

Hypnotic Writing

**How to Hypnotize Anyone
With Words**

By Dr. Joe Vitale



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As you absorb the powerful content of “*Hypnotic Writing*,” I'm sure you will be looking forward to the next great learning vehicle. So, here are some of the products that complement the information in “*Hypnotic Writing*”:

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Chapter 1 - Super Writing!

“You are getting sleepier...sleepier...As I count backwards from 10 to 1, you will feel your eyelids getting heavier...and heavier...”

That’s the image you probably get when you think of hypnosis. And you’re right. Hypnosis is about getting you so relaxed your mind, especially your subconscious, is more receptive to commands. Hypnosis is controversial but effective. It’s been around since the 1700’s, and for good reason. It works.

But that’s not hypnotic writing. You don’t want your readers to fall asleep and neither do I. By “Hypnotic Writing” I mean writing that is **IRRESISTIBLE**. Writing that rivets your eyes to the page. Writing that is so clear and concise and effective that you can’t resist reading all of it. And more than that, hypnotic writing gets you to **REMEMBER** --- and act --- on what you’ve read. Hypnotic writing is spellbinding, unforgettable, and is filled with imbedded commands.

That’s a lot better than putting your reader to sleep, isn’t it?

I believe you’ve come across hypnotic writing at one time or another. Think back to the last time you were totally focused on a letter or a book, did you lose track of time? Did someone call you but you didn’t hear them yell out? Were you so absorbed in your reading that nothing else mattered?

Face it. You were hypnotized.

I love hypnotic writing. I **LONG** to read books that capture my attention and won’t let go. Actually, I don’t see enough writing of that caliber. Have you?

If you want to hold your reader’s attention, then you have to learn how to create “hypnotic writing”. That’s what this exclusive manual is all about. My intention is to reveal --- for the first time anywhere --- the principles and strategies that will transform your writings. In an age when radio, television, computer games, videos and movies are screeching for our attention --- and when there is more information than you can possibly read --- you **MUST** learn to write material your readers can’t avoid. You don’t have any other choice.

With these hypnotic writing concepts in mind, you’ll begin to write memos, letters, ads, reports, and yes --- even books --- that few can resist. You will be able to create **MESMERIZING** writing. You will become a **SUPER WRITER!** You will be equipped to develop writing that outshines the competition and dazzles your readers!

And with your new ability, you’ll be able to get more results and command higher pay for your work. “Hypnotic Writing”, in short, is going to give you the edge you need to create successful and powerful writing!

Are you ready?

“You cannot teach a man anything; you can only help him find it within himself.”

-- Galileo

“You can lead a boy to college, but you cannot make him think.”

-- Elbert Hubbard

“Consider the postage stamp: its usefulness consists in the ability to stick to one thing till it gets there.”

? Josh Billings

Chapter 2 - Turbocharge Your Writing!

First things first. This manual is – in part – an extension of my breakthrough writing formula called “TURBOCHARGE YOUR WRITING.” You may or may not have already read my best-selling little book on the subject. No matter. What I want to do here is give you a brief refresher course (if you’ve read the book) or a quick introduction (if you haven’t read it). Here goes:

TURBOCHARGE YOUR WRITING consists of seven steps. It is a way to organize the process of writing. Writers from all walks of life have told me this formula is RIGHT ON. So let’s go over it and be sure you have it.

Step One: State your intention.

Your intention, or goal, for your writing, is more than a title or theme. You have to know EXACTLY what you want to accomplish with your writing. You can’t create hypnotic writing unless you know your desired result. The best way I know to handle this step is to write a sentence, a focusing statement. If I ask you, “What do you want to write?” and you reply, “A letter”, then we don’t have a target. If you say, “A one page letter to Robert Jones to persuade him to buy 250 widgets”, then we’ve got it. Your intention is a one-line statement describing the result you want from your writing.

Step Two: Get the facts.

Mark Twain said, “Get the facts first, then you can distort them as much as you please.”

With your intention in mind, gathering the facts will be easy. Your mind will be alert for what you need. Like a tightly focused laser beam, you will only pick up the facts you need to complete your intention. What you’ve done, in a sense, is hypnotize yourself into manifesting a desired result. You’ve given an assignment to your mind (your intention) and now you will start to locate books, quotes, people, ideas, and so on, that you may use later as ammunition. All you are doing in this step is taking notes. Keep track of the research as it appears. Your mind, now a magnet for anything that will help complete your intention, will spot things you can use in your writing. Keep track of everything you find.

Step Three: Write a first draft.

Set your timer for twenty minutes and start writing. Write NON STOP until the timer goes off or you get that first draft down. Your aim is to keep your pen moving. If you don’t know what to write, write anything. If you can’t remember a fact or date or name, leave a blank but keep writing. Your first draft will need refining --- later. Right now, just write. Do whatever it takes to keep your pen moving because the goal in this step is to write a complete first draft. You

won't show THIS draft to anyone, so feel free to let go. Write ANYTHING. Just get a first draft done!

Step Four: Take a break.

Walk away from the draft for a few minutes. Get some air. Stretch. Take a deep breath. Relax. You can read over what you wrote, but don't edit it. This is a break!

Step Five: Extend the draft you just wrote or write a completely new draft.

That is to say, if you didn't complete the first draft in step three, pick up your pen and complete it right now. If you DID finish the first draft, put it aside and use this step to create an entirely NEW draft. Again, write non-stop. No editing. No pausing. No looking back. These drafts are for your eyes only so don't worry about what you write. Just write.

Step Six: Take a longer break.

Take three days to three weeks. Put your drafts aside and do something else. Begin this process again, but on another writing project. The idea is to get some distance between you and the drafts you created. You'll be more objective when you come back to them. This is a time when your "inner writer" (more about that later) will work on your material while your occupied with something else. So get occupied with something else!

Step Seven: Rewrite your drafts.

Take all of your drafts and create a tight, final draft. You'll learn more about rewriting in this manual, but know that this step is for you to polish your work. This is the ONLY step where you do any rewriting and editing. Do whatever it takes to be sure your writing matches the intention you set in step one. Later on in this manual you'll learn some powerful ways to make your writing walk, talk, and breathe. Almost all of them involve rewriting.

Those seven steps are the "Turbocharge Your Writing" method. Be sure you have them before moving on. The rest of this manual builds on those seven keys.

Chapter 3 - The Power of Your Hand

I gave a talk recently on how to create whatever you want. The five principles I revealed work for just about anything, and most certainly for hypnotic writing. The best way to get a handle on these steps to success is to look at your hand. Let each finger remind you of a step. You'll understand what I mean as we go through the steps right now.

Step One: THUMBS UP

Your thumb, for example, is a memory aid to remind you to always ask yourself "What do I want to create?" Look at your thumb right now. Pick something you'd like to write, something like a letter or a memo. Now ask yourself, "What do I want to create?" This is very similar to the first step in "turbocharging" your writing. You have to know what you want to achieve before you can do it.

Your answer has to be more than "I want to write a letter." ANYONE can write a letter. Right? You probably want to write a letter that says something concrete and asks for something to be done. Spell it out in your attention. What do you want to create? A good answer might be, "I want to write a terrific letter to my salespeople to motivate them to increase their sales by 50% this month."

Now THAT'S a target! By knowing EXACTLY and COMPLETELY what you want to create, you will program your mind to bring it about. Think back to when you were a child. Did you ever play the game of looking for Volkswagens, or "Bugs"? If you did, you probably noticed that "Bugs" were all over the highway. They were invading the area --- or so it seemed. You alerted your mind to find them, and that's all you saw.

