

**I think marketers in general trade away long-term customer-value, and long-term business value by not being really focused with the bait they put out into the marketplace** about who it attracts. It's fairly easy to attract quantity, but value in a person is a whole other issue. Who might be a very, very valuable customer for you might be of little or no value for me, or vice versa, even if we, in fact, sell basically the same things. Because if we don't really deeply resonate with them, then their value to us over a period of time disintegrates, the retention isn't good, and so forth.

1. One of the things that we look at as we spend time together about attracting is not just attracting anybody and everybody in the greatest quantity that we can get, and in fact **measuring success by response percentages**, as opposed to measuring success by how many of the right people do we put together in one place at one time.

2. Second then, the reason that we want to write in the way that we're going to talk about is connection, and **connection means that there is more to it than monetary transactions. It means that the person on the other end of all this communication has feelings about us as a result of the communication**, and has a sense that we have feelings about them, and so that's what connections about.

3. **Acceptance of advocated positions.** Acceptance of advocated position is another reason to try and write influentially. We're not just trying to get a customer, we're not just trying to sell a product or a series of products, we're trying to get buy-in to our positions, to what we're all about, and that can be all the way to the most kind of micro-practical of those positions, like long-copy is better than short-copy, or trying to convince somebody that if you're in the do it for them newsletter business, that ugly is better than pretty, so they need to buy-into that position. **All the way to the macro-philosophical stuff that actually is more important in keeping customers.**

4. Sales and purchases, of course. **We write to sell things.** **Involvement**, which is the hardest of all of these things, is actually getting the people interactive with us, rather than passive with us, and it's the toughest thing of all to do. If you look at newsletters as a microcosm ... you should be using contest etc.. to get people involved. The percentage of people who actually participate in any of that is painfully low. I'm convinced there's a lot of people who think they participated, and never actually did it, but the percentage is painfully low, and it tends to be the same people over and over again.

**Any time you get somebody new to do it, though, you move them much deeper into commitment to you, and to your culture, which is why we keep working on these involvement things**, and in many cases, keep making them dumber and dumber and dumber and easier and easier and easier for people to do. It's like send us a piece of paper with a big black mark on it, and you win .

**5. Retention is certainly for many of you, maybe most of you, for us, the biggest issue of the day.** Not just getting them, but keeping them, and how can we keep them for a month longer, three months longer, a year longer. How can we keep them in the game? I have a lot to say about that as we go along.

**6. Last. I think, would be ascension.** That we write in order to get them to move up. Meaning actual ascension ladders, which many of you have in your business, meaning that they go to the next rung and give you more money, go to the next rung and give you more money, but at the same time, their emotional commitment to the entire process goes up.

**\*\*You should have a checklist and make sure you are covering these six items as much as possible when you are writing.\*\***

### **The 4 Essentials**

**One is they have to be fascinated with you.** and one of the principles we'll talk about is the principle of fascination, but there is a difference between fascination and interest. An example I give you is the way serial fiction writers are able to get people so fascinated with their characters that people are demanding another book about that character.

**Two is They have to feel that they share common values with you.** Very, very hard to influence people who feel they have dramatically different values.

**Third, they have to believe you care about them.** Whether you do or not, and I pass no judgment on whether somebody does or doesn't, but they've got to believe that you do. They've got to think it's far more than the money, and that there is personal concern that they do well. Now, in our businesses, if you actually had the level of personal concern that they do well, that they need to feel you have, you can't function in our businesses, because we know 80/90% of them aren't going to do well, because they aren't going to do anything. If you actually worried about them as individuals or you worried statistically about who was getting results and who wasn't, you'll be in a nut farm, or completely paralyzed and incapacitated in marketing what it is that you market. It's essential that you get over that, but on some level, you have to really care about the ones who do well, and that has to communicate to everybody.

**One of Cabot's deals was they don't care how much you know, until they know how much you care.** The first time I heard it, I'm like, "Blech." This is sales training by Hallmark card. The longer I've been in our kinds of businesses, the more I've realized he had it, and so often we're trying to demonstrate knowledge, and trying to demonstrate expertise, and they don't really care about that, unless they actually believe you care about them on a personal and emotional level.

**Fourth, they have to get value from the relationship that they perceive they have with you, and it's very important to understand that that's value as they define it, not value as you might define it.**

**How do you know if you're doing it right?** Which is an interesting place to start, and I've got 5 things for you to look for. **One is that they tell your stories back to you, and then tell you their same story.**

**You kind of know that you're getting this done if they're coming up to you and telling you one of your stories that you use, and use a lot, and then telling you their version of the same experience.** If they're coming up and telling you about your disease, and then their disease, and how they're handling it, or your dog, and their cat, or your kid and their kid. If they're telling that back to you, then they've bought into a great connection with you, and not only should they be telling you that, you ought to be getting mail that tells you that. If you're not getting that kind of personal fan mail that is relating stories from them comparable to your stories, you aren't connecting.

**If all they're talking to you about is the mechanics of what you teach, you won't keep them long,** for one thing, because you can do all the mechanics in about twelve months, and then you've taught them everything about whatever the hell it is that you teach them. You won't keep them long, and you really won't have them involved with you.

**Second, when people start telling your stories to others, preferably giving you credit, that tells you a lot.** That says you're getting it right.

You should personally respond to your customers who respond and interact with you.

**Now, there are some, of course, who rise to the level of pest.** Who think they have a pen pal, and your positioning needs to discourage that a little, and eventually they start getting ignored or getting form letters, because it's impossible to deal with them. The first-timers are the most significant to me, because that shows movement on their part that we want to encourage.

**The fifth thing is that they are seeking your approval.** You know you're getting this right when they are bringing you their papers, and they want you to put it up on the refrigerator door with a magnet. Then you know you have enormous influence over them, because that means they will do pretty much whatever is necessary to get approval from you.

**Not only do they have to think you care about them, they have to wind up caring about you.** Kind of another way to know you're getting this right is when you're verbally, or by mail, or email, or whatever, you are getting people trying to help you. With every life event that you choose to disclose, you'll know that you got some connection there if people start to send you cures for what ails you, if you will, and so like I probably now have close to a storage bin full of heal-your-back stuff that all came in immediately after the back injury. I have everything from DVDs to gadgets to pills to potions to letters to you need to go to this website to you need to talk to this guy, you need to go to this doctor.

## **Principle 1: FASCINATION**

Jim Rohn's point is **interested people want to know if it works, fascinated people want to know how it works**, and so people who are truly fascinated with a thing, they want to take the thing apart, they want to actually know how the satellite signal gets from here to there.

**People who are casually interested don't have enormous value to you, but people who are fascinated with you have enormous value to you**, and so they have to want to know why you do what you do, how you do what you do, what makes you tick, you know, and so that requires certain disclosures, and it requires certain holdbacks, certain mystery about your behavior, and your process, and your thoughts, so that they are always trying to find out more.

**Disclosure and holdback.** What you're aiming at is this level of fascination with you that these readers of serial fiction have with these fictional characters, which, by the way, gives you the model.

**How fascinated are your customers with you right now?** You kind of know what the evidence is, so are their conversations with you personal questions? Philosophical questions? Are they restricted to mechanical, practical questions?

The process starts with what writers call the personal narrative. The personal narrative is very different from a resume of qualifications or credentials, and a lot of people in our kinds of businesses try and influence based on resume, and again, that's probably the least compelling thing that we have in our bag of tricks. **It is more about this personal narrative, this personal storyline, if you will, what is this person about? What do they symbolically represent? You want, at its core, a simple thing.**

You have to start thinking about what your personal storyline is, and why it's important is it, more so than the resume, is what gives you the authority to tell people how they should live.

You're in the business of telling people how they should behave. We all are. The question in somebody's mind immediately is what gives you the right to do that? A lot of people then trot out their resumes, but the resume doesn't cut it, the personal story does.

The good news about personal narratives is they can be written at will, and they can be re-written at will. Fortunately, people have very short memories, and are extremely accepting of whatever narrative we put in front of them, especially if it is one that resonates with them, and they like it. They don't microscopically analyze or really compare the narrative you're putting in front of them now with the one you put in front of them a year ago. They're pretty quick to shelve that one and accept the new one that you put in front of them.

**A foundation for being able to influence people through print is sort of creating this movie of your own life that you then show to people in whole or in part, for different purposes.** You have scenes in the movie that you show to people for different purposes and you have made yourself a movie like character that will resonate with your audience.

