



Interview with Rich Schefren Turning Words Into Wealth Part Two

Rich: Gotcha. That makes a lot of sense. Let's go onto the next question which is, "You use great phrases and verbs in your letters. What do you suggest is the best way for me to expand my vocabulary to write more like you do?"

Clayton: That's a tough one. My parents both had tremendous vocabularies, so I came by it naturally. If you feel vocabulary challenged, a couple of things, first of all, remember what we talked about earlier.

You don't have to be a great speechmaker. You don't have to be Winston Churchill. What we do is about persuasion. It's about presenting a cogent argument. My cogent arguments tend to address emotions as well as practical benefits, but also emotions.

You need to speak to your market in the vernacular that they're used to speaking in and listening to from their buddies themselves. It doesn't take a great wordsmith or somebody with a fantastic vocabulary.

Rich: I guess what they're talking about though is like a phrase, "A brawl with no rules." Obviously someone would understand all those words, but that phrase might not occur to them in the writing.

Clayton: One thing I catch myself doing all the time is whenever I hear a phrase that resonates with me – I just do this instinctively or automatically, but it might be a good exercise for people who feel challenged in this way, and that would be whenever you hear a



phrase that resonates with you, immediately start turning it over in your mind.

Whether you hear it on the radio or television or somebody says it in conversation or whatever, start turning that phrase over in your mind and repeat it to yourself over and over again.

Try to improve it. Try to make it say more than it says now or say it more emphatically or more dramatically, just a few times for a minute or two. Just the act of doing that emblazons it in your subconscious, and you'll be amazed at how it's fed back up to you when you need it most.

If you want to be really proactive about this, then go to websites and feed your name on mailing lists where you're going to get copy that's written by people like me and like others who tend to have a bit of a flare with some of these phrases, then do that same thing.

I don't know if it's on our site or not. No, it's not. I've asked our people to put together an entire page of nothing but metaphors, similes, and other figures of speech, because if we want to speak colloquially, it couldn't hurt to have a tickle file of those colorful phrases that entertain and at the same time, communicate. Hopefully, we'll have that up there soon.

Rich: That's another reason to make sure that they're on your list.

Clayton: Yeah. You can also get online and Google "metaphor, simile and figures of speech." You'll get into Wikipedia. There will be a lot of links in Wikipedia of simile, metaphor and figures of speech sites.



Just kind of immerse yourself in it. Again, you'll be amazed. What you feed to your subconscious comes back.

Rich: That's a very valid point. I guess another thing is if you're seeding yourself on places where you would be exposed to lots of great copy, just when you read through it, either highlight or copy down or what have you, the phrases.

Clayton: The two things that give energy are verbs and adjectives. Another thing to do is remember that cycle of write, edit, write, edit. On one of those editing passes, you can just say, "On this pass, I'm going to focus on verbs and adjectives."

Verbs can be passive, active or over-the-top extremely active. There are appropriate points in your copy for all three. When you're going for credibility, maybe a little understatement would be better. When you're going to really drive a point home, then maybe overstatement would be better. Go through just looking at the verbs.

Bencivenga does this, by the way, and it's part of his genius, this kind of attention to detail. He'll go through and he'll look at the verbs and he'll say, "Okay, is this the best verb I could use here?" Then he does the same thing with adjectives. You'll be surprised how many adjectives or verbs that you use that are just absolutely not appropriate.

He also does another editing pass just to look for words that can be eliminated without changing the meaning or the impact of the copy. One of my favorite words to delete is the word "that." If you go through copy and you search for the word "that," every time you see it ask yourself, "If I take that out, will this copy read better or worse?"

In a long copy thing, you'll find hundreds of instances like that that will speed up the copy and create momentum. The answer is



dedicated editing passes looking for those things and focusing on them and asking yourself, "Is there a better verb or adjective to use there?"

Rich: That's very valuable advice. Thanks, Clayton. The next question which you might just say everything I've said so far - is what do you say to new writers that want to be successful like you?