When I wanted to write a biography of the late writer William Saroyan, I had an experience that drove this point home. One Sunday I went out to have breakfast. As I slid into a booth, I happened -- by "chance" -- to look out the window. At that moment a man outside was pulling a Sunday paper out of the coin machine. The paper fell apart in his hands as he was pulling it out and I saw --- for only a split second --- a photo of a man with a big mustache. My mind set of sirens and blinking lights and I thought, "That's a photo of Saroyan!"

I ran out, put my quarters in the machine, got the paper out, thumbed through all the pages and, you guessed it, I found an article on William Saroyan. Because my mind was a type of radar on the lookout for anything on Saroyan, I "accidentally" found an article I would put in my files. What were the chances of being there at that restaurant just at the time a man bought a paper? And what were the odds that I would turn and see the paper fall?

Goethe said providence moves in to help you once you go for your dreams. When you know what you want to create, everything begins to move in the direction of making it happen. You have a goal, a target, a destination, and you begin to naturally move toward it.

Look at your thumb. What do you want to create? Be specific. Be concrete. And include your desired end result. You don't want to just write a book, for example. You may want to "Write a nonfiction book on business that becomes a New York Times best seller."

That was Harvey MacKay's intention. And his book, *SWIM WITH THE SHARKS*, was the end result. Not bad, eh?

Step Two: DO YOU BELIEVE IN MIRACLES?

Your first finger, or index finger, is there to remind you to ask yourself a key question: "Do you believe it's possible to get what you want?"

Here's an example: If you said you want to write a letter that gets you five new clients, fine. Now ask if you believe you can write such a letter.

Do you? If you don't, you'll sabotage your own efforts for success. This is **IMPORTANT!** Too many people overlook the part beliefs play in what you do. My experience has proven that beliefs are the mental wiring that makes you do whatever you do in life. If you have an intention to be a success, but a belief that you don't deserve it, then you won't **EVER** be a success. Your loose wire will prevent it from happening.

This is worth looking at more closely.

On a recent PBS television special James Burke, author of *THE DAY THE UNIVERSE CHANGED*, explained and proved that we have always interpreted life in accordance with our beliefs. Whether you are a Buddhist or a Western scientist, you "fit" everything you experience into your own particular model of reality. For a couple thousand years we knew for a fact that the sun revolved around the earth. Now we know better. Or do we? Will another Copernicus soon appear to alter our present beliefs about reality?

Consider the famous "placebo effect". Take two people with the same illness. Give one an authentic medication and the other a sugar pill. Both patients will heal in tune with their beliefs concerning the "medicine". Andrew Weil, author of *HEALTH AND HEALING*, has stated (along with other scholars) that the entire history of medicine may simply be the history of the placebo.

Anthony Robbins, in *UNLIMITED POWER*, mentions a schizophrenic who was diabetic while one personality and perfectly healthy as the other personality. One of her personalities believed she was ill, so her body produced that illness. The other self believed she was well, and her body produced that effect.

Hypnosis is another example of how beliefs control reality. When I was a teenager I experimented with hypnosis. I placed a suggestive friend of mine in a light trance and told him

his left hand would feel an ice cube touch it. I then placed a lit match against that hand. He did not burn (lucky for me). Instead he grinned and said, That's cold!"

Wayne Dyer offers other evidence for the power of belief. In PULLING YOUR OWN STRINGS Dyer writes about a 1960's experiment where a teacher was given the I.Q. test results for his new students. They were not all legitimate scores, however. Some of the I.Q. figures were in fact numbers taken off the students' lockers. At the end of the year everyone performed as well as their "I.Q." results had predicted. The students with higher locker numbers scored higher than the students with lower locker numbers. Everyone believed in the I.Q. scores --- and created their own reality based on what they believed.

When I was in high school I read and re-read Claude Bristol's classic book, THE MAGIC OF BELIEVING. Because of Bristol's masterpiece I felt I could do anything --- even beat my father in a hot game of Ping-Pong.

My Dad could easily defeat me in that indoor sport. But after reading Bristol's book a few times I convinced myself I could win against my Dad. I remember spending a lot of time in a chair with my eyes closed, visualizing myself playing perfect table tennis. When I believed I could do it, I challenged my father. Always ready to defeat his son, he agreed to play.

But Dad didn't know how prepared I was. Not only did I beat him in that game of Ping-Pong, but also I won every game we played that day!

There are other examples of course. Remember the news story of the man who froze to death in a railroad boxcar? He was found trapped inside a refrigerator car. The odd thing was, the refrigerator was never on! He believed he was going to freeze to death --- and he did.

Beliefs are powerful, as you can see. But how do they play a role in your writing? Good question.

If you are not TOTALLY CONVINCED of what you want to say in your writing, your reader will know it. Somehow, somehow, your true feelings will steam up from your words and enter into your reader's brain. He'll read something "between the lines" that will reveal your lack of commitment. Or he'll get "a gut feeling" that something is off.

I'll give you an example. When I was writing a letter on a service I do for self-published authors, I knew I had some doubts about my own abilities to carry out that service. The letter was a direct mail item selling a customized report called a "Personalized Marketing Strategy". I put a lot into the letter. I wrote it, rewrote it, thought about it, toyed with it, polished it, perfected it, tested it, and so on. You get the idea.

BUT! But deep down I wondered if I could REALLY deliver what the letter promised. I had only done a few "Personalized Market Strategies". Could I do more? Could I truly give self-published authors information they didn't already have? I wasn't sure.

And that's why that letter failed. My response to that letter was so low I didn't even break even. The odd thing is, the service I was offering was needed, is unique, and is complete. The people who had already hired me to create marketing strategies for their books RAVED about what I did. Every single customer said the strategy made a difference in their campaign to sell books.

So why didn't my letter work? Why didn't more authors hire me? I believe my own lack of belief in myself, and what I was doing, came across. I wasn't 100% behind my letter and people sensed it.

Now contrast that with the letter I wrote to sell "THOUGHTLINE", a new software program. I see a lot of software for writers and am usually deeply disappointed by what I see. But THOUGHTLINE blew the lid off of my doubts. It's a powerful, terrific, even awesome program. I love it, I endorse it, and I arranged to sell it. My enthusiasm and support for THOUGHTLINE is complete. I have no doubts about it or my selling it.

So when I sat down to write a letter on the program, I was congruent. No part of me hesitated. Consequently my letter is a DYNAMITE sales tool that blows people away. Customers called me to say it was the best letter they EVER received. One writer said the letter was EXPLOSIVE! And, more importantly, the letter got a 5% response the first time out the door.

Why? Because I believed in what I was doing and selling.

Look at your index finger. Do you believe you can get what you want? If your intention is to write a nonfiction book that becomes a bestseller, well, do you honestly believe you can do it?

What if you don't believe in yourself or the product? Then find out why and address the issues. I use a Socratic dialogue process to explore my own issues. It's called the Option Process. It's a way of questioning beliefs from a foundation of caring and acceptance. In short, don't fight with yourself. Explore yourself.

Questions to ask yourself: "Do I believe I can achieve what I say I want?"

If your answer is yes, go on to the next step.

If your answer is no, ask yourself why you believe you can't do it. See if you can uncover your own limiting beliefs. Two helpful books on the subject are, EMOTIONAL OPTIONS by Mandy Evans and TO LOVE IS TO BE HAPPY WITH by Barry Neil Kaufman.