One of the most important things that you can pull from there is that personal narrative should include conveying upon yourself, grand and great importance, that there is ground breaking, life changing, radical and revolutionary things being done by this person.

A very hard to swallow thing, but I think necessary to swallow, is that these traditional credentials, this attempt to influence by resume and qualifications, or concern about the lack thereof, is completely irrelevant to influencing people and again, if you want to look at the political arena, we've never elected the best qualified person by resume to be President.

**You make yourself up and you are accepted in whatever way you make yourself up, because for the most part, again we are creating fictional characters, we're not doing non fiction here, we're doing fiction, so we can make them up any way we want to make them up.**

There are two significant things about that, that actually everybody does who has great influence in print or verbally. One, they over simplify what it is that they are presenting. People do not want complex ideas, increasingly so, and so that's not welcome.

The psychology community hates John Gray and is constantly critical of him, et cetera et cetera, because of their over simplification to the point that, the experts argue, not only have they over simplified, they have over simplified to the point that it's erroneous. Make your own decisions about that but it's a commonality to understand that influential writing is not about doing a better job of explaining things. Influential writing is about doing a better job of simplifying things and one is not the same as the other.

Personal narratives have building blocks and sources. When you think about your personal narrative as it exists now and how it ought to be built, you want to understand that there are sources for it from life experience and in many cases people overlook the usefulness of all of their life experiences.

Personal narratives are built largely from the raw material of life experiences and most people aren't super good and pulling all of that out by themselves, so in group the object is to find a useful story that they have not been using and telling that you can help figure out a purpose for.

You have what's called a heritage checklist. Now there's lots of other places to go, but heritage is one of them. So you have a heritage checklist. On page 34 you have a partial. I have what I call my personal narrative asset list which I keep adding to as I have new assets occur and then, so how do you use them? One useful thing for you to build for yourself, by the way, for those of you who like checklists, is this. Your personal asset list is a list of all of the things that you own and many of them interestingly are things people would not normally think of as assets and I just pulled a few, two pages of this, that I work from. Missing from here, that I didn't put on here is say, alcoholism, which most people would not think of as an asset. It's on my asset list. A huge percentage of the population has had or has a drinking problem. It's a wide swath of connection. Everybody has somebody in their family who has a drinking problem. It's a wide swath of connection, it's not a narrow swath of connection. Now most people would not think of it as an asset, and it's not when you currently have it, but when it's past then it belongs on the asset list. I

gave you an example of an asset list to kind of help you start thinking and so the exercise is to build your personal narrative asset list to get at least ten or fifteen or twenty items on it and to come up with a story that you are not now using.

It's a good thing to do with everyone of them is you want like a label for the story; sort of the story of the story. I went to the Preakness to bet on a horse and I wound up with a business. Okay. Well, see that's like now everybody wants to know. Huh? What? What's that story about? It is one that is inherently fascinating. You want to kind of try and find a head line, if you will for each story in your inventory that highlights its fascination quality.

## **Principle 2: Point of View**

There are many writers of great influence who are fundamentally observer reporters. Napoleon Hill was an observer reporter. Never claimed to have done anything. Never did do anything. The few businesses he attempted all failed . His position was telling you about observations and being able to make those observations effectively. Tom Peters In Search of Excellence is exactly Tom Peters' position is exactly the same thing. Thomas Stanley The Millionaire Next Door Guy exactly the same thing.

People who brought radical system like Atkins. Atkins' position was as a guy, it is not as radical now as it was in the 60's when Atkins started but the whole radical don't count calories. Everything you have been told about weight loss is wrong.

You have a lot of what I would call profits and psychics. The Harry Dents of the world who are telling you what's going to happen in the future. How you should invest or run your business or whatever. There are like categories to choose from . You can invent a category if you wish. You do need to get clearer on what your primary category is. Doesn't mean you don't fuzzy the edges. It doesn't mean you don't become more than one thing to your audience over time but you have to decide what your primary category is so that you can kind of maintain some consistency.

For example, this list I do every one of them. The primary for someone new is providing a radical revolutionary system. Most of my acquisition is about that. So, it is narrowed to the "throw out everything you have ever been told about advertising and marketing. Here is the golden path which defies most of what you've been doing. Then, probably second for me would be a specialist expert. Which is the where the most money comes from. But ultimately as your relationship deepens, then you have to play 56 different roles with people in order to hold their interest. People kind of need to be able to like pigeon hole you. They need to be able to.

They need to like have in their mind what this guy is. If there is a lot of confusion in their mind about what that is, it is hard to connect with them . It is really hard for them to turn around and tell your story to other people which, of course, are optimally what we want.

It colors ever story you tell. It colors everything so that people get that as their primary understanding of whom you are and where you are coming from.

**The other part of Point of View is what you are and then what you stand for which gets us to philosophy.** Because ultimately, people are looking for values connections not again resonate connections or mechanical connections. People want to know. They may not enunciate that they want to know it. Sometimes they do, sometimes they don't, but they want to know what you stand for.

The small business owner, for example, enormously values independence and work ethic and pretty much believes still if you work hard, play by the rules in America, you can be successful. He's looking does this person believe that? That's what he is looking for. When you do Point of View, you're dealing with trying to define what you are and then trying to define what you stand for. People want to know. Philosophy is an important part of influence. Yeah.

There is a principle that I'm going to come to that the easiest way to influence people is, of course, to be in complete agreement with what they most believe.

**But what I'm looking for that you may not have actually given a lot of thought to before is a concise statement.** Not of your total philosophy about each subject because there would be many concise statements. But a concise statement about some aspect of your philosophy about money, about business, about sales, about time, about religion or spirituality if you prefer, about politics and about health and fitness. I am looking for a statement of profound core belief that you have about each one of those topics.

**The greatest influence comes from certainty, from concreteness, from black and white positions.** The more gentle you are, the more room you allow for people to create their own definitions of whatever it is you are attempting to influence them about which in your case is health and fitness more than it is anything else. Actually the less influence you have, I mean, so people look for concrete positions, to the extent that of course they oversimplify what they should be looking for and we oversimplify what we communicate but nonetheless.

If you look at any type of category where there is a dominant guru, okay? The dominant guru says you either do this or you die.

### **Principle 3: Legend**

**So legend is what people know you as, what people know you for, okay?**

So like if you boiled it down to one, the thing that fascinates. The thing people are fascinated by Dan Kennedy is how he's able to do everything exactly his way, the autonomy story, okay? Now there's subsections and subsections of that but there's a legendary component to that, and the best thing about legend is it sort of precedes you. It allows you to have influence without having to work at having influence when you are known for certain things.

Legends rarely reflect reality and that legends need to be relatively simple for people to grasp. remember, and repeat.

People want you to be doing things for reasons other than purely your self-interest, economic interest. It doesn't mean that you can't disclose that what you do is for economic interest and self-interest. In fact it's usually useful to do so because it's an elephant in the room but they want you to have another reason.

You have to have an origin story, there has to be a reason you are where you are, doing what you are doing. So when you go to build a legend you're really building a fictional, legendary, superhero character, an extension of yourself, alright?

So from a financial standpoint they like to think we have the Midas touch, and everything we touch turns into money, and that we have to show them our affluence in one way or another that they have to aspire to, etc. etc. etc. If Bill decides to be a management guru, they actually have to believe he has mystical powers for selecting employees who turn out to be great employees and so forth, but on the other hand there's got to be some flaws and some pain and some angst that I can connect with. So we've got to bring both things to the table.

#### **Principle 4: Prevention**

That is about making sure that you don't leave room for things about you to take root in whatever your public discussion is, your audience discussion is, that don't serve you well.

So A) you've got to give thought to what those might be and preemptively act on them, and if they do occur, you have to aggressively act to correct them.

The worst thing for Dan Kennedy was being known as a speaker because that's the least connected to the audience you could possibly be, the worst of that is motivational speaker because that carries all kinds of bullshit connotations too but that's the worst thing to be known for. So speaker/author doesn't serve me well if that becomes the main thing because I'm talking to business people.