Clayton: Go out there and do it. First of all, when I got started and when Gary Bencivenga got started and Jim Rutz and all these other guys, there were no copywriting ezines. There were no courses on how to write copy.

My mother-in-law, when Wendy told her that we were getting married, asked what I did. Wendy said, "He's a copywriter." My mother-in-law immediately thought I was one of those old Jewish scribes that used to sit in a room and copy the Bible onto a scroll.

"He's a copywriter." Nobody even knew what copy was. Today we have the blessing and the curse of all of these manuals and courses and everything else, and many of them, I think, make the mistake of teaching you rules.

I see the byproduct of those rules when I hand an assignment to one of my copy cubs. Their eyes glaze over. They're immediately confronted with 57 different conflicting rules that they have read that are absolutely inviolate. It's like breaking one of the Ten Commandments if you break one of these rules.

When you start writing, forget the rules and talk to your prospect and speak to his desires and needs and fears and frustrations, but then do it. Do stuff that gets used.



If you don't have a client, go get one. If you can't get a client, get a product, but get out there and start doing it and measuring response and seeing how it changes, based on the quality of the headlines in the opening copy and the other things that you do.

Then as soon as you can – we're talking money here -- as soon as you can, start acquiring clients who will pay you a royalty on what you do instead of paying you a flat fee just for doing the work.

The clients that pay a flat fee are worthless to me. I wouldn't even consider that. If I'm going to give you a 30% lift in response, I want a percentage of that list. That incentivizes me. It engages me. It gives me passion. It makes me really more of an advocate for your product than you are. You're going to get my best work that way. The best clients already know that and are perfectly willing to pay a royalty.

Just real quick, if you're doing a promotion that's not supposed to make money, like a name acquisition promotion and direct mail, the objective there is to mail the maximum number at break even or better. The client is not looking for a profit. Taking a percentage of profit would be kind of stupid on my part.

In those cases I say, "The better the copy is, the more pieces you'll mail, so I want a royalty on every piece you mail. I want \$0.05." You do that. If you're writing a promotion that's supposed to make money, then I take a percentage of the sales I produce.

Rich: Basically front end, it's all about number of units mailed or some derivative of that and then on a back end type thing, it would be a percentage of the sales.

Clayton: That's right.



Rich: Gotcha. That makes a lot of sense. Let's go to the next question.

"I don't like to write anything. Do I have to learn copywriting to make money online? I'd rather pay someone else to do it."

Clayton: No, you don't have to learn copywriting, but let me just say this. You've got to know the difference between good copy and bad copy. You've got to know enough about copywriting so that you know whether you're getting your money's worth when you hire a copywriter.

Having said that, there are plenty of guys – because of the power of Product Launch Formula, and it is powerful – there are a lot of guys out there that are putting out, I'm sorry, in my opinion, absolutely abysmal copy and still making a ton of money.

The answer to the first part of this question, "Do I have to learn copywriting?" No, you don't. If you've got a great product and you follow a formula or strategy that really works well for you, then God bless you. Go for it. If your copy is weak, you could be leaving 50%, 75%, even 90% of your money on the table.

Let's say you're just starting out. Go ahead and do Product Launch Formula. Follow everything that Rich and Frank and Jeff and all of these guys are telling you, and that stuff is going to make you a freaking fortune.

Then at some point you're going to be sitting there with a lot of money and a whole bunch of customers and leads and wondering how you can reduce your income tax bill. The best way I know to do it is to take some of that money and, if you don't want to write the copy yourself, get hooked up with a really good copywriter.



Just sit back and watch him multiply what you thought were spectacular results by an order of magnitude. When you get to that point, you do need to know enough about the process to at least be able to critique that writer's copy and to keep him honest and to keep him working and going in the direction that's going to work for you.

So for that reason, I strongly recommend that everybody who's serious about building a business have at least a working understanding of sales writing.