Step Three: SEAN CONNERY

In the movie "THE UNTOUCHABLES", actor Sean Connery, riddled with wounds from a machine gun, lying in a pool of blood, asks Elliot Ness (played by Kevin Costner), "What are you prepared to do now?"

Look at your next finger, your middle finger, and ask yourself, “Are you willing to do whatever it takes to achieve your goal?”

You probably won’t get shot if you aren’t, but you DO need to be willing to do whatever it takes to achieve success. If you are willing to write a letter but not willing to rewrite it, you’ll probably fail.

Why? Because whatever you are unwilling to do will no doubt surface and become the thing you must do to succeed. Call it a law of nature. Call it a pain in the butt. But accept it as part of the process of creating whatever you want.

Mike Hernacki wrote a wonderful little book called THE ULTIMATE SECRET. In it he said that you could achieve just about ANYTHING in life --- on one condition: You have to be willing to do whatever it takes to achieve it. Hernacki went on to explain that once you are willing to do whatever it takes, you probably won’t have to do everything. You just have to be WILLING to do it all.

You can’t fudge this step, either. You can’t say, “Oh, I’m willing to do it all” and not really mean it because then you’ll violate step two, the one concerning your beliefs. Remember, if you aren’t willing to do whatever it takes, it means you don’t believe you can have what you want. It reveals your lack of commitment. And you must be committed to success in order to reach it.

So --- are you willing to do whatever it takes to reach your goal? If your answer is yes, proceed to the next step. If your answer is no, stop now. Ask yourself why you aren’t willing to give it your all. What does that reveal to you – or about you? Do you have some doubts about what you want to write?

Step Four: SOMETHING BETTER

Look at your next finger, the next to the last one. Ask yourself, “Are you willing to accept something better?”

Think about it. If your intention is to write a memo to get a particular result, but in the process you become aware that a phone call would do it better, are you willing to drop the memo and make the call?

This step is crucial. It’s easier to explain when you’re trying to create a new car, or something other than a piece of writing. If you want a new Mercedes but discover that a different car would suit your means and needs better, it’s often easier to see that the other car would be better for you. Again, the question is NOT, “Are you willing to surrender your goal?” but “Are you willing to accept something BETTER?”

I originally wrote ZEN AND THE ART OF WRITING as a series of correspondence lessons. As I worked on the lessons I realized that this project would be more effective as a book. So I dropped my original intention and went with a new --- and better---one. Within six months the

book was accepted and set in type. A few months after that it was in print. And not long after that, it sold out!

Say you want to write a nonfiction book that becomes a bestseller. Great. Now what if your work and research shows that your idea would be better as a --- gulp --- novel? Are you willing to change your goal?

This gets tricky because you can't always clearly tell when your being offered something better. Here's my rule of thumb: If you don't know for sure, don't make the changes.

If you're working on your book and the postman tells you it ought to be a novel, keep writing. But if your agent tells you to write a novel, consider it. This step requires that you pay attention to all the signs and messages that come your way. Dreams, hunches, gut feelings, all of it.

The key here is this: Be willing to change your intention if something better is being offered but don't be willing to surrender your intention. All you are being asked to do is remain alert to better alternatives or solutions. If you want to drive to Dallas and your told Route 45 will get you there, go for it. But along the way, if you discover a detour that will get you to Dallas even quicker, take it. Your goal is to get to Dallas. How you get there is not all that important.

One final thought here: If your goal is to go to a convention in Dallas, but you learn of a bigger and larger convention in Austin, then go with the better offer. Again, your goal is the convention, not Dallas.

In short: Know exactly what you want. That way you can tell when something better is being offered. When something better is offered, grab it.

Got it?

Step Five: SAMANDY

Years ago I wrote a novella about an unusual woman who comes to teach a young writer the nature of happiness. The story was something I did for myself and something I learned from. The message was that you could be happy right now, no matter what.

Look at your little finger, your pinkie. Ask yourself, "Can I be happy right now, even without the thing I am striving to reach?"

You probably do a lot of things you don't really want to do. Why? When you believe in your goal, and believe you will obtain your goal, then you are doing something natural. You are in alignment with your own best interests. You don't have to manipulate yourself to get what you want.

This step urges you to enjoy the PROCESS of creating. I like to write. I enjoy the challenge of creating hypnotic writing. It's fun! When you go for what you want simply because you want it, there's a clarity of purpose, and a purity of purpose, that is healthy.

You've seen neurotic people, haven't you? Their well being depends on the results they get. Do you think that's healthy? Do you think they think straight? With that much pressure riding on their minds, they won't be able to fulfill their goal. Or, if they do, it will be at a terrible cost to their health, their job and their relationships.

This final step asks you to enjoy the process of going for what you want. There may be a lot of work involved, but you can handle it with an attitude of optimism and joy.

If you want to create spellbinding writing, you have to let go of all the pressures. When I was a car salesman, the dealer said, "You'll never succeed in the business if you have a lot of debts, or problems at home, or a lot riding on your success." The best salespeople were young and free or older and secure.

Your writing will become more creative and "turbocharged" when you let go of the pressure to get the thing you want. This is a new way of being for most of us. Maybe for you, too. It means you have to trust yourself to go after what you want without beating yourself up to do it. After all, if you have to flog yourself to write a letter, then do you really want to write the letter?

Again, knowing what you want will save the day. And this step reminds you to be happy as you go for it.

Chapter 4 - What Every Reader Wants to Know

Ready for some specific insights on how to create hypnotic writing?

If you give people what they want, they'll listen to you. What does EVERY reader want in your writing? That's hard to say, because everything you write is different. But people generally ask themselves a few questions when they pick up something to read. Here they are:

"Who cares?"

"So what?"

"What's in it for me?"

Imagine Bart Simpson, the animated loser of television fame, asking those questions of you. Readers are more polite, but the questions are there, lurking in the back of their minds. You have to address those questions if you want to create hypnotic writing.

I learned about those questions while educating myself to be a speaker. They are the same questions every audience asks, if only unconsciously. When you think about it, readers are looking over your writing for THEIR reasons, not yours. They don't care what you want. They care about what THEY want. Every reader, every audience, is the same.

You need to know the answers to Bart's questions. What IS in it for the reader? What are his benefits? What will he get out of it? Why SHOULD he care about what you've written? The bottom line is "SO WHAT?"

Can you provide answers? If you can't, your readers --- well, you won't have ANY readers!

Think about it. When you pick up a magazine, or even your mail, you go through it and weed out what you don't want. If the article, or the letter doesn't grab you in some way, you go right by it. Right? You don't read every article in your favorite magazine, do you? You might glance at it and as soon as you see it's not for you, you flip the pages.

Your readers will do the same thing to your writing. You better capture their attention IMMEDIATELY. How?

By thinking of what they want. Again, look at Bart's questions:

"Who cares?"

(Well, who DOES care about your writing? Why should they care?)

"So what?"

(Well, SO WHAT? Why does your writing matter? Do you have something important to say? Is it REALLY important?)

“What’s in it for me?”

(Well, what IS in it for him? What will he get out of your writing or your offer?)

You have to put your feet into the other person’s shoes. Imagine what they want. Rapport is a key to any success in selling. It’s a key to hypnotic writing, too. When you understand what your readers care about, you are in a position of power. You can then create something that will grab them where they live (so to speak, of course).