So I have always been very, very careful to beat the drum of serial entrepreneur, in the trenches, just like you are, get up every day, my whole Peter Lowe stump speech was kind of started with close to saying that everybody you've heard before me during the day sells only in their memories, not in reality, hasn't run a business ever or in six million years, but I'm coming to you from current, on the street, getting my brains beaten out every day like you experience, because what I've always wanted to prevent is the position that guys like Gerber and Brian and a lot of guys find themselves in where there's no current connection to the audience.

#### **Principle 5: Mental Imprint**

Mental imprint is about what will stick the most and really this gets us to story because more than anything else what will stick with people is the story, not the teaching, not the core content, not the seven principles of this, but the story. So that suggests taking great care because a story will stick kind of whether you want it to stick or not, and that's the way to imprint in people's minds what you're about, how they should connect with you, how they should think about you, is through a story.

**The story is the source of all power in selling from the stage, in person, and certainly in writing.**

You can never make what you deliver look too simple and too easy to do because now you've removed all the mysticism. It's why I never write copy in front of anybody. It's not particularly impressive when you actually see somebody do it especially if they do it fast. They like prefer to think you bleeding and taking days, so on a consulting day I am not sitting there writing copy even if I could because it's a bad idea.

### **Principle 6: frame of Reference**

This is a biggie because ironically, with all of the media and all of the technology that - xists, people's frame of reference, their knowledge base, is shrinking. It's not expanding. The reason for that is that media's all fragmented and niched.

So the danger is using things that for which they have no frame of reference.

We have to be real, real careful not to give them more credit than they deserve for either historical perspective or current frame of reference because chances are they're pretty narrow.

**You've got to be real sensitive to what you know is not what they know and we have to deal with what they know as our foundation, as our basis for communicating with them.** Your point, see, the more mature you get in the business you're in the further away you are from where you were and where they still are and so it becomes real easy to lapse into lingo and language and industry history that they don't know.

### **Principle 7: Organization**

**To actually build your inventory of stories themselves,** and when you start to catalogue them, there's lots of different ways to catalogue them. We'll talk about several, but one is viewing each story as an event, and most story events fit one of these four categories - most of the kinds of stories we'd be using fit in one of those four categories.

#### **4 story categories:**

So, one is the achievement of something through conflict with others or with self. So, you have a whole category of stories that represent **triumph over conflict.**

You have another set that are **adversity stories, so those are the ones pretty much everybody's got and everybody is most familiar with . They are often probably the most useful to us.**

There is achieved through **discovery stories.** So, an example of that that you're all familiar with is Maltz's plastic surgeons and doing this operations and all these people should be feeling better about themselves because now they look so much better, but they look in the mirror and they see the same thing they saw before, therefore, I've discovered the inner image, the self image is more in control than the outer image. So, he has a story of discovery. It didn't come about through any

adversity. It didn't come about through any conflict. It really didn't come about through scientific process. It came about through observation of what was happening consistently in front of him.

**Achieved through a teacher or a mentor**, that's a category of story that is pretty useful to most of us because we're selling mentoring coaching training education

So, the classic Blackie story actually comes from the gambling industry, but a Blackie story is some wise old person usually on their deathbed giving you their secret with their last dying breath, and you're the one to carry it on into the world - some variation on that - the Carnegie to Hill story. So, those are all achieved through the influence of some other person. Those are really the four big categories that we deal with.

The ultimate result here is - if you want to think about it this way you want a file cabinet so that when you need one for a particular purpose, you can go there, and the ones who fit the purpose are readily accessible in the file cabinet.

A third way to approach this is through the values being achieved by the story. So, the four big things that come out of a story are:

1. a transformational change in the person themselves, so the person comes from being timid to bold, fearful to courageous, bored to passionate and enjoying life, misguided to guided, evil to good, etc.

2. A value can be an idea, the story leads us to a profoundly important idea.

3. A value can be a behavior, so the story gets us to a specific change in the way we behave toward a situation,

4. or the story gets us to a benefit outcome, something we got from it.

### **Principle 8: Purpose**

**One kind of universal purpose of stories is to explain yourself, to signify and symbolize what you're about, who you are, what you want to be known for,** and even corporations have these, not just personal, and so Nordstrom's has a whole collection frequently retold stories that tell the employee and the customer what Nordstrom's is all about.

One purpose of the story is to concisely explain who you are , what you 're about, what you want to be known for.

Another is to gain authority, why are you here? Why should I listen to you? Remember, this is not a resume. This is a story. You make a point. Like, I tell , and I've always used it with corporate clients ever since I got it, but I have the Weight Watchers story which sometimes I identify my name, and sometimes I don't. Of the CEO calling me into his office and closing the door and saying, "I figured out we're paying you ten times more per hour than we're paying me." My answer being, "Well, there's a good reason for that. You know how to do everything there is

here at this company except one thing which is how to get a customer. Without knowing how to do that, everything else you know how to do really doesn't have any value, and that's the one thing you don't know how to do. So, it's perfectly appropriate for me to get paid ten times more than you do, but we'll keep it our little secret."

I tell that story, and I've always told it to corporate clients, why? Because it heads off the issue of fee, number one, so it addresses money, and it clarifies exactly what it is that I'm bringing to the table. I know how to put a customer into your place, and you are clueless about that. So, it's an authority story. To compress time, and quickly establish back story, so if you have a long complex story about how you got from point A to point B, you need to rewrite it in a way that compresses time.

The more unlike you are, the more you need a story that somehow makes you and I alike so there's some point of connection.

To present philosophy, to teach or glorify a value that we believe in, so like if you want to preach and sell discipline, you need some discipline stories. You need some that teach the virtue of discipline, and you need some that glorify discipline. So, you need those in your arsenal. Obviously, to teach or glorify a value, the link to them buying what we are selling. So, on a real simplistic level, that's the poor people have big TVs, rich people have big libraries, that's a way of getting at the value of investing in books and tapes, which of course, what we want you to do. You could embellish that, and actually Jim has an embellished version of it about going for the first time he was ever in a millionaire's home, and being taken into the library, and having the person explain to him that poor people have big TVs, rich people have big libraries. So, there's a story version of that.

Your list may and probably should be different than mine, and you should think specifically about what kinds of stories you need, what points you need to make in all of the different ways that you seek to influence your audience and build your list of purposes. Then, you work backwards to find or create or remember or polish the stories to fit the purposes.

Examples of story purpose/requirements from an attendee:

A story on why you should buy everything. Too smart for the room is probably the same. A story on why you should measure key things is what gets measured gets done. A story on why you should have the ugly newsletters instead of the pretty newsletter. All of the other key principles. Like the major stuff that you teach that's contrary to their past thinking. A story on I'm overwhelmed. What do you do when you are overwhelmed with all this crap you get from Michael Jans? Instead of actually fixing the problem, you tell a story to fix the problem. Price versus value story. I tried marketing before and it didn't work. Why should I get involved? I already tried. I mailed a letter once.

### **Principle 9: Multi-purposing**

The same story can be used to make many different points. Most stories aren't limited to one purpose. A good story may be used on Tuesday for Purpose A and used two weeks from Thursday for Purpose B. You want to think about how you can use it in different ways

What about the idea of telling a great story, and saying, "Here are three points from that. "

**You're diluting your impact. Trying to make three points with it simultaneously, not good. Asking too much of the audience.**

The last thing you want to do is lead people to their own devices to draw conclusions from examples and stories and illustration, because God knows what they'll conclude, but it's unlikely to be your intention. No, you've got to tell them what to think about what they just heard, or what they just read .

(Make sure you tweak the stories so that they serve the EXACT purposes you're trying to get them to make. Also, Kennedy warns of asking a story to do too much – one story, one point, seems to be his motto here)

### **Principle 10: The Formula**

If you want speed, you arrive at a relatively small collection of formulas and structures that you rely on.

**There really are four big basic types of stories you're always dealing with.** One is yours from personal experience. One is you're telling a story about someone else's personal experience. The third is a parable; a story told kind of as if fiction. So think of richest man in Babylon, acres of diamonds, those kinds of stories. Then last is a fable, like the fox and the rabbit is a fable.

The best thing about the parable or the fable is that they don't breed as much immediately, "This is not relevant to me," resistance, which we always have to counter in stories about real people, ourselves and others. Because I'm not like you, I'm not like that other person, so therefore, I get to invalidate the whole story. A story about somebody in Ancient Egypt, well, okay. A story about a rabbit and a chicken, they can't immediately disconnect themselves from that, so those are the best things about them.