I was in Bill Guthy's house a couple years ago. Bill is co-owner of Guthy-Renker, the big infomercial company. We were sitting around shooting the bull and I said, "Hey Bill, what do you do?" He was p

and had like 100,000 people who had bought it. He also has Jay Cordish's juice machine and he'd sold like 100,000 of those at \$300 or \$400 a pop.

We're sitting there talking. These are valuable names and he didn't have leads. He was selling the product to these customers.

I said, "What are you doing with these names?"

He said, "What do you mean what am I doing with these names?"

I said, "You've got these customers. They buy the product. Where do you send them after they buy the product the first time?"

He said, "We send them the product."

It occurred to me that he didn't get it. I said, "Do you realize that you're probably only making 10% of the money from this file that you should be making every single year."



Rich: That probably got his attention.

Clayton: At that moment his backend direct response company was born. The same thing is happening now online. People are using Product Launch and they're using the things that you teach, Rich.

The other gurus that I respect, they're making money hand over fist. That's really great, but the look of realization that comes into their faces the first time they see what top notch copy can do to their already great result is just priceless.

Rich: Yeah, I would imagine. Let's move on. This is kind of a compliment and flattery wrapped into a question.

“How did you get so damn good at copywriting or writing copy? Who did you learn copywriting from? Were there any books that were especially important?”

Clayton: Okay, I know we're running a little over so let me answer this quick. First of all, I learned copywriting by putting my name on lots of mailing lists of companies that hired great copywriters.

When I was getting started, Gary Bencivenga was already a superstar writing financial promotions for Phillips and KCI, not Agora at the time, I don't think.

There was no internet. I had to call these companies up on the phone and say, "I want to subscribe to one of your newsletters. What do you have?" So I subscribed to the newsletter.



The fact is in the direct mail business all of the financial newsletters are very incestuous. They all rent each other their customer list.

I knew that if I got on Phillips and KCI's list, I would start getting promotions from every financial newsletter, every financial publisher in the country. I did. It was a red-letter day for me any time a Bencivenga package hit my mailbox.

I did the same thing with Boardroom. It was a red-letter day when a Gene Schwartz package hit my mailbox. That was how I learned.

Even before that, I was really lucky. I had been doing direct response television with absolutely no training, just doing it.

We had a show that was on 350 markets. I was doing all the syndication, writing the show and doing a lot of the film work and all the video editing for that show when I was 19 years old. I had no idea what I was doing.

I thought I was going to spend the rest of my life in the film industry and TV industry. I moved to LA to take a job in Hollywood and the job fell through and I couldn't get into the union.

I found myself with a pregnant wife, no money coming in, living in Watts in a house that a friend of mine happened to own, a slumlord. One day I saw an ad in the paper for a small direct response agency that needed a copywriter. I went in and auditioned and got the job.

The very first thing that happened was this guy named Mike Engler, who does a lot of the fundraising for The National Rifle Association and Right to Life and other conservative organizations, walked into my office and plunked down a stack of books.

He said, "Read these. Before you write anything, read these." He said, "You need to be able to recite these. So read them two, three times.



Read them once fast. Read them another time and highlight the best parts, and then read them a third time and transcribe the best parts."

I did that. The books he gave me were John Caples, Claude Hopkins, Rosser Reeves and David Ogilvy. They were the grand old men of the advertising agency. They were the founders of ad agencies that still today are among the biggest in the world.

It's really a sad commentary that the agencies they've founded have absolutely abandoned the philosophy and the teaching that these men did on what makes for great advertising.