A manager may be interested in motivation. An accountant may be interested in tax savings. A writer may want easier ways to write (hence my strong headline in my letter selling THOUGHTLINE).

Get out of your own ego and into your readers. Don’t give them what you want; give them what THEY want. Or, if you’re offering something new, tell them about it in a way that appeals to THEM, not you. When Disney Studios released the movie ACROPHOBIA, it was billed as a comedy-thriller. When they discovered that audiences didn’t care about comedy-thrillers, they billed the movie as a horror picture. Same movie, different approach. You have to think of your readers, not yourself.

One of the reasons Robert Collier’s letters were so successful is because he merged with his readers. He began his letters from THEIR viewpoint. Though Collier wanted people to order his products, his letters were friendly and personal and began by meeting the reader right where his mind was.

It’s also a principle of Aikido, the martial art from Japan. Rather than beating someone into agreeing with you (as some politicians do with their advertising), Aikido says take people from where they already are to where you want them to be. Use their own momentum but redirect it. In other words, when writing a letter to get a point across, don’t just whack the reader with your point. That’s blunt. Instead, begin the letter from where the reader is, maybe by agreeing with him on some issue, and THEN move the letter in the direction of what you want to say.

Your reader is selfish. All he cares about is himself. Appeal to that interest. I often get query letters from authors who want me to consider publishing their books. Far too often the letter is about them and what they want, rarely about what I may want. You know what I do with those letters, don’t you? (Take a guess.) If you just take a little time to consider your reader, you’ll begin the process of writing something that will hypnotize him.

Consider this: If a woman knocked on your door right now and offered to help you write “hypnotic writing”, you’d listen, wouldn’t you? But what if the same woman wanted to sell you diapers? The first one appeals to what YOU want, the second to what SHE wants. Which lady will hold your attention?

Remember Bart Simpson's questions: "So what? Who cares? What's in it for me?"

And ANSWER them BEFORE you start writing! Consider this step part of your research phase (step two in turbocharging your writing). It's an essential step in creating writing that will nail your reader's eyes to the page.

That's what you want, isn't it?

Chapter 5 - The Inner Game of Hypnotic Writing

“There is an inner game of EVERYTHING, “ said W. Timothy Gallwey. He should know. Gallwey has written several books on “inner game” playing. The most popular are THE INNER GAME OF TENNIS, THE INNER GAME OF GOLF and THE INNER GAME OF SKIING. My personal favorite is the one he co-authored with Barry Green, THE INNER GAME OF MUSIC.

There’s an “inner game” of writing, too, and it plays a major role in developing hypnotic writing. Let me prove it to you by applying the inner game principles to writing.

Self One: The Critic

When your writing, have you noticed a little voice in your head judging your work? You might even hear it right now. It’s the voice talking about what you’re reading as you are reading. It’s the voice that tells you your writing is good, or lousy (usually the latter). You may be so used to this well-intended unseen companion that you don’t know he’s there in your head. But he’s there. Believe me. And it is this inner critic; called “Self One” in the inner game that stops you from writing with ease, flow and originality.

If you find a part of you saying things like, “You aren’t a good writer, “ or “Watch your spelling!” then you’ve heard Self One. In my first book, ZEN AND THE ART OF WRITING, I called this voice “Mr. Editor”.

Our educational system installed this internal editor when we were kids in English class. You and I were taught to watch our spelling, grammar, punctuation, logic, sentence structure and so on. We were made so cautious of mistakes that we actually became PARANOID. We made “Mr. Editor” our trusted friend and advisor and let him run the show whenever we picked up a pen to write.

But Self One isn’t such a good buddy. It’s this very voice that prevents you from writing some top-notch material. Though “Mr. Editor” seems like he is helping you, he is actually keeping you protected. Safe. Controlled. And under those circumstances, you can’t be free to write anything that will grab attention.

Imagine this: You are about to write a letter. You sit down, flip on the computer and prepare to tap the keys. But suddenly your sixth grade English teacher appears at your side! Oh no! “What are you writing?” your teacher asks. “A letter,” you say. “Let me help,” he says. Gulp. As you begin to write, your teacher judges your work. “Did you spell that right?” he asks. “That line doesn’t make sense,” he says.

Do you think you would get very far under those circumstances? Yet that very teacher is in your head, whispering in your ear, as you write! No wonder most of us create mediocre work! We’re under guard!

Mark Twain said, “If we are all taught to speak the same way we were taught to write, we’d all stutter.”

In my writing classes I watch people write. I see them write a line, stop, think it over, scratch it out, write another, and try again. That’s stuttering on paper! Those students are listening to their internal editors and it’s blocking them! Mark Twain was right. Imagine what the world would sound like if you and I edited ourselves so ruthlessly when we spoke!

Another exercise to reveal your internal critic is something I do in my workshops. I have people pair off. One stands, the other sits. The one sitting begins to write something, anything. The one standing gently, quietly, but persistently, judges what is being written. No one can write under those circumstances. It’s too distracting. Yet we do this to ourselves every time we sit to write!

It’s time for a change.

Self Two: The Master Writer

Also within you is a wiser part called “Self Two”, the Master.

Right now you are reading these lines and maybe you are aware of your thoughts as you read. But it isn’t quite that simple is it? Going on automatically and unconsciously is a complex system of body-mind coordination. Not only are you looking at these words with eyes that are constantly moving which have muscles operating them that you aren’t aware of, but you are also receiving this input from a brain that is firing off neurons in more direction than either of us can imagine. And even as you read, your body is somehow breathing, your heart is pumping, your cells are renewing and much more. If you suddenly put all of the actions under the control of Self One, you’d probably die.

In short, there is a part of you that can handle major life and death duties. It’s Self Two. And this very same part of you can help you compose hypnotic writing!

Sound incredible? If so, that’s Self One, the doubting Thomas, gagging on the idea of giving up control.

I first experienced the incredible freedom of Self Two writing while at the Option Institute in Sheffield, Mass. I was there to spend a week with Barry Neil Kaufman, author of SON-RISE, GIANT STEPS, TO LOVE IS TO BE HAPPY WITH, and several other popular books (all worth reading, by the way).

Each night I would sit at my little desk and record my experiences. Occasionally Self One (the Editor, remember) would whisper in my ear, “Your writing isn’t going well, is it?”

But I was relaxed and happy and content to ALLOW myself the freedom to write whatever I wanted. Rather than forcing myself to edit my work as I wrote it, I decided to simply enjoy writing. I let go. And “something else” began to write.

Now this “something else” isn’t anything metaphysical. It’s simply a wise part of you. When you get out of the way, “it” is there. The writing happens naturally. Think back to the last conversation you had with someone you liked and felt comfortable with. Didn’t you just SAY the words as they came to you? You didn’t think out or plan what you were going to say. You trusted yourself to speak. And you did.

You’ve written a lot of material in your life, haven’t you? You’ve read a lot of books on writing and you’ve read many other books on a wide variety of subjects, right? You’ve also gone to school, maybe even to college, and you’ve had many, many (too many?) hours of writing instruction.

You haven’t forgotten any of it! It’s all in you right now. Self Two, the Master Writer, has absorbed everything. If you let that part of you come out and write; you’ll be surprised at the results!

You might even be HYPNOTIZED by them!

Three Steps To Inner Writing

Here are the three steps to the “inner game” of hypnotic writing:

Step One: Set A Goal

Step Two: Be aware of the moment.