### **Principle 12: consistency**

**For every value, for every benefit, for every key idea that you present through the telling of stories about yourself, you 've got to make sure that your behavior in all the stories stay consistent.**

When I talk about brand, I'm very, very careful. I give that a lot of thought anytime I'm going to have a discussion about brand building, because my core position is don't spend any money brand. Spend all your money on direct response.

I've got to real careful about being inconsistent about that.

**You've got to think about, and you've got to be careful about the box you put yourself in, that it's a box you want to stay in.** That's why I've never liked the personal development business, and got away from it as quick as I could, because it imposes things upon you that teaching and representing other sorts of things do not. Sort of a higher level of perfection , if you will , that's pretty hard to live up to.

### **Principle 13: Place**

There's really three things about it. One is, you have to have a door they walk through to get to you. There's a point of entry that feels physical , like I am coming from place A, world A, into place B, world B, where everything is different. You've got to think about everything that you present to them as a place they are arriving at, and hopefully, then, feeling real good about being a part of. (IE Planet Dan) PLANET NERDOM

Second, the environment has to be completely different from the outside world, and the world from whence they come. If everybody's real buttoned up in their world , your world maybe is not buttoned up or vice versa. Usually, for many of us, it is more about a pessimism/optimism, it's a world where everybody is excited about what they're doing, instead of bored and fatigued and going through the motions, but it's a place. Of course, it has to be consistent with your positions.

**Howard Stern is all about Animal House. I mean, Howard Stern provides a place where grown men can go and completely misbehave, and deal with fart jokes, and treat women badly, and it's all okay.** There's some part of a whole lot of guys who still wish they were there, and so he provides that place for them. Limbaugh provides a place for people to be superior to other people. It's a place where you get to be smarter than everybody around you , and you get to be right, when most of the time, people are treating you as if you are wrong. You have to think about this environmental picture that you are presenting to people through everything you write, everything you talk about, every story you tell, every testimonial you present to them, in the context of a place.

**"The most powerful narcotic is the promise of belonging."** Typically, the most valuable customers to everybody in this room, in one shape or form, are people who feel like odd-man-out where they are. They either feel under-appreciated or disrespected or under-paid, misunderstood, criticized.

What's the existential importance of the place you present to your audience that verifies , that evidences to them that you have found the secret of true success. true happiness. true fulfillment? If you've got a great answer to that question, you have everybody trying to get into your place.

Really, what we want to do is reach in and be omnipresent in their lives. One of the things in the human potential business, which is right from religion, is the required daily reading. The notebook with the reading to be done first thing in the morning. It's why you give them things to carry around with them. Everybody uses the same day planner.

### **Principle 14: High Concept**

You want an umbrella idea under which you operate that can have some legs for some time that is easy. They get it. Easy to understand and gives you a lot of room underneath it.

Great businesses of great influence have a great high concept. **Disney's Happiest Place on Earth is a fabulous high concept.** So, it makes it much more than a place of rides and attractions.

### **Principle 15: Desires Met**

This is to influence people, give them what they want. **It is interesting in a sense how much time a lot of people spend trying to sell people things that they don't want.** Wonder why they are having such a tough time. The best engineering process is what do they want? Then, how can we fulfill that within the parameters of what we're willing to fulfill and what we're willing to deliver. Primarily above all of this, what people want is simple certainties. They don't want complex answers to complex problems. **They want simple answers to complex problems and they want them to be very certain and very definitive.**

"You don't influence with information. You don't influence with education." Now, a bunch of us spent a lot of time trying to do that usually in great futility because all you do with information is you inform. You don't necessarily influence. You have a better informed person. You may have a smarter person but you don't necessarily have somebody all of the things we said earlier bonded to you and willing to march into battle for you and so on. With education, all you do is educate. **The truth is they want things to believe in**. They don't necessarily want to know any more. They don't necessarily want to be smarter. They want things to believe in and would prefer not to be very analytical about it.

That's both good news and bad news depending upon how you look at this. But it is important to understand about people that not only do they want simple concepts but they want faith. They want the magic talisman that they can carry with them that protect them from evil. They want the magic pill that will cause the pounds to roll off while they sleep at night and because it has a formulaic pharmaceutical sounding name and it contains bat dong as its magic ingredient, therefore, we can believe in it. That's what they're looking for. Now, the question is "How far can you go?" and "Will you deliver it?" The thing to understand is that when we inform and educate, we are not building our influence over people. You would think you are but you're not. You may be helping them. You may be delivering value to them but you're not building your influence over them. When you give them things to believe in, then you are building your influence.

Most people cannot thoroughly describe the people they're trying to influence. They don't have a really good profile of the person that they are trying to affect. **They don't have a good psychological profile. They don't have a good emotional profile.** They don't have really an experiential profile. What's that person's day-to-day existence is like. If you could follow your typical customer around for a month, to live in their house, over hear their conversations, take notes on it all, you would view that customer very differently than the way that you view them now.

The building of the profile of the person you are attempting to influence will now work backwards to help with everything that we've talked about all day.

### **Principle 16: Specific Desires Met**

THE NERD AVATAR\*\*

Rick Warren for the Saddleback Church. This page describes their building of a profile of the person, who they call Saddleback Sam that they wish to attract to this church. There's an example there for you but it makes the point that their actual profile goes into much greater depth. The key line by making Saddleback Sam and Samantha a living, breathing concrete presence, that gives them great power now in attempting to influence these people.

"Emotional Mini Bio." The only part of the game is the emotions. You'll see, for example, philosophy questions. Like what is this person's underlying attitude about life? If you had your customer describe their philosophy to you, like we examined philosophy early. What would your customers' philosophy be about money? How would they express it? What would your customers' philosophy be about politics? How would they express it? What would your customers' philosophy be about time? How would they express it? Here's a really good question. "What does she need to know about another person in order to except that other as trustworthy?" That's a very cool question. That gets to how does this person arrive at trust? How does this person accept someone as an authority? What is it that makes that work? There's a bio tool.

Great profile 'swipe' from Michael Jans: and highly values his personal and professional reputation. He believes that hard work leads to success, but often regrets that he works so hard. He would describe himself as honest, industrious, and friendly. He greatly enjoys public recognition for a job well done. His secret fear is not making enough money, or making as much as he wants. The insight was that I think they really, really value their reputation. That that will drive a lot of their decisions.

### **Principle 17: Multiplicity**

This says that different people have different reasons for buying into an idea, proposition, opportunity, etc. We basically have two choices. We can figure out how to segment them. The problem with the profiles that we just built is that they're an over-simplification of our customer base. Some people value family more than prominence, to go back to yours, Michael. Others would value prominence.

**We segment somehow, or let them segment themselves, and we change what we talk to them about based on the little micro-segments that we can get them into, or that they put themselves into.**

## **Principle 18 – Self Identification**

The person quickly identifies they're in the right place, and they get it without being told. It's not blatant like me holding up a sign that says you're in the right place, and telling you that you're in the right place, but based on what is being said, what they are reading, their heart starts to beat a little faster, and their eyes start to dilate because they discover someone saying what they already believe, and maybe it's the first time or the first time in a long time they've bumped into somebody saying what they already believe, describing their experiences exactly the way they have it.

There's two basic approaches to this. One is what I call roping them in, where you're overtly saying the thing you want them to identify with. The classic control letter that's in the greatest sales letters of all time that starts with, "If you're like me," yadda, yadda, yadda, you know, description, and if the person nods their head, "Well, yeah, I am like you," bingo, you've kind of got them. You either do roping in language and/or you make them deny negatives, which is sometimes even more effective, because nobody likes to admit that they're, in one way, shape, or form, a loser, and so when you put that in front of them, they're tendency is to deny it.

You see a lot of language in our kind of sales letters and ads that are, "This is not for everybody, and you really have to be a serious student, and you have to have big goals, not small goals." That kind of language is designed to have the guy say, "Oh, no, no, no, no. That may not be for everybody, but I'm one of the guys that's for, because I'm not lazy, and I'm not stupid, and I'm not cheap, and I'm not those horrible, evil, bad things." It moves them closer to you.

"Wimps and Willy Lomans beware, this book is not for the faint of heart, fawningly polite, or desperate to be liked." Here's a paragraph, "As a very busy, sometimes frantic, time- stressed entrepreneur, awash in opportunity, too often surrounded by nitwits and slower than molasses pouring uphill folk, I understand your needs, desires, and frustrations." Well, that's to get a head-nod. That's to let the person who picked this thing up know you're in the right place, I'm like you. The person who doesn't nod their head to that really isn't right for me, but the person who does feel that way, really feels that way, and so there's a real strong, immediate connection with that kind of copy.