Here are some books to look at:

- *Breakthrough Advertising* by Gene Schwartz. It's in our store by the way. You can get it from us or from Boardroom.
- *How to Write a Good Advertisement* by Vic Schwab
- *My Life in Advertising* and *Scientific Advertising* by Claude Hopkins. Amazon has them combined in one volume.
- *Reality in Advertising* by Rosser Reeves
- *The Robert Collier Letter Book* - You'll have to go www.RobertCollierLetterBooks.com for that one. It's out of print.
- *Ogilvy on Advertising* - Amazon has it.
- Then later in my career I came across Al Ries and Jack Trout's book. I know you love it like I do. *Positioning: The Battle for your Mind*. It's just fantastic, the golden ladder inside your prospect's head and how to position a product even against enormous odds.



If you've got a little root beer company and you're trying to compete against Coca Cola, this book shows you how to do it and how to win.

Rich: Yeah, I know. It's a great book.

Clayton: *Tested Advertising Methods* by John Caples

Then Drayton Bird, he's a good friend of mine. He's the guy David Ogilvy said knows more about direct response than any man alive. He was co-chairman of Ogilvy & Mather Direct with David Ogilvy. His book, *How to Write Sales Letter that Sell* is excellent.

Not on sales copy but a couple books that really helped me, *Successful Direct Marketing Methods*, which is very dry reading but I think copywriters need to fully understand how the numbers work in direct response. That's a great resource.

Rich: Who's the author of that?

Clayton: Bob Stone. It's published by McGraw-Hill. Amazon has it.

Rich: That's a big, fat one.

Clayton: Yeah, it is a big, fat one, and I read that thing cover to cover and it's a badge of honor. Even now it's a great resource.

Looking Out for Number One by Robert J. Ringer. I thought was a great insight into human psyche. He also wrote a book, *Winning Through Intimidation*. I think both of those books were excellent because they really give you a clear picture of how your prospect is thinking and how his mind works.

Then, of course, *PsychoCybernetics* by Maxwell Maltz. That's also available at Amazon. That's the core of my copywriting and



marketing library.

Frankly, I think there's enough in those books to keep you busy for the rest of your life.

Rich: Yep, I would agree.

Clayton: You master that stuff, and you can be rich as a God.

Rich: Let's move on to the next question. Those are great resources.

“Is there a time to use short copy over long copy?”

Clayton: Yeah. We just released the sales page for something called *The Ultimate Desktop Copy Coach* that Tony Flores co-wrote. It's really an exciting product. My email was probably about 15 words and that was it to drive people to that sales page.

There are lots of opportunities to use short copy, but the fact of the matter is when you're selling in earnest, long copy will always out pull short copy.

I guess the answer to the question is, if the media limits you. If you're doing half hour infomercials, you're limited to a half an hour. If you're doing two-minute spots, you're limited to two minutes. If you're doing tombstone ads for a newspaper, you're limited. If you're doing full-page ads in a magazine, you're limited.

If the media limits you, so be it but when you have the choice, the option, you need to write until you run out of benefits. If that takes you one page, okay, fine, you're done. If it takes you 50 pages, that's fine too.

You saw Gary Bencivenga's promotion for his conference videos, right?



Rich: Yep.

Clayton: How long was that? Wasn't it like 50 or 60 pages?

Rich: Yeah, it was something like that if you printed it out, for sure.

Clayton: Yeah. The rule is if you're not limited by space or time, write until you run out of benefits. Fully explore every reason why your prospects should buy this product, and don't worry about the length.

Having said that, let me throw one more thing in. Arthur Johnson is a red-hot copywriter right now. You've probably seen him on television. He does those infomercials for Boardroom books with Carnie Wilson and Hugh Downs selling *The Book of Health Secrets*.

Arthur got his start at the Franklin Mint. He was kind of running the marketing area there and was writing a lot of the copy, if not all of it. Arthur is the consummate entertainer.

He understood because he was selling Franklin Mint stuff that basically is pointless. It's not really made out of gold. It's not really a collectible. It's not really in limited numbers, in most cases. You get a gun that looks like the gun that Wyatt Earp had at the OK Corral and a nice box, but the damn thing won't even shoot. It's stuff.