Step Three: Trust what happens.

Let’s take it a step at a time.

Step One: Set A Goal

Before you write, set a goal. (Sound familiar?) Decide on what you want from your writing. Do you want to write a story? A letter? An article? A book chapter? A script? It doesn’t matter. Just select your goal.

Gallwey suggests you enrich your “inner game” experience by making a three part goal. This is his way of helping you make your goal CONCRETE. He suggests you ask yourself these questions:

(a) “What do I want for PERFORMANCE?”

Example: To create a powerful sales letter.

(b) “What do I want for EXPERIENCE?”

Example: To enjoy the process of writing.

(c) “What do I want to LEARN?”

Example: To write without Self One interruption.

Answering those questions will give you a complete target to hand over to Self Two, the Master Writer within you. By describing your goal completely, you will be “putting your order in” and making Self Two aware of what you want.

You’re making a request. You’re asking Self Two to help you create a specific piece of writing. In order to get what you want; you must KNOW what you want. So be sure your goal is exact, specific, and tangible. If you don’t have a clear goal, you won’t get a clear or useful result.

Self Two takes orders. Your job in this step is to give it a clear request.

Step Two: Be Aware Of The Moment

All you have is THIS moment. The past is gone and the future isn’t here yet. Thoughts of the past happen in THIS moment. Visions of the future happen in THIS moment. Your point of power is NOW.

This is the secret to keeping Self One, the chatterbox “monkey mind”, quiet. When you are focused on this moment, you squelch Mr. Editor. Eastern philosophers have known this for centuries. Be aware of something in this moment, something that occupies your mind, and you concentrate all your attention on the moment at hand.

Gallwey suggests tennis players pay close attention to the ball, to see its color, seams, movement. What I do in writing is focus on the pen moving across the page, or on my fingers hitting the keyboard (I have to see the keys to know what to hit). Though I can still hear Self One muttering, I ignore him. In a very real way I am in a hypnotic trance as I write, what horror-king Stephen King calls “the writer’s trance”.

When you're focused on the activity happening right now, you are open to Self Two’s guiding hand and not vulnerable to Self One’s editorial voice. If you use a word processor or computer, turn your screen OFF. Just concentrate on the writing. Without the screen your mind won’t be able to edit your work. (Some new software comes with a built in program to prevent you from seeing the screen as you write.)

Step Three: Trust What Happens

Everything in life is --- or can be --- a learning experience. Even if you don't write the draft you think you wanted to write, you will write SOMETHING. And you will learn something in the process. Accept that.

Trusting Self Two, the Master Writer, means being willing to experiment. By letting the Master Writer within you come through and direct, or influence, your writing you will be giving yourself the opportunity to learn, to grow, to expand and enrich your writing.

Trust the "inner game" approach to writing. ALLOW words to flow through you. Don't edit them. You've set your goal. You've focused on something in the moment to keep the editor inside quiet. And you wrote something as a result --- probably something surprising and maybe even spectacular. Self Two came through!

Self Two probably already helps you in your writing. Whenever you think you want to write a larger work, say a novel, you usually have a "sense of" the whole project. You don't have the COMPLETE idea in your mind, only a sense that it will be a novel. Well, how do you know it's a novel and not a short story? Somehow you're feeling --- where is IT coming from? --- lets you know your idea is going to be a book. You haven't begun the book and haven't even thought much about it. But it feels like a novel and not a story.

What are you trusting? What part of you is telling you "this is a book"! Isn't it the Master Writer within you?

If you have difficulty playing the inner game of hypnotic writing, it is because your inner editor, nasty old Self One, has a tight grip on your mind. That's okay. You're not doomed. There's hope!

You can try doodling for awhile before writing. Or put on some meditative background music, something gentle and soothing like Baroque music (NOT the Rolling Stones!). Or try free writing for a while to loosen up. Runners stretch before a race. You can warm up with a few minutes of undirected, spontaneous writing. Another idea is to distract yourself completely before writing. That is, go mow the lawn or work out and then come back to your work. I often take a break by playing my harmonica or working on a new song (I prefer it to working out).

Some writers ENJOY struggling with their writing. Why? Because they come from the "no pain, no gain" mentality. Some tennis players, for example, after experiencing the ease of letting his Self Two help him play tennis, STILL goes out on the court and fights to improve himself. It's an ego trip, my friend. As Gallwey wrote in THE INNER GAME OF TENNIS, "You feel that YOU are in control, that YOU are the master of the situation." Hah!

When you continue to struggle to write (or play tennis), you feel a sense of satisfaction. Maybe even dissatisfaction. But --- and this is the main point --- YOU are still there. Still involved, still controlling, still trying to direct the show. If that describes you, then you have identified with Self One, the critic.

Though it's not an immediate ego gratifier, it's wiser to give in to Self Two, the Master. If that bothers you, then consider this: After you have written something based on these principles, **YOU CAN TAKE THE CREDIT FOR IT!**

You don't have to tell anyone that "Self Two" helped you write that best selling book or award winning script. No one has to know!! **NO ONE!** So feel free to play the "inner game" to writing. Set a clear goal, focus on something in the moment, and trust what happens. Later on, edit your work, perfect it, and **TAKE CREDIT FOR IT!**

After all, my friend, **YOU** did the writing, didn't you?

Chapter 6 - Imitation Sugar is Sweet, Too!

Imitation isn't only the sincerest form of flattery, it's also a powerful way to quickly learn new writing skills.

Mark Twain learned how to write as a boy by imitating other writers. The great author, as a youth, had a job hand setting type for newspapers. The tedious manual typesetting process gave Twain the chance to study fine writing. Letter by letter, as he slowly copied their stories, he learned the fundamentals of fine writing.

Steve Allen, the radio and TV celebrity, learned how to write humor by copying jokes. Allen would go to the library, borrow some joke books, and then copy all of the jokes onto index cards. Because Allen had to copy each word by hand, he, like Twain, learned the subtle inner formula for writing.

How does imitation work such wonders? Easy. You probably drive a lot. Have you ever walked down a street you normally drive? Did you notice that you saw, heard and learned a lot more about the street when you were on foot? When you slow down, you pay attention to all the wonderful things you normally miss. The same thing happens when you copy the greats. You suddenly become aware of what you normally never hear or see.

I tell people in my writing classes to take a story they love and copy it word for word. This exercise gives them the same experience Mark Twain and Steve Allen got. By imitating great writing, you learn how to create great writing. It gives you something close to the same feelings the author probably had when he wrote the story. That's powerful.

You can imitate anyone in order to learn new skills. I've taught harmonica players to imitate great players by slowing down the recordings and copying each note they hear. And when I was 16 and wanted to be a writer, I imitated Jack London and William Saroyan until I understood how they wrote their masterpieces.

Reading and copying great writing is comparable to what an athlete does when he watches videos of other athletes. A skier watches expert skiers handle tough slopes; tennis players watch films of tennis champions; swimmers watch videos of legendary swimmers. All of these people are training their minds (and bodies) to record the pattern for creating success.

Writers can't watch videos of other writers and pick up what the authors are doing because writing is largely an internal experience. But if you pick up a piece of writing, something created by a master writer, and copy it, word for word, you begin to internalize the subtle intricacies used to create that writing.

Imitation isn't stealing (unless you try to sell the imitation). It's learning.

(EXERCISE: Copy this letter in your own handwriting.)

I'VE FINALLY FOUND THE SECRET TO MAKE WRITING EASY!