Pretty much any of the classics that have endured and continue to sell a hundred thousand plus copies a year, year after year after year, with no advertising or marketing, you're going to find one or both of these devices in their early pages, and often at the beginnings of chapters to keep re-engaging the person and making them deny negatives and self-identify with what's going on in that chapter. It's a pretty powerful tactic, and it's nearly universally used, and it's applicable to sales letters, obviously, as well. It's one of those things that you really want to keep doing again and again and again so that the people you're communicating with keep acknowledging the connection, keep saying to themselves, "Yeah, I'm with the right guy, I'm in the right place. He understands me. We have this mutual appreciation for our enemies." All of that. You're doing it in a very condensed and concise form, and you're going for the external head nod and the internal sense of being understood.

It's most effective when you do it in their **private language**, not necessarily their public language. Most people probably aren't, for example, verbally calling the people around them nitwits and morons, but with the door closed in their office, yelling at the wall, they are calling the people around them nitwits and morons. With their best buddy, over a beer, at the end of the day, when they are complaining about what has gone on during the day, they are using very politically incorrect language.

This, I think, is a pretty important, useful, and almost universally movable technique for you. It belongs in books and products, it belongs in newsletters, it belongs in weekly faxes and daily emails, as well as in sales letters and marketing materials.

### **Principle 19 – Transparency**

**My preference is always not to have skeletons in the closet.** Often, there is an opportunity in using them. **Even when there isn't, you are generally better off trotting out the elephant rather than hoping nobody notices it.** Just about everybody has some collection of flaws in their argument, their proposition, their cause, their product, in themselves. When they drip out to a group of people you are trying to influence over time, they do untold amounts of damage. When there all put out ahead of time, they often do no damage at all and can sometimes be turned to the good.

One of the things just to talk about copywriting that I usually talk to clients about is what's all the bad shi.. I mean what's wrong with this deal. Why don't people buy it? So, like go back to the exercise we just did. A big commonality, of course, in a lot of information business to niches, get rich stUff, health and fitness stuff is that the vast majority of the people don't get any results; because, of course, in most cases, the vast majority of the people don't do anything. Well, you can ignore that if you like, but eventually, you're going to have people at a seminar comparing notes. Three-fourths of them aren't getting any results because they aren't doing anything.

**Transparency is really about deciding what all the problems are. What all the flaws are? What all the obstacles to having the influence you want are and then tackling them.**

One way or another, I think you got to acknowledge the elephants in yourself and in your business and in your individual propositions.

Now, when you have to contradict what they believe. So, this is another aspect of this. Look on Page 135. Ideally, we connect with what they believe. Sometimes we can't because their beliefs are actually contradictory to our proposition or what we want them to do. Here's an example of where one of the reasons you can never sell a mail order opportunity to people and actually most business opportunities would fall in the same category is because they think they got to have a lot of money in order to start their business.

So, everybody who has ever done that has language for it. If you go back and if you look at I gave Cossman, I gave you Darbo and I gave you me, actually. You can go pick anybody you want to look at in this category.

You're going to find every single one of them had some version of the same language. Cossman's is the best example because the format is pretty good. Here's what he has done. Do not be concerned if you think you under capitalize the mail order business. Is the one business where money is secondary, the idea is perseverance and ambition. You can start a mail order business in your spare time. Hold on to your present job until your own business is strong enough to support you. Okay, that's a reassurance statement. You thought you couldn't do this because you don't have any money. Here's the statement that says you can. The second part of the format is the proof. The format is reassurance statement and proof.

Attendee example of forced denial & rope 'em in: "I'm well aware that only 1 out of 100 agents will respond to the militant message in this call to arms. Most agents whine about the state of the industry, and secretly cower in the corner quaking at the possibility that the soft market will slowly pilfer their income. Most agents publicly declare they want more time with their family, but prove otherwise by grinding away far too many hours in their agency. Most agents publicly declare they want more money for their family, but prove otherwise by settling for average income, and squeezing pennies from one-at-a-time sales and creaky, wobbly, inefficient agency systems. If you're dead serious about making a difference for the people who rely on you, maybe you want to send your kids to private school or private college, if you're dead serious about making a life you can be proud of, then I urge you to listen to my message as if it were the single most important thing that you have heard."

Generally, in a face-to-face sales situation, so like if you're doing a case presentation, the person has an opportunity to play this game with us. They have an opportunity to raise their concern, and we have an opportunity, then, to deal with it. When we're working with media, obviously, they don't have that opportunity, so it's not a matter of an objection, because they don't even get to raise the objection. They raise it, it's just there's nobody there to answer it. It is the raise the objection and answer it, but then it goes a little bit deeper than that, because there are elephants that are affecting people that they don't even enunciate, that we may want to announce for them.

Better to trot it out and make it go away then to ignore it. This is sort of bigger than just the common list of objections. If you got to this list by simply talking to your five best sales people, and what are the eight objections everybody raises, and now we're going to go answer the objections in a sales letter. That's like the narrow application of this, but it doesn't get us to the objections nobody ever raises. It doesn't get us deeper than what goes on in an interactive conversation between sales person and prospect.

### **Principle 20: Self Aggrandizement**

Here's a quote for you from Dick Sutphen, and if you haven't paid attention to him, he's an interesting guy to go back and look at some of his old stuff. I've got it exactly the way he said it.

**"Mount Olympus is a gated community. Reluctance to declare yourself a god and constantly remind everyone of your status prohibits residence on Mount Olympus."**

I hated all this stuff early, by the way, personally, and I fought it for a long time. I don't like being in the self-aggrandizement business,

I don't just mean the affluence. I mean that's just one of the symbolic representations, if you will, of the being on Mount Olympus. **We're talking about telling them how brilliant you are. Telling them that you possess secrets they don't have.** Telling them you have experience they don't have. Telling them there's all these people standing in line to give you tons of money. Not doing that is a mistake.

### **Principle 21: Unique Importance**

This is about taking whatever it is that you do, whatever it is that you're about, and making it of much greater epic importance than it actually is, because truth be told, damn few things are of epic importance. Every big success in the success industry has been about this, and so it has been somewhat Barnum-like pronouncements creating proprietary language, not being afraid to say that the kettle bell is the fitness breakthrough that ends all other fitness products on the planet now and forever. Not being afraid to declare your thing has the thing of all things.

**Being willing to declare your thing unique, even though intellectually we know it ain't unique, and in every category, if you start looking for the unique, you go back a long, long, long way in the history lengths in that category to try and find it.**

This principle of unique importance is about language, and it is about proclamation, and it is, in a sense, about being over the top, and if you think about simple things like Barnum and Bailey the Greatest Show on Earth, Disney, the Happiest Place on Earth. These are proclamation statements.

### **Principle 22: Proof**

Here are some of the key things you can do, and need to do a lot of in addition to testimonials. Testimonials are kind of obvious, we all know that.

**One, name dropping and association.** You demonstrate to people that you are influential by surrounding yourself with influential people. In the rally business, where I worked for nine years, Peter, who nobody would ever accuse of being the most charismatic speaker on the planet, elevated his status dramatically by writing checks and surrounding himself with former presidents. Another thing is who you are taken seriously by. If an influential person takes you seriously, then you want to make a big deal out of that if it's a known person to the audience that you're trying to influence. Again, that's why you send copies of books out as gifts to influential people so that you might get a nice comment about it from somebody who has influence in that industry that you can now beat to death.

**Stunts, publicity stunts, daring adventures, and experiences is another sort of proof.** Not anything I've done a lot of, but a lot of people do it and do it well, the Bob Allen Challenge. Everybody remembers that, and the get rich in real estate field of he went into a town and he picked some homeless person off the unemployment line, and the reporter follows them around

for three days, and he manages to get the guy to have bought a house with nothing down. That worked for Bob very, very well for almost three years, and then he had some life afterwards, because he could talk about one he had done. The Bob Allen Challenge, some version of it, exists in most businesses. That's proof.