What he was selling was entertainment value. He connected with that very early on. Now, as he's selling health newsletters and books on health and things like that, his stuff entertains you as you read it. It rewards you for reading it by keeping you entertained.

The longer your copy is, the more you're going to have something in there to keep people reading. The two best devices for doing that are to –



- Deliver value in the copy. Actually give away information that people can use that will bring value to their lives right now.
- Get them engaged interacting with your piece as if it were entertainment.

If you want examples of that, you can seed yourself on Boardroom files and take a look at some of the stuff that Arthur produces.

Rich: Yeah, it's great stuff. Let's move onto the next question. I appreciate you staying on longer to wrap these questions up.

“How is copywriting online different that offline, if there is a difference?”

Clayton: Yeah, there's a huge difference. I used to answer the question by saying there's no difference. My reason for saying that was because people are people. It doesn't really matter whether you're standing at your mailbox or at your kitchen counter sorting through the mail or laying on the couch watching an infomercial or surfing the web.

You still have the same needs, the same fears, the same frustrations, the same desires. You still have the same skepticisms. You're the same guy. If you speak to those things then your copy's going to do well.

That is still essentially true, but the more time I spend on the web, the more I realize that there are some differences. It should have been more obvious, but I'm not that bright. The differences are, first, the internet is free; therefore, you can contact people more often. Therefore, there needs to be more texture in those contacts.

There's a difference in that people have different expectations when they go to the web. Anybody who's tried to offer products online, and especially anybody who's used a model where you give away



free content or free value prior to asking for a sale, has run into a situation– which is absolutely hilarious to me, especially in the marketing area – where you get emails from people who are absolutely incensed that you would have the nerve to actually ask them to spend money.

Your job is to give them everything you know absolutely for free because this is, by God, the internet. You have that expectation and you're going to run into that. There are people who are sitting down with the mindset, "I'm entitled to all of this."

That's an objection. Don't you want to address objections? Don't you want to overcome them? There are a lot of differences:

- 1) The emotional texture of your copy, the entertainment value of your copy, the formats that you want to present your copy in need to be dictated by the message.
- 2) More urgent or more personal emails in an Outlook formula that looks like a text email and higher impact or more emotional messages in HTML.

There are a ton of differences in that regard, but when it comes down to actually writing the copy, you're still writing to a person who puts his pants on one leg at a time, who thinks his bald spot's getting too big, his paunch is getting too big, his checkbook's getting too skinny. He still has all of the same buying motivators that are offline.

One of the things that I think that Jeff did so well with Product Launch is that, as I look through his materials, he has basically taken time-honored marketing concepts – use emotional triggers, for example, and his various types of proof. These things have been used in sales copy since Aaron Ward invented the first catalog in the late



1800s.

What Jeff's genius has been is to pull it all together into a system that works and that makes sure that you have every single weapon at your disposal.

Having all of that available, combined with the free web, you don't have to do them all in every contact and every email. Emails, if you think about the prospect, yeah, it's all the same. If you look at an email and compare it to a successful direct mail package, you're going to see huge differences for those reasons because you don't have to accomplish it all in one communication. You can just spread it out over time, which is what Product Launch is.

If you think about it, he's taken the magalog and he's spread it out over six weeks and added interactivity, of course, which gives you enormous opportunities to use even more proof elements, even more credibility, more involvement and so forth. That's my thought about that.

Rich: All right, cool. Let's move on. The next one is:

“I've heard that you shouldn't include a picture of your product in your ad for an information product. What's your take on that?”

Clayton: It depends on the product. If I'm selling a newsletter, I never show it. Why? Because they're boring as hell. Two-colored print on white paper. Who wants to see that?

If you're selling the kinds of products that you're selling where you pack \$10,000, \$15,000, \$20,000 worth of value into a box that just keeps opening and opening – you open this and there's 15 CDs, and you open that and there's seven DVDs, you open something else and it's a three-inch thick binder full of great material – then I think it's crazy not to.