It's called THOUGHTLINE and you better hang on to your hat because this new software program is AWESOME!

Imagine Socrates helping you with your next writing. After an exciting series of questions, Socrates hands you a rough draft of your article. You then use Socrates' outline to guide your writing. Before you know it, you're done!

This isn't fantasy. THOUGHTLINE is a breakthrough "artificial intelligence" program designed to ask mind-stretching questions. But that's not all. THOUGHTLINE then takes your answers and ORGANIZES them into a logical outline! With the outline in hand, you know where you are going. You no longer have to face that agonizing blank page.

The first time I used THOUGHTLINE I was AMAZED at what happened. It asked me deep, probing questions, gathered my answers, looked them over, sorted them, and then developed an outline FOR me that made my eyes pop. I actually RAN into the other room to show my wife what THOUGHTLINE had created!

Would YOU like to have a "secret friend" help you create irresistible letters, articles, books and presentations?

THOUGHTLINE is now my writing companion. I use it to think through projects, develop rough drafts, brainstorm new ideas, and much more. THOUGHTLINE has saved me time, effort AND money. When an idea I had wasn't sound, THOUGHTLINE told me so. When I need help FAST, THOUGHTLINE is there.

With THOUGHTLINE I have literally become MORE EFFECTIVE, INTELLIGENT, POWERFUL AND PROLIFIC!

One friend of mine, a speaker, is going out to buy a computer just so she can use THOUGHTLINE to help her develop talks that will make her audience sit up and take notice. Clearly she can see how valuable this is!

Can you imagine what you could write with THOUGHTLINE at your fingertips!?

This is the ONLY program I endorse because it is ----

the only writing tool that WORKS! (Isn't that what counts?)

Mark Twain wrote, "A man's intellect is stored powder; it cannot touch itself off; the fire must come from outside." THOUGHTLINE is the "fire" you need to make your mind EXPLODE!

You can now benefit from this "talking" program, too. Though it retails for \$295, you can now get THOUGHTLINE for ONLY \$169. (You SAVE OVER \$125!) And that includes all the

disks, a great manual, postage and handling, attractive case AND technical support (though you won't need the latter as the program is SIMPLE to run).

Just think – the amount of new material you write with THOUGHTLINE will probably more than pay for the package!

You'll be writing everything you've ever dreamed of (and more!) only moments after you ask THOUGHTLINE for help!

But don't take my word for it. See for yourself. Just fill out the enclosed form and mail it with your check.

Then stand back. Your computer will soon come "ALIVE!"

Sincerely,

Joe Vitale

Author, TURBOCHARGE YOUR WRITING Author, ZEN AND THE ART OF WRITING Co-author, THE JOY OF SERVICE! Award-Winning Journalist

PS – If you don't send in your order I'll assume you don't have an IBM (or 100% compatible) computer with ah hard drive. Because I KNOW you would BUY THIS PROGRAM if you did! What person seeking breakthrough effectiveness in their writing wouldn't BUY THIS PROGRAM?!

PSS – Look. There's some writing you want to do but haven't started. Why wait any longer?

You have just "fed" your mind information on how to create hypnotic writing!

The more you read powerful writing, and the more you copy it out in your own hand, the more you will train your mind to write irresistible material. You can't do this exercise once and forget about it, however. Learning is eternal. You might want to set aside a time period every week so you can do nothing but teach your mind through the awesome power of imitation.

Sound too simple for you? Then keep one thing in mind: This one step could TRANSFORM your entire ability to write material that walks, talks and breathes!

If you want to know how to create hypnotic writing, then imitate people who are already doing it! When you copy their work, you begin to recognize how --- and why --- they got the results they achieved.

In the same way "modeling" a tennis player's form will help you become a better tennis player, imitating an excellent writer will teach you the form for excellent writing.

But don't take my word for it. Give the process a shot. Pick an example of terrific writing and write it out. You'll be amazed at what you learn!

Chapter 7 - How to Jump-Start Your Muse

Do you wait for inspiration before writing?

Some writers do. Most of the people who sign up for my writing classes are looking for a shortcut to igniting the inner flames of inspiration. Though I offer some tips, I'm basically against it.

Why? Think back to the last job you had (or even your current one). Did you go to work only when inspiration hit? I doubt it. You went to work because you had to, because you wouldn't get paid if you didn't go. It's true for writing, too. Jack London advised writers to go after the muse, not to sit around waiting for it to knock on your mental door. I wouldn't be that violent about it, but I think old Jack was on the right track.

My experience has been this: Start writing and the muse will come TO YOU. Somehow the princess of creativity gets a whiff of your work, follows the scent, and ends up on your shoulder.

But she only appears after YOU take the first step. Here are five suggestions to help you take the first step, and to keep going once you've started the process.

(1) Just begin.

Put your pen to the paper and MOVE! Write anything. ANYTHING! Minister Eric Butterworth used to say he was able to write so many books, columns, sermons, and radio shows because he began each day writing gibberish. Sci-Fi master Ray Bradbury free-associates on paper each morning until an idea clicks. Write whatever comes to mind. Sooner or later you'll stumble across a rich vein and you're off and running. Gibberish will turn into wisdom, free-association into a mesmerizing story. Who knows?

(2) Don't edit!

Turn off your computer screen so you can't see the words you type, or close your eyes, or write blindfolded. But don't edit! The muse wants a receptive mind, not an editor. If you edit while you write, you won't write. Be raw. Be courageous. Just SAY what you want to say. "Write it down first, later get it right" is a good slogan.

(3) Write a letter.

You probably find it easier to write a letter to a friend than an article for a magazine. Why? Because a letter is warm, personal and focused. A lot of hypnotic writing shows up in personal letters. We become self-conscious when we write for the "public". The trick is to write

EVERYTHING as a personal letter. Begin it with “Dear Mom”, say your piece, and end it with “Love and Hugs”. Later on, edit the mush out. Ta-dah! There’s your article!

(4) Use a prompt.

This is a major secret to creating hypnotic writing. Create a list of “prompt words” that you can draw on. Use these words to lead you into your next sentence. Examples of prompts are “because”, “and”, and “or”. Whenever you write and feel stuck for the next thought, take on a prompt word. The word will nudge you, or “prompt” you, into your next thought. For example: Say you are writing the following line, “Hypnotic writing caused the reader to stay glued...” and you can’t think of what else to say. Just add a prompt word to your sentence and write down whatever comes to your mind. Example: “Hypnotic Writing causes the reader to stay glued BECAUSE the sentences are so artfully done no one can resist them.” Get the idea? The “prompt word” prompts you into another thought. Try it!

(5) Relax.

Put your pen down. Stretch. Close your eyes and take a deep, long breath. Let it out with a big SIGH. Ahhhhhhhhh. Feels good, doesn’t it? The muse likes to visit relaxed writers, not uptight ones. As Charlie Parker said, “Don’t play the saxophone. Let it play you.”

Don’t write. Let the writing write.

Think about it.

Chapter 8 - How to Nail Your Reader's Attention!

This may be the MOST IMPORTANT CHAPTER in this entire manual!!!

Have I got your attention?

Good. That was the plan. Now ask yourself WHY I have your attention. What grabbed you? What made you want to keep reading? How come you're reading even NOW?

Let me take a guess:

First, I hit you --- HARD! --- with a simple but solid statement.

Second, I made the line stand out by listing it on the page all by itself.

Third, I gave the line greater impact by capitalizing SOME of the words.