### **Principle 23: Relevance**

Here's one of those challenged statements. This is for the Starbucks' guy. If you are not insatiably, deeply curious about the inside story of what grew Starbucks and what makes it tick? Maybe you ought to find a for sale sign for your restaurant, bistro, diner, pizza parlor, etc. and seek a different line of work. That's one of those challenge statements that we talked about. We've said if this doesn't get your jets going, you're like a moron. That's more useful than the eight reasons why they should be on the call.

### **Principle 24: Welcome Prophet Status**

**It really has to do with source and it fundamentally says that "Most of what we is profitable for us to do in writing to influence people is not change their minds but instead to give them what they want. To appear as the prophet they hoped would appear not has the prophet they don't want."** Selling unwelcome advice is an ugly, grimy business about the only time that it pays to do it is after you have somebody who has ascended in a relationship or maybe in a private client environment. In terms of numbers, the sale of unwelcome advice is a losing proposition. People will simply go. They'll shop for the advice they like until they find somebody giving them advice they like and they'll give him all their money. You won't really keep a lot of people around by ramming down their throats what they resist.

**We want to show up and appear as "X" to an audience that wants "X".** We don't want to show up to an audience that wants "Y" and try and convert them. When you study all the cult recruiters do not go out and try and convert people. They go out in search of people who are ready to join a cult. There's a big difference in those two things. Now, you need to know your profile and you need to match yourself up with your profile.

There's a new weight loss Infomercial broke not too long ago. I watched half of it this morning.

It's going to make a fortune. They built a fairly complicated product. They got this book with little tabs and stuff cut. You fill out a questionnaire and you figure out your body type. When you turn it over on the back, after you put the right pieces together, it tells you what to eat. The best thing they got in the whole pitch. Here's the bonus. The pocket size book for 50 of the major restaurant chains in America. It's got their logos all over it. Bob Evans, Applebee's, McDonald's, etc. One page for each one of them that tells you what to eat to lose weight while you're there. Here are the foods to eat at Bob Evans to crank up your metabolism and it's in a book. You walk in. You open the book. You look at the menu, it told you what to eat. I am looking at this and I'm saying "The phones are going to ring off the hook right now". Here's what they did that's so smart. First of all, everybody else is telling everybody stay the hell out of them places. If you want to lose weight, the first thing you do is don't go there. Get your nose out of the trough and you'll be better off. That's a prophet nobody wants.

**The prophet who shows up and says "By all means eat lunch a McDonald's, go to Outback for dinner and stop by Krispy Kreme in the morning on the way to work." Here's a page for each one of them that tells you what to eat that will crank up your metabolism. This guy is the most welcomed prophet yet to arrive this year for weight loss. It's brilliant because it's this. It is exactly what to do. No thought required. It's actually what they want to do. Clever.**

Exercise: Two things. What do people believe in general that you can show up and agree with in order to influence them? What do the people you seek to influence believes specifically that you can show up and agree with them about. So, we're looking for how you get to be a welcomed prophet rather than an unwelcomed prophet.

(Example of copy critique): So he wanted them to know that some whiz-bang new tool was available that they didn't have before, and I ask the question, now how do you want them to feel when they read this? What do you want their visceral reaction to be? Well, I want them to know we killed ourselves for them, that we really worked to put this together and bring this to them. Did this do those two things? "It's finally here. New addition to the Traffic Guy's member's website, the Market Dominator. Number one, the new member step-by-step guide page. Don't get lost with all the tools." It touches the first objective. It misses the second objective altogether, doesn't it? Doesn't get there. It needs the after 412 months of arduous labor in the hot, sweaty, burning volcano, we have emerged having spent \$612,000 of capital with the new whiz-bang doohickey that does all these things. In his defense, he wants everybody to know I picked his worst fax.

It demonstrates the point perfectly, so we're clear here on these two things that we want to have happen, but then we didn't construct it in a way that it makes those two things happen. Why? Because for the most part, we don't give thought to, "What do we want to have happen?" We just sat down and wrote.

AUDIENCE: That's what I learned out of this whole thing, is that I have to ask the question, **"What do I want their response to be to this communication?"**

Kennedy Newsletter Checklist:

On the first page there is the "What's in this issue," box, and so what I'm usually trying to do in that box is number one, of course, get them to read the damn newsletter, or go somewhere in the newsletter and start reading. I don't care really, but create readership. If we're giving anything away, either enclosed, attached, or by goose-chase that they get to go get it, I'll note it in that box, and if we're promoting something, I'll usually note it in that box.

The quote box probably ought to be replaced with something, to tell you the truth, but sometimes it's used for theme quotes, and sometimes we don't put quotes in there at all and we promote something in there. It really is about half the time a quote box, and about half the time little ads.

The opening monologue is probably the closest analogy of the various inspirations for it is the opening monologue of a talk show host, and more Regis than, say, Leno, who's doing jokes, but

if you go watch the Regis Philbin show for five or ten days in a row, you 'll find he has a pretty consistent format for an opening monologue. There's usually a Regis kind of self-deprecating, I was crapped on, don't they know who I am story. There's some contemporary news event. There's some rant about something he's aggravated about. He's got a kind of little template that he fits things into , and it hasn't changed in at least 30 years. Therefore we must assume it's kept him on the air for 30 years, and ultimately made him a very rich fellow. There's something to that.

Most important is to establish I'm talking to them in a personal voice, and reconnect you're getting a letter from Dan. Tell some kind of personal story linked to a current event, which is not necessarily easy, because obviously there's a lag time with printed communications, as you know, so current events become uncurrent events. Be humorous, and then make a major point that usually is thematic for the issue.

Sometimes there's a banner that interrupts the copy on the front page midway down the page. When I use the banner, I'm either promoting something, I'm calling attention to some selected thing within the newsletter, and it is usually some funny, provocative, weird thing in the banner, so it'll be fifteen naked elves celebrate Christmas in Norway, story on page three . It'll be that sort of a thing.

Then we start the actual newsletter, if you Will , after the monologue. Those are short to medium length items, and what I strive for in those is references, when I can, to things they're familiar with. Disney, Starbucks, FedEx, not some company they never heard of, even if I've got a good story about a company they never heard of, I usually won't use it, or I'll go try and find a story that makes the same point, but involves something they're familiar with.

Member-related or provided. When I say memberrelated or provided, it doesn't much matter to me if it's a story about a member, a member's example, or even just recognizing the member who sent me something to see. One's about as good as the other, because the point of it is recognition more so than anything else.

We underdo this recognition thing, and you really want to try and do as much of it as you can, every place that you can. Specifically, to inspire the behavior you want, and generally, just to reward people for being around.

I try and recognize both lifers, long-timers, sort of as a reward for them being around, and spread the recognition around as best I can. There's lots of ways to get at it. Mail is one way to get at it, and so at least probably 4 out of every 12 newsletters has a Dan Gets Mail section in it. This one doesn't. I'll respond to three or four or five letters that I've gotten from people.

That gives me an opportunity to do several things. It gives me an opportunity to display testimonials in a different context. They're not in a box that says, "Testimonials," at the top. You get to kind of sneak them up on people. It gives me a chance to give recognition to four or five people. It gives me a chance to make a point in response to what they sent in. I'm always looking for ways to give the member.

I try and be funny. **Why be funny? Because people like to be entertained, and people prefer comedy to serious stuff.** The old gag in the speaking business was you have to be funny only if you want to be paid, and that's really, pretty much the truth . The academic, Harvard professor, who dispenses information rarely gets invited back. The guy who makes them laugh could get booked to come back next year at the end of the engagement.

There's some sort of rant or personal experience kind of thing in there. There's some tips. So there is some useful content. Not a lot, but some. I try and reinforce the key elements of what we teach. Again and again and again, long copy versus short copy, good headlines, A-pile mail. More importantly, reinforce the behavior we need from them. These items are often worked into them as reinforcement of good behavior. Being a good student, reading, intellectual curiosity, seeking out information, so forth , work ethic, coming to events, having a coach, ascending, etc.

I try and give them examples of extreme stupidity that are not from our members in most cases, but are from non-member companies and individuals that allow them to feel superior because the stupidity is so extreme that no one could possibly commit the sins described. The big lesson is an illustration of a single principle or strategy, so it's narrowed down to one big idea, which is designed to make it easy to deal with , to grasp. It's actually usually proof of a principle or strategy that we teach all the time. I'm not breaking any new ground there.