Even in direct mail with Boardroom, there's this whole thing about focusing on benefits, not features. The size and complexity of a product is really a feature. There's no benefit in the fact that your course weigh 35 pounds and you can get a hernia trying to get it from the front porch to the sofa.

Even in Boardroom promotions, I would always have a little box somewhere in the piece that would have a picture of the book and it would say, "623 big pages, 2,535 illustrations, self-check tests," basically the features of the product. The rest of the piece was entirely about benefits.

I wanted to show the product. There's nothing magic about what Boardroom books look like. They're black, and they have these gold foil titles emblazoned on them.

I always wanted to show it because I wanted to show the heft, the thickness, that this was a substantial product. In that regard, I disagree with that advice.

Rich: I guess the bottom line is you should always include a picture when you believe a picture will actually –

Clayton: If it helps dimensionalize value, yeah.

Rich: That makes sense. This one, I don't know. I kind of feel like we've already answered it.

“My sales letter didn't work. What do you do when you have a dud, if you ever do?”

Clayton: I've had plenty of them. I like to look at two things when a promotion doesn't work. I think this would work online. This works online as indirect mail. The first thing I do is I look at the response rate.



The second thing I look at is the average sale. In my agency we gauge things on the basis of return on investment. We see every dollar that's spent in marketing, either paying the copywriter, buying the media or doing the mailing or whatever, the printing, as an investment.

Then what comes out at the end is your return on investment. So we judge success or failure by ROI, return on investment. ROI is made up of two things, 1) number of orders and 2) the size of each order.

If I find that my response rate is low, I'm going to be looking at things like my headline. I'll look first at the list. I'll look at the media I went to. Was it right? Did I screw up? Are these people not qualified?

Secondly, I'll look at my headline. Did it stop people? If my response is low, chances are people didn't read the copy at all. I'm going to be looking at the things that would sell leadership, which would be the lead, the headline, the layout. Is it unreadable? Did some artist get a hold of it and just garble it so that it's too much work to read? Things like that.

If my response was okay but my average sale was very low, then I know my headline and lead may have worked, probably did work, but the copy itself didn't do a good enough job of presenting the benefits or the reasons why they should go for the larger order, whether it's a two-year subscription as opposed to one or give me a three-month supply instead of a one-month supply kind of thing.

I look at those parts of the promotion. It's rarely that you'll find where you totally miss it on all levels. Look at response and look at average sale and just ask, "What are they telling me?"

If you get a low response but a high average sale, what does that tell you? "My God, nobody read it, but the few people who did read it



bought it."

I had one of those not too long ago. About a year ago I had a health promotion and I looked at it and the ROI sucked, so I looked at those two components, response rate and average sale. They could have bought a three-month or a six-month supply of the product.

Every single order was for the six-month supply. I had an average sale of \$180. Then I looked at my response rate and it sucked. I was really relieved because all that means is I've got to write a better headline.

Rich: Cool. That wraps up the interview part of this. I want to once again, thank you, Clayton, for really addressing all these questions and really giving perspective to how you work and how everyone can become better at what they do here.

Two things, 1) if you can give your URL again and 2) if you have any last minute comments that you'd like people to know or you think is important for them to know as they use copy to grow their business and be successful online.

Clayton: Sure, the URL again is www.MakepeaceTotalPackage.com. The site's free. We have RSS feeds. You can opt-in. You can just bookmark and come back whenever you want to.

You get five really excellent articles per week by myself and four wonderful editors who contribute on copy, small business building, media, the works.

We're about to add a sixth, a friend of mine who was with McKenna Erickson for years and did the "Coke, It's a Real Thing" campaign for Coca Cola. He's a graphic designer and I met him in a biker bar. His name is Larry Owen and he's going to be starting the week of the 4th. He's going to be doing a new post on our blog about graphic design,



which is going to be excellent. It's all free, so come on over.