That's almost a formula for creating hypnotic writing. Almost but not quite. Hypnotic writing requires relentless fine-tuning. You have to fidget with words and phrases and sentences until each line KILLS. Every line has to work to keep the reader sucked in and reading on.

How do you create writing of this caliber? You have to follow the basic "Turbocharge Your Writing" formula, which is WRITE FIRST, EDIT LAST. First you get a rough draft down. Then you go back to edit it to perfection. A friend of mine, a sculptor, does something similar when he first sketches out his idea, then works to bring it into living form. And as E. B. White said, "There is no great writing, only great rewriting".

You create hypnotic writing in the rewriting stage. You take what you have and you whittle it -- sculpt it -- polish it -- to perfection. Let me try to show you what I do with a few specific examples:

"The door was opened by Joe."

Say that's a line in an article you're working on. It's not bad, but it isn't good either. It's too passive. A minor tinkering can help this line out.

"Joe opened the door."

Getting better, isn't it? Now we have someone doing something. That's active and MUCH more involving. There's life in the sentence now. But is it hypnotic? Nope. So let's try again:

"Joe kicked open the door."

That would grab your attention, wouldn't it? But I think we can do better.

“Joe KICKED open the door!”

NOW we have an irresistible line! Start your story with that one and your reader is bound to go onto the next one.

EVERY line has to work to keep your reader’s attention. The radio is calling, the television is calling, the phone is ringing, the sun is shining, the refrigerator has food in it, there’s a new movie at the theater --- your lines have to keep your reader NAILED to the page or you’ll lose him to any or all of the above. There are simply too many distractions in the world for you to offer mediocre writing. You don’t have a choice. You MUST rewrite your material to perfection. You MUST!

Take my “THOUGHTLINE” sales letter. Because my money was riding on the success of that letter, I NEEDED it to work. If you come to your writing with the same attitude, that you MUST win, that your whole career is riding on this, then you will MAKE it work.

I wanted THOUGHTLINE to be a hit. But not a small hit. I wanted a BIG, AMAZING, UNFORGETTABLE, INCREDIBLE, MAKE ME LAUGH ALL THE WAY TO THE BANK hit.

I got it, too. But I had to rewrite the sales letter a hundred times. Let me give you a taste of what I did.

At one point in the original letter I said the following:

“I was impressed when I used THOUGHTLINE the first time.”

Garbage! WHO CARES? So I rewrote the line to make it knock people off their chairs:

“The first time I used THOUGHTLINE it developed an outline for me that made my eyes pop!”

Notice the difference? I watched people as they read this new line and when they came across the words, “eyes pop”, THEIR eyes would widen --- almost as if they were “popping” open. Amazing. Clearly a hypnotic line.

Here’s another example: A client of mine is working on a new book. She was having trouble developing copy for the back cover, so she called me for some advice.

I told her, “Make every line ACTIVE and PERSONAL and ALIVE!”

She didn’t understand. We set up a meeting for a consultation so I could walk her through the process.

“What do you want to say about your book?” I asked.

“I’ll educate people about networking.”

“How?” I inquired.

By teaching them to use themselves resourcefully.”

“Give me a specific tip.”

“Well, say you are only 4 or 5 people away from anyone in the world,” she explained. “If you use your network, you can meet anyone.”

“Great! We’ll use that for starters!” I said. And on a sheet of paper, I wrote the following:

“You can reach anyone in the world through networking.”

Then I looked at my client and told her what I was going to do.

“That line is bland,” I told her. “Let’s change it into a question and see if it’s more intriguing.”

I wrote the following:

“Did you know you are only 4 or 5 people away from ANYONE in the world?”

Better, I thought to myself, but no cigar. I wrote another line down under it:

“How do you need to see to get what you want?”

Still not good enough. My client observed it all with mounting excitement.

“Did you know you are only 4 or 5 people away from presidents, celebrities, millionaires and royalty?”

Not bad!

“That’s good!” my client said, smiling.

“It is,” I admitted. “But we can do better. If you push past the obvious ideas, something deeper, and usually better, will come up.”

“How do you make it better than that?” she asked.

“You can ALWAYS make it better,” I said. “One thing you can do is keep playing with the line until something triggers a breakthrough for you.”

“That sounds like work to me.”

“It is, it is,” I agreed. “But it’s an exhilarating challenge once you realize you are creating lines that actually influence people! They’ll buy your ideas or products on the strength of what you write down. It’s worth the extra work!”

I’m not sure if she bought my argument or not, but I still stand behind my words.

If you want to create writing that NAILS your readers to the page, WORK AT IT!

My client again looked at her new line. I stared at her for a moment, waiting for my unconscious to say something. I didn’t have to wait long.

“You are only 4 people away from meeting MILLIONAIRES, CELEBRITIES or GREATNESS! Who are those 4 people? Your FRIENDS!”

Getting better. We stopped there, but you can see how the process works. You keep trying ideas until something connects. Rewriting is the secret here. You rewrite and rewrite – always working to make your lines riveting --- and you don’t stop until you’ve succeeded.

In the next chapter I’ll give you some specific ways to make your writing come ALIVE!

Chapter 9 - How to Make Your Writing Walk, Talk and Breathe!

Now here are some ways to help you perfect, polish and strengthen your writing. Apply these tools and you'll create writing that WALKS, TALKS, and BREATHES!

(1) Use a Thesaurus.

Obvious, isn't it? You've probably used a thesaurus at one time or another. Most writers use it for the wrong reasons, however. A still active myth is that writing has to be "intellectual". Victims of this myth use a thesaurus to change simple words into complex ones.

Wrong! Use your thesaurus to make your writing simple and direct. If you have a long word, hunt down a shorter one. Mark Twain said he got paid the same amount whether he used the word policeman or cop. Since Twain was lazy, "cop" was easier to use --- and quicker. You should follow the same pattern. Find short words that say what you mean. Delete the long words. People trip over them.

Here's a rule of thumb: If you don't use the word in normal conversation, don't use it in your writing. Said another way: If you haven't heard the word at the airport or at a bus stop, don't use it.

You should also use your thesaurus when you need a different word to say what you've already said. In other words, if you've been using the word "simple" several times in an article, find another word that says the same thing. Keep your writing fresh and your readers interested by finding simple words to express your thoughts.

Since I have an on-line thesaurus, I'll use it right now to find another word for "simple".

As it turns out, there are a couple dozen synonyms for "simple". Even I was surprised! Here are a few words from the alternatives:

clear

intelligible

lucid

understandable

unmistakable

natural

neat

plain

unadorned

unaffected

And the list goes on.

Here's what I would do with this list: I'd scan it and look at all the SHORT words that would fit in my writing. I'd skip words like "understandable". Even though it is simple, I want the MOST direct word I can find. "Neat" and "plain" are good bets because they are only one syllable. "Lucid" sounds like it would work but I'm not sure everyone understands what it means. For that reason, I'd skip it.

A thesaurus is a handy tool to have at your side (or on your computer) because it gives you options. When you need a simple word to replace a long or complicated one, open your thesaurus. When you need to find a word to replace an over-used one, use your thesaurus. It's a simple (there's that word again) but powerful way to make your writing hypnotic.

(2) Use a Simile book.

AS ONE MAD WITH WINE AND OTHER SIMILES should also go on your shelf. I don't always find it inspiring, but also using it is as compelling as a gun at your head. Thumb through it to find colorful phrases to clarify your writing.