The resources section. I try and give them free things that they can get, or goose-chases they can go on, because people like goose-chases. That's activity masquerading as accomplishment. If they get sent to this website and they get to get some free shit, or they get to go over here and get this, or somebody will send them that, that's like the same as going out and making \$100,000 or doing something in their business. It has the same emotional impact, so they feel like they did something.

A spotlight on ascension. What did you miss if you weren't this kind of member last month, what's coming up if you're this kind of member next month.

The Renegade Millionaire back page is, of course, all philosophical. The final thoughts tend to be emotional bonding stuff.

Here's all the different kind of member recognition I try and do. I'm on this page right here. Member recognition as proof of value. Member recognition as self-aggrandizement. So, the member who in their report of success is tearfully or emotionally talking about the change in their life, and sometimes I'll use humor stuff where somebody will talk about how I'm the last person they pay attention to when they go to sleep, or that kind of stuff. Self-aggrandizement kind of stuff.

Member recognition that counters specific objections, skepticism, or excuses. You will see, for example, I will often point out, like , here's a member who took massive action . They took the idea, and they used it sixteen ways, or here's this member who went and did this thing right out of last month's issue, and in the first week, this, that, or the other thing happened. What am I trying to reinforce, right?

Member recognition as promotion. Somehow, recognizing the member gets me an opportunity to talk about Gold Plus, or Peak Performers, or a particular product, or an event, or something.

Member recognition to encourage involvement, which generally, recognition encourages involvement, but the recognition of they sent me a book, they sent me an article, that kind of stuff, encourages more people to send me more books and more articles, which makes my job easier, and again, is activity versus accomplishment. They think they accomplished something when they did that.

Member recognition to highlight ascension. Specific promotion in the copy, or as footnotes to content. Recently, you'll see we added a marketing 101 thing. That's sort of part of a response to early retention issues. We're doing a monstrous amount of things to retool the new member experience, and so that's sort of a nod at that, is a recognition that we've got a lot of new members.

Demonstrations of wizardry, and pronouncements of wizardry. They are two different things, of course, but they are linked. Demonstration of wizardry now is actually showing off, is oh, here's how I take this bad headline, and turn it into a really cool headline. See that, that's cool. Here's how I rewrite this guy's ad. So here's his bad ad, here's how much better it is, isn't that cool. So demonstrations of wizardry. Pronouncements of wizardry are much more common, because they don't require me to do the work of rewriting the guy's ad. That's just telling people you're a wizard.

Statements of value. I'll bet you if you went through all the newsletters in a year, and you stick counted it, I bet you there's a thousand times where, in one way, shape, or form, I say, "Now, this single item pays for your subscription for the whole year. This alone was worth the price of admission. This one next thing is a million-dollar idea. " That's stating value. That's driving home value. It's sort of like Trump-ingrained now, doing the biggest, greatest, grandest. I do that automatically. I do it verbally, I do it in print, I don't think about it anymore, but I do it and I do it a lot. If you don't tell them it's valuable, they may not know it's valuable.

I want to be like Dan stuff, and that falls into two categories. That falls into, "Gee, I wish I. .. I wish I had Dan's balls. Boy, I wish I would say that to somebody. I wish I would not negotiate my fee." Darin, like we were talking about. So, it's attitudinal stuff, and then it's lifestyle stuff and what the lifestyle stuff represents.

Warning against bad behavior. Real inspiration. Showing them exciting examples of what's possible. The phenomenon page is a place, now, where we do that. Guilt, shame, inadequacy. Challenging statements, challenging them to measure up. A little bit of political/social comment.

The objectives, pretty much in order, are connection , reconnection with the place. You're in the right place, you just crossed into a new world, new members. Connection with me, interest, entertainment, reinforcement, promotion, variety, trying to give something to everybody, because we've got a mixed dog.

Take-away value. Involvement, which is the hardest thing to pull off, and it's always the smallest percentage of people who do it, and just an overall satisfying experience, so then when they get done, having opened the envelope and played with the stuff, and looked at it and everything, they feel pretty good about what they've done this month. You will notice that take-away value is fairly low on the list. There are other things that are far more important.

I want them to feel they're in a continuing relationship and in a conversation. I try very hard to write as if, even though it's all a monologue, of course, it needs to feel like we're in this ongoing conversation. One of the ways you know you get this right is if you're at an event or you're on a tele-conference or whatever, and they now start with what was in the newsletter. Language people will often use with me is, "When we were talking about X last month.. ." Not, "When you wrote about X last month.. ." The language they'll use with me is, "When we were talking about X last month... " In their head, there's a dialogue going on.

That I like them, care about them, and understand them. That they're part of something. That there's great value here, and if they're not getting it, it's their fault. That's real important. Of course, you get that by showing them the examples and telling them the stories and all of that, so they've got to know if they're not getting it, it's their fault and the solution to that is to hang around longer and work harder.

Number six is anxiety and reluctance about disconnecting. Now, in some businesses, you guys get to plug in real , legitimate pain of disconnect, where utilities get disconnected. We don't really have that.

Pride in themselves, which is why we try and give them opportunities for activity instead of accomplishment.

I've got the year's worth of weekly faxes here, and that's one of the things you 're going to do is take a look at them and see how many of these little happy things you can find. (See Presentation Material Notebook)

The separation of the stuff, now sending it to you two times a month instead of one time a month, which costs more, by the way, of course, is to try and counter the overwhelm factor. The number one reason we lose people... AUDIENCE: Is not because they don't like us. DAN: No, they can 't keep up with it. The stuff's piling up on the corner of the desk. They haven't read last month's, they start to feel guilty and ashamed and unpleasant, and then they want to get away from that. It's not just my stuff on the corner. It's my stuff, plus your stuff, plus his stuff, plus that guy's stuff

They get this big envelope of shit, they say, "Oh, I'll never get through this tonight. " So they set aside the whole big envelope. Our decision is trying to counter that reaction and give it to them in more digestible pieces. It's funny, years ago in Success Trak, when we used to dole the product out to them, we sent them two audio cassettes a month as their program, but we sent them one on the first, and one on the fifteenth. Retention is much higher, but we've done eighteen things to make that happen. I'll tell you something interesting about that is that one of the other big advantages of a newsletter is you own your own media, and now we own twice a

month media, so we get more opportunity to do more things now, because we have two important pieces of media versus one important piece of media.

### **Principle 25: Word Choice**

Not a lot in here – basically, don't just have a thesaurus, but a way to find different phrases/metaphors/examples/cliches to convey what you're trying to convey.

### **Principle 26: Persuasion**

There are really only four types of books, four types of writing for that matter if you want big, broad, brush categories.

**One is actual teaching some variation of a text book.** In our field, if you get Bob Stone's Direct Marketing, you got yourself an honest to god text book. It's not trying to convince you to anything. It's not trying to motivate you about anything. It's not trying to get you to particularly accept an idea one way or another. It's given you the math and procedures and the processes of a direct marketing business pretty much in plain vanilla form. Very much like an academic text book.

**There are reference books meaning like these that are intended to be used again and again and have no real purpose beyond that.**

**The things that are most useful to us are story and advocacy. What's interesting is that again if you look at the books like Think and Grow Rich, That Won't Die and Won't Go Away, they are constructed much like sales letters as opposed to book books.** They are predominately storybooks and advocacy books. They teach little or nothing. For example, Think and Grow Rich the only real content in Think and Grow Rich is the list of the 17 things that nobody here can remember the 17 principles. Beyond that, there is no particular help with actually implementing any of the 17 things. You really have a list of what to do which could be fit on one page. You have no "How to's". You need a couple of little tools. Not much there's a couple. Like there's a template for writing out goals. The rest of the entire book is a knitting together of stories designed to convince you of the wisdom of the 17 principles. It's a sales letter for the philosophy that's what it is. It is really constructed like a sales letter.

**So, generally speaking, most of what we're doing we are trying to get them to accept something not necessarily learn it, not necessarily know how to go do it but accept it. Then, we're trying to get them to do something next.**

It's important to really get a grip when you sit down to write a book or a newsletter or whatever what it is you're attempting to do. So, somebody asked me on a break and we're going to get to the newsletter ultimately but see my first I'm working on is retention. The second thing I'm working on is promotion. Actually, teaching anything is pretty far down the damn list. (A) They don't want to be taught anything. (B) It doesn't particularly serve our purposes.