I would probably be kicked out of the Marketing Club if I didn't also mention the fact that an hour and 30 minutes ago, we just launched *The Ultimate Desktop Copy Coach* product, which is definitely worth a look if you are looking to improve the quality of the copy in your promotions.

You can get information when you go to the site. There's a banner on the right hand side near the top for a couple of free reports on copywriting conspiracy and a couple other things. Actually there are three. Click on that and it will take you to the blog for that product. Check it out. I think you'll like what you see.

Rich: An absolutely amazing product for those of you want to get better at copywriting. I couldn't think of a better way of doing it than getting your hands on that. I was lucky enough to get a preview copy and it's just amazing. It's really the best copywriting course I've seen out there, so you definitely want to check that out.

The last part was just any final words of wisdom?

Clayton: Wow. Always use protection. Just do it. Dive in, don't be intimidated by it. Think about copy, as I said earlier, as a friendly conversation with a prospect. If you do that, you're halfway home.

Everything I needed to know about writing copy I learned during the process of talking my dad into getting me a bike for Christmas in fourth grade. It all came down to what does dad want and how can I get what I want by giving him what he wants? That's the essence of what we do, isn't it?

Rich: Yep, that is. When I went to Eva's school and tried to explain what I did, that's what I had them do. As an exercise I had them make an ad



for something that they wanted, but then think about what their parents want and tie the two together.

Clayton: Yeah. One of the best examples of that I've ever seen was a letter that was written by a college student to her father.

Rich: Oh yeah, I know what that was.

Clayton: I wish I could find that again. It was so great. Who knows if it really was an actual letter sent by a college student to her Dad and Mom. She just said, "Boy, things are going great here in college. I'm a little lonely. I really miss you a lot. How's little Freddy doing? Tell him I love him and I really miss him. We had so much fun on that little picnic we took last time I was home. I just can't wait to get home at Christmas time and this time I promise I won't bring my laundry. College is going okay. I'm getting straight As in all my courses."

She just goes on about how well she's doing in college and she says, "And I really hate to ask you this, but I'm out of money. The amount that you gave me is just not cutting it and my friends are going on this field trip to Oxford or something to get this great additional education and I need \$3,000, \$4,000. I know it's wrong. I got a job."

All the rationale was there, all of the emotional triggers. All of the credibility was there. It was just a great model. If we can find that, we need to republish it. It was great. Or heck, I'll just sit down and write on it, you know. We'll use that.

That's what you're doing when you're writing to a prospect. You're doing the same kind of thing. You're establishing a touch point with your prospect, an area of commonality. Then you're going from there to your rationale and then you're asking for the sale. It's really kind of the same thing.



Rich: I saw my parents two weeks ago, because it was one of my daughter's birthdays. They brought me a postcard that they had found that I had sent them from sleep-away camp when I was eight years old.

It was, "Hi Mom and Dad. Jeff in my bunk just got a Walkman. It's really awesome. I really would love to have one, but you guys give me a lot already and I know it would be wrong to ask."

Something like that. It was hilarious.

Clayton: That's perfect, just perfect. There was a young Rich Schefren being born right then as an entrepreneur.

Rich: Yeah, I should scan that in and post it up on the blog.

Clayton: At that moment you learned that slapping black ink on white paper makes you money.

Rich: That's great advice. With that, let's close out the interview, because I know that this has got to be a busy day for you with the launch and all. I'll speak to you real soon, Clayton. Once again, thanks for taking the time and shedding some insight on how everyone can be better and really grow their business.

For everyone listening, I would strongly suggest you listen to this at least twice and then read the transcripts, highlight them, and apply what Clayton has taught into your business and it will definitely make a difference.

I know it has for me, and I know it has for everyone who subscribes to Clayton's newsletter and reads his site. It will do the same for you if you take action on what Clayton has just talked about.

Clayton: Thanks, Rich. It's been a lot of fun.



Rich: Thanks, Clayton. I'll speak to you soon.

Clayton: Okay. Take care.