide defines the visual identity for the Brightside DJs educational funnel, anchored by the lead magnet ebook "From Bedroom to Booked: How Bedroom DJs Go from \$0 to \$50,000/Year Working Weekends Only" and the upcoming Wedding DJ Blueprint course.

Every design element—from color to typography to voice—is built to communicate authority, warmth, and attainable success to our target audience of skilled hobby DJs who are ready to turn their passion into a profitable weekend business.

Brand Promise

We help bedroom DJs overcome imposter syndrome, build venue relationships, and book their first 3 weddings in 6 months—using personality and professionalism over technical perfection.

Target Audience

Avatar Name

Todd McSweeney

Age Range

25–35 years old

Skill Level

1,000+ hours of practice, technically proficient

Income from DJing

\$0 (hobby only)

Primary Barrier

Imposter syndrome & analysis paralysis

Desired Outcome

\$50,000/year working weekends only

Brand Personality

Confident but approachable. We speak like an experienced friend who's already done it—not a corporate training program. The tone is direct, encouraging, and occasionally irreverent. Think motivational coach meets seasoned wedding pro.

Key Traits: Authentic • Action-Oriented • Warm • No-BS • Aspirational

2. COLOR PALETTE

The Brightside DJs palette blends premium authority (navy) with aspirational success (gold) on a clean, inviting background. These three core colors drive every touchpoint across the funnel.

Primary Colors

Deep Navy

#1B2A4A

Warm Gold

#C9A84C

Off White

#F7F5F0

Extended Palette

Use these supporting colors sparingly for accents, hover states, backgrounds, and secondary UI elements.

Dark Gold

#A8882E

Light Gold

#F5EDD6

Medium Navy

#2D4A7A

Light Navy

#3A5F9A

Color Usage Rules

Deep Navy (#1B2A4A): Primary backgrounds, headlines, headers, footers, CTA button text. This is the foundation color and should dominate any layout.

Warm Gold (#C9A84C): CTA buttons, accent borders, decorative dividers, highlights, and price callouts. Signals premium value and draws the eye.

Off White (#F7F5F0): Page backgrounds, body text areas, card backgrounds. Warmer than pure white—avoids sterile feel while staying clean.

Accessibility

Deep Navy on Off White passes WCAG AA contrast (ratio 12.4:1). Warm Gold on Deep Navy passes WCAG AA for large text (ratio 4.8:1). Always test gold text at 18px+ for readability. Avoid gold text on white backgrounds.

3. TYPOGRAPHY

Typography creates the first impression. Playfair Display conveys authority and premium positioning for headlines, while Inter provides clean readability for body content across all screen sizes.

Primary Typefaces

Display / Headlines

Playfair Display Bold

Body / UI Text

Inter (Regular, Medium, Semi-Bold)

Fallback Stack

Georgia → Times New Roman → serif (display) Calibri → Helvetica → sans-serif (body)

Source

Google Fonts (free, open source)

Type Scale

Hero Headline

Playfair Display Bold, 48–56px, Deep Navy

Section Headline

Playfair Display Bold, 32–40px, Deep Navy

Subheadline

Playfair Display Bold, 24–28px, Deep Navy

Body Large

Inter Regular, 18–20px, Charcoal (#333)

Body Standard

Inter Regular, 16px, Charcoal (#333)

Body Small / Captions

Inter Medium, 14px, Medium Gray (#666)

CTA Button Text

Inter Semi-Bold, 16–18px, uppercase, Deep Navy or Off White

Price / Callout

Playfair Display Bold, 36–48px, Warm Gold

Typography Rules

Headlines are always Playfair Display Bold in Deep Navy. Never use body fonts for headlines.

Body text is always Inter in Charcoal. Never use display fonts for body copy.

Line height for body text: 1.6–1.7. For headlines: 1.1–1.3.

Maximum line length for body text: 65–75 characters for comfortable reading.

Use Inter Semi-Bold (not Bold) for emphasis within body text. Reserve Bold for headlines only.

Price points and key numbers use Playfair Display Bold in Warm Gold for maximum impact.

4. FUNNEL ASSET STYLING

Every touchpoint in the funnel must feel cohesive. Below are the specific styling rules for each major asset in the From Bedroom to Booked funnel.

Landing Page (GoHighLevel)

Background: Off White (#F7F5F0) with Deep Navy header/footer sections.

Hero section: Deep Navy background, headline in Off White (Playfair Display Bold), gold accent divider below.

CTA buttons: Warm Gold background, Deep Navy text, Inter Semi-Bold uppercase. Hover state: Dark Gold (#A882E).

Testimonial cards: White background, subtle border in Light Gray, gold star icons.

Price callout: Playfair Display Bold in Warm Gold at 36–48px, with strikethrough comparison in Medium Gray.

FAQ accordion: Deep Navy question text, Charcoal answer text, gold expand/collapse icons.

Ebook (\$5 Lead Magnet)

52-page PDF format with Deep Navy and Warm Gold branding throughout.