### **Principle 27: The Importance of the Unimportant Detail**

You can give two people the same joke and one of them can get laughs and the other one doesn't; pretty much the three things that affect that.

One is the confidence of delivery. If you tell a joke in a way that shows you expect it to be funny and you expect people to laugh, they generally laugh.

The other two things in delivery is pace but then another is the detail you put into the joke. So, often times, I can take a Reader's Digest joke or I can take a Playboy joke cleaned up and I can make it usable for me and much funnier than it was in its printed form by adding a lot of little detail to it. In writing, the little details make all the difference in the world.

**EG: A blue shirt. There's not much you want in a story that is like left alone like he was wearing a blue shirt. You got to kind of immediately say to yourself, "Well, shit, we can do better than that". What are we trying to convey here? What can we say about this person? This place? This thing? This event that makes it more meaningful. The further away you are from just telling the story the better off that you are. There are very few things that are inherently persuasive or inherently funny.**

### **Principle 28: Aspirations**

Ultimately we are not selling things. We know not to sell features. We're not just selling benefits. **So, we're really selling aspirations.** People buy because of symbolism. Why does somebody really come to a seminar? Well, on one level, they come may be they are expected too; like it's the National Convention of thus and so. May be they come on one level because of what the seminar is. Who the speakers are? What's going on? Etc. May be they come because of the fraternal aspect of the seminar. It's the place to see people you only see once a year and so forth. There's a lot of like feature benefit to the whole thing but ultimately, they are there because of certain vaguer but more powerful aspirations. They are there because they want to be perceived in a certain way. They want to feel about themselves in a certain way. They want to be like the other people who are there or the people who are putting it on. Other words, the attendance of it symbolizes something to them. It represents something to them. Buying a product, car, book, these things symbolize something to people. When you get at the aspirational value of the thing, now it's easier to make the sale. It's easier to keep them interested in you if you are connected to those values. Price goes away.

### **Principle 29: Big Entrance**

Every piece of writing with rare exception, newsletter, book, article, e-mail, and fax in your continuous communication with your crowd is best served by a big entrance. We sometimes take the classic steps, interest in attention, interests in desire. We sometimes take the attention of the people with whom we communicate all the time for granted that they will give us attention because we are and our relationship with them. It is a bad presumption.

Everybody knows my headline test?

You take the headline away from everything else. Run it as a classified ad with only your response instruction will anybody respond.

The same thing with opening lines and opening paragraphs in writing is if you take it away from everything else, because when you write you tend to write it like continuously. You don't think about it as isolated component parts. If you take your opening sentence or your opening paragraph away from everything else and they only read that and if it was on a page by itself and they couldn't get to anything else right away? What response does it evoke from them? What response do you want it to evoke from them? You pick it. You don't just kind of sloppily do it.

### **Principle 30: Continuation**

### **Principle 31: Stealth Advertising**

You want to set up a sale sort of like a low grade infection. It's just always there, until finally somebody steps in front of him and asks for money related to what you 've been laying in again, and again, and again, and again. I would always give Milteer some ink, as friend favor in past years. She gets more ink now because we sell Peak Performers. Really, it happens mostly at the two events a year, so that's a low grade setting up of that sale. Every single time I find a way to integrate her without holding up a big sign saying, "Sign Up For Peak Performers." That sets up her ability to get up on stage then and make that sale. I think you've got to be thinking like, what are your staple things that you sell? What are you gonna be selling four, five, six months down the road that you want to lay that groundwork for?

I see people a lot using stuff that really has been identified to somebody or has been whored around a lot one way or the other and not giving credit and/or risking appropriating it. I think that's dumb, because sure, most people aren't gonna catch it, but the one who does catch it really immediately thinks a lot less of you and it kind of undermines everything else that you do. I don't think you gain much from it. I think that serves the same purpose to say, "This came from Jim Rhon [ph 13:34]" as it does to make believe it came from you.

See, the classic mistake authors make, speakers make, is they think- and I get it early when I spoke, that if you just teach the hell out of it, right, and you give them just mountains of information, they are gonna see so much value now that they're gonna want everything you got and they're gonna- so like, if we did that in one book that should insure everybody going back to the bookstores and all the other Kennedy books because there was so much teaching in there, it doesn't work, right. You're right, the format is always to tell them what to do, but not really tell them how to do it.

You do checklists, you do the seven of this and the nine of this and the fourteen of that, and now they think they got something, right. What do you do with it now that you've got the checklist? If I covered all of this in a couple of chapters and gave you the 31 list, somebody thinks they got something but ultimately when they go to work with it what the hell are they gonna do with the- here's not enough understanding, there's not enough reference for it, or you give them brain dead easy little tools so, again, they feel like you gave something and they got something they can fill out some lines on, but it really doesn't lead anywhere.

I'm a two draft guy. I will just write it, then again I'll go back with my checklist and try and figure out what I got right, what I don't have right, how to rearrange the order; "Oh shit, there's no story that does this." Then I've got to go find something that does this and that'll be my second draft and that's it.

There's plenty out there to pay attention to, like good storytellers. For example, I said a few minutes ago, if you want to list anybody that's kind of in the personal development world who's really good at this, listen to Rhon. He's made his living for thirty years-there's no content to what Jim does, nothing, zero. You should set goals. For years the chalkboard, and you can't read any of it, and now you switch to wipe board and you still can't read any of it because there's nothing there. Go through this book and find the content. You should set goals. You should manage your time better and you should save some money. I just gave you all the content. The guy's got a six day boot camp on CDs. How can that be? That's because he's a good storyteller and he's got great stories. So he tells twenty stories, then makes the point ; instead of one story, and then makes the point.

I think I achieve amusement. No, it's easier to do it on stage. It's also, by the way, more essential to do it on stage. If you don't make them laugh every seven minutes on stage, you're in trouble.

I'm not a fan of the big, long, three pages of bullets in the middle of a sales letter. When I do it, you'll usually find me break it out. In a direct mail package you'll find a sales letter and you'll find the bullets somewhere else. I'll even break out the speakers in a different place in many cases so that the actual pitch doesn't get interrupted. Obviously, there's people who are very, very effective, think Boardroom with long lists of bullets. What's interesting is most of what you see sold that way has no personality or personal connection to the buyer. You really are buying information. Boardroom, think Book Of Inside Information. The letter's not really in anybody's voice, it's sort of a neutral, institutional voice. You're not hearing from Marty. You're not hearing how the inside information was gotten by traveling the world and talking to monks on top of the mountain and so forth. You're really buying the Twelve Foods Never To Eat and What The IRS Doesn't Want You To Know, and all that kind of stuff. For me it gets in the way.

Here's a great Vance story. If you're gonna tell people that if you force employees to do something without any coaching, without any rationale, without any psychology to it, you will get bad results. We could teach that until we're blue in the face and give them structures to do it and all that shit. The Vance story works infinitely better, which is the piss in the pool story. You guys all know the piss in the pool story?

Traveling sales guy, they get a pool in the backyard on the condition , because he's on the road all week, that little Johnny is gonna take the net out every day and clean the pool and clean the filter. First week, he arrives home on Friday, says to his wife, "How's little Johnny doing?" She says, "He hasn't touched the pool all damn week." He grabs little Johnny by the scruff of the neck, takes him out to the pool, picks up the pool cleaner, throws Johnny in the pool, throws the pool cleaner in with him. Johnny cleans the pool. When he ain't looking, Johnny pisses in the pool. And so, they will piss in your pool if you don't handle this exactly right. Vance then goes on to tell the story now differently, where the punch line is he throws little Johnny in the pool,

throws the pool cleaner in the pool, jumps in the pool with little Johnny and helps him clean the pool. Different outcome.

The story is infinitely better than all the diagrams and lists and reaching that you could possibly do and as you say, it's memorable. I'll have people, if I tell that to them and I always credit Vance, I will have people six, seven months later say, "Harriet was pissing in the pool at the office and it's probably as much my fault as Harriet's." See, that sticks, so back to ideas that stick. That's a great visual.

I think symbolically, ultimately for a lot of people, what I wind up representing is being able to make things happen, live life on your own terms, make money from thin air. That's the symbolism for them, so they like that too.

One of the things to remember about being a guru is that your customers regardless of your point of entry to them, or your presented area of specialty, if they really connect with you, they now want you to be a guru of many other things because they ain't interested in going and finding seven dads. They found you. They like you. They're happy with you. They want one dad.