Chapter title pages: Deep Navy full-bleed background, chapter name in Off White, gold accent line.

Body pages: Off White background, Charcoal body text, Deep Navy sidebars and callout boxes.

Pull quotes: Playfair Display Italic in Medium Navy, gold vertical bar on left edge.

Page numbers: Inter Medium in Medium Gray, bottom center.

Audio Upsell (\$7.99 Bump)

Order bump card: Light Gold (#F5EDD6) background with gold border, positioned below checkout form.

Headline: Playfair Display Bold in Deep Navy. Body: Inter Regular in Charcoal.

Checkbox/toggle: Warm Gold accent color. Price in Playfair Display Bold, gold.

Wedding DJ Blueprint Course (\$147)

Course portal: Deep Navy sidebar navigation, Off White content area.

Module headers: Playfair Display Bold in Deep Navy, gold underline accent.

Progress indicators: Warm Gold fill on Deep Navy track.

Video thumbnails: Deep Navy overlay at 60% opacity, white play button, gold progress bar.

Completion badges: Gold circular icons with Deep Navy checkmarks.

Email Sequences

From name: Kevin from Brightside DJs. Clean, minimal HTML.

Header: Small gold divider line, no heavy graphics (improves deliverability).

Body: Inter Regular at 16px in Charcoal, left-aligned, max-width 600px.

CTA links: Warm Gold text, underlined. Button CTAs: Gold background, Deep Navy text.

Signature: “Kevin – Brightside DJs” in Deep Navy, small gold accent.

5. VOICE & TONE

The Brightside DJs voice is how Todd McSweeney knows he’s found his people. Every word should feel like advice from a friend who’s already made it—not a corporate training manual.

Voice Principles

Speak from experience, not theory. We’ve done 100+ weddings. We share real stories, real numbers, and real mistakes. No hypotheticals.

Action over analysis. Every sentence should push Todd toward doing something. We fight analysis paralysis by making the next step obvious.

Confidence without arrogance. We know this works, and we say so plainly. But we never talk down to someone who’s nervous about starting.

Warm and direct. Short sentences. Conversational language. We say “you” more than “we.” We use contractions. We occasionally start sentences with “And” or “But.”

Tone by Funnel Stage

Ads / Social

Punchy, curiosity-driven, slightly provocative. Challenge assumptions.

Landing Page

Confident, benefit-heavy, urgency without sleaze. Social proof forward.

Ebook

Mentorship tone. Generous with insight, strategic with implementation.

Email Sequence

Personal, story-driven, one friend to another. Each email has one CTA.

Course Content

Teaching voice. Patient, step-by-step, celebratory of small wins.

Sales Page

Authority + empathy. “I was you” + “Here’s the proof it works.”

Words We Use

Moment Maker, Brightside, book (not “close”), venue partners (not “clients”), weekend business, your first 3 weddings, personality-first, North Star, pick up the broom.

Words We Avoid

Hustle, grind, passive income, overnight success, 6-figures, guru, masterclass, exclusive, limited spots (unless genuinely limited), easy money.

6. LOGO & VISUAL MARKS

Until a formal logo is designed, the brand is represented typographically. This ensures consistency and professionalism across all touchpoints without requiring graphic design assets.

Text Logo Treatment

BRIGHTSIDE DJs

Primary Mark: “BRIGHTSIDE” in Playfair Display Bold (Off White) + “DJs” in Playfair Display Bold (Warm Gold). Used on dark backgrounds.

Reverse Mark: “BRIGHTSIDE” in Deep Navy + “DJs” in Warm Gold. Used on light/Off White backgrounds.

Sub-Brand: “From Bedroom to Booked” in Playfair Display Italic at 60% of primary mark size, positioned below the main mark with a gold divider.

Clear Space & Minimum Size

Maintain clear space equal to the height of the letter “B” in BRIGHTSIDE on all sides of the mark. Minimum display width: 200px for digital, 1.5 inches for print.

Canva Brand Kit

Platform

Canva (canva.com)

Primary Colors

#1B2A4A, #C9A84C, #F7F5F0

Headlines

Playfair Display Bold

Body Text

Inter Regular / Medium

Templates

Social posts, email headers, course thumbnails

7. QUICK REFERENCE CARD

Print this page and keep it next to your workstation. Every design decision should pass through these fundamentals.

BRIGHTSIDE DJs — AT A GLANCE

Colors

Deep Navy #1B2A4A • Warm Gold #C9A84C • Off White #F7F5F0

Headlines

Playfair Display Bold → Georgia fallback

Body Text

Inter Regular/Medium → Calibri fallback

CTA Buttons

Gold background (#C9A84C) + Navy text (#1B2A4A)

Funnel

\$5 Ebook → \$7.99 Audio → \$147 Course

Voice

Experienced friend, not corporate trainer

Key Phrase

“Moment Maker” — personality over perfection

Goal for Todd

3 weddings in 6 months, then scale to \$50K/yr

“Pick up the broom and start sweeping.”

— The Brightside Way