A simile, by the way, is a phrase used to compare two different ideas. When I said the book was "as compelling as a gun at your head", I was using a simile.

A simile can give your reader a nice jolt. He's reading along and suddenly you make a comparison that surprises him. That's electrifying. If you say a man's smile was like a slit in the sidewalk, you used a simile and you gave your readers an image they can see.

When you use similes, you can make your own words

...fall softly as rose petals

...or gush out like toothpaste

...or sting and creep like insects!

Get the idea?

What about my client and her book on networking? How would she use similes to improve her writing?

There isn't a heading called "Networking" in the simile book I have, but there is one called "Friendship". One simile we might use is, "Life without a friend is like life without sun". Maybe my client would say, "Networking is as important to your life as sunshine".

Another simile in the book is, "Without a friend the world is a wilderness". My client might say something like, "Without learning how to network, the world is a wilderness".

Using similes isn't always easy for me. Browsing through the collection and wondering how I can use these similes feels like swimming upstream in Jell-O. It's not at all like making instant coffee. (Notice the two similes?)

The effort is worth it, however. Every one of the paragraphs in this section was written with the help of my simile book. I feel my writing is better with similes. And probably clearer. Even though writing with similes sometimes feels like playing the piano with boxing gloves, I have to admit a good simile is like a loving kiss on a dark rainy day. It's nice.

Warning: Don't over use similes. They are handy for putting some brightness in your writing, but if you over do it, your readers will "OD" (overdose) and pass out. They will mentally fog over and no further thoughts will get through.

Spice up your articles and letter with a good simile and your writing will sell like cold lemonade at a marathon. Over do it and your writing will read like an advertisement for jelly.

Got it?

(3) Use a book of Analogies.

"Become a writing WIZARD! Turn your words into SPELLS no mortal can resist!"

Those two lines were inspired by a brief glance in another book you need on your shelf: THE ANALOGY BOOK OF RELATED WORDS by Selma Glasser.

The book is billed as "Your Secret Shortcut To Power Writing". I'm not sure if that's true, but the book can certainly tickle your mind into creating juicy new phrases. Glasser's book is a word-storming partner. Just open it to one of the several lists, all sorted by categories, and let your mind connect the words listed with the ideas your trying to get across.

I was thinking of advertising this manual when I opened her book to the category called, "Myth and Legend". I saw the word "wizard" and the word "spell" and I was suddenly inspired to write the line that began this section.

Here's a demonstration on how the book works:

Let's say I want to add spice to my client's book on networking. I open Glasser's book to ANY category...It fell open to "Baseball"...and now I let my eyes roam the lists of related words...there's a "bag, ball, club, error, all-star, fast-ball" and a BUNCH more words.

And then it happened! Lightening struck and --- AHA! --- my mind made a new connection!

"Don't strike out! Become a business all-star with these fastball concepts!"

See how it works?

Here's one more quick example: I'm thinking of how I can describe this manual as I open Glasser's book to the category of "Chess". There's over a hundred words listed. Without more than a glance at the list I immediately have a new line:

"The strategies in this manual will teach you how to check- mate the competition!"

I could go on and on (and maybe I have). Use THE ANALOGY BOOK to alter mediocre lines into sentences that tap dance and sing. You don't want to change every line into a new phrase, but doing it now and then adds incredible color to your writing.

Try it!

(4) Use a book of quotes.

John F. Kennedy once said, "Let us resolve to be masters, not the victims, of our history, controlling our own destiny without giving way to blind suspicions and emotions."

What does that quote have to do with hypnotic writing? Nothing. But it sure looks good on the page, doesn't it?

That's the first reason to use quotes: They are visually appealing. Readers want to see quotation marks in your writing. They want dialogue because dialogue is ALIVE. Using quotes is one way to get dialogue (or what looks like dialogue) into your writing.

Considering all the books of quotations I see at the book stores, people love quotes. They are short, usually wise, often witty, and usually said by someone we all know (like Kennedy). The goal for you and me is to find quotes that ADD to our writing. Here's an example:

When I was working on my THOUGHTLINE sales letter I kept thumbing through books of quotations. One of my favorites is called THE WIT AND WISDOM OF MARK TWAIN. As I was flipping through its pages; my eyes caught sight of this quote:

"A man's intellect is stored powder; it cannot touch itself off; the fire must come from the outside."

A light bulb flashed over my head (my wife saw it) and I knew that was the quote to include in my sales letter. So I used Twain's quote, added a line to make it even more relevant to my readers, and put it all in a box to make it stand out. The result was this:

Mark Twain wrote, "A man's intellect is stored powder; it cannot touch itself off; the fire must come from the outside." THOUGHTLINE is the "fire" you need to make your mind EXPLODE!

Catches your eye, doesn't it?

Quotes add spice to your writing. Glance at any letter and if there's a quote, your eyes will spot it instantly. Quotes add life, too, because they are perceived as LIVING. Again, that's because people associate anything in quotations with dialogue, and dialogue is considered to be happening in real time (here and now). It's difficult to pass up anything with quotations in it.

Your quotes can't be very long, of course. Even quotation marks won't save you if your quote is several lines long. Again, you want to be short and sweet. Mark Twain's quote has a couple breaks in it, but it is essentially only ONE line.

Your goal in selecting quotes is to –

- (1) Find one that is short (one line is best) and
- (2) One that is relevant (ties in with your point) and
- (3) One that is made by someone most of your readers will recognize (a celebrity or authority, like Twain or Kennedy).

Pavlov, the Russian scientist, said, "Men are apt to be much more influenced by words than by the actual facts of the surrounding reality."

Words have power. Words in a good quote can be powerful enough to alter the world. Whoever said the pen is mightier than the sword wasn't lying.

There are many good books of quotations available in the reference section of your favorite bookstore to help you in locating golden one-liners. Buy several and put them on the shelf along with your thesaurus and book of similes. They are all strong tools to help you create IRRESISTIBLE WRITING.

Chapter 10 - Give Me Some Meat!

Clarence Darrow was a famous trial lawyer. You probably heard of him and his famous “Monkey Trial”. Or maybe you saw this one man show where Henry Fonda portrayed the lawyer. Darrow was an idol of mine when I was a teenager. I almost became a lawyer due to his inspiring life. That great man once said:

“As long as the world shall last there will be wrongs, and if no man (or woman) objected and no man (or woman) rebelled, those wrongs would last forever.”

I object to a practice far too many writers still believe in and use. I call these particular writers creators of “malnutritious writing”. These are writers who leave out the vitamins in their writing --- the facts. They feel that a knack for writing is all you need to persuade readers to listen to them.

These writers are “vegetarians” because their writing lacks meat. It lacks substance. It lacks credibility. They are so in love with their phrases that they overlook the need for reality.

There’s an old joke about a writer who applies for a job at an advertising firm. The employer says, “Your resume consists of lies and empty statements. You got the job!”

The belief that too many writers still have is that a catchy letter or cute writing style is all you need. Sorry Charlie. Readers are smarter than that. Frank Perdue of Perdue farms stated over 80 percent of all advertised products fail because the ads treated the consumers like fools.

People want FACTS and BENEFITS and SOLID IDEAS. Joe Karbo wrote a book titled THE LAZY MAN’S GUIDE TO RICHES. The book sold well and people still talk about Karbo’s advertising. Karbo’s long, wordy, personal ads were very riveting. They motivated many people to buy his book.

BUT!

But over 40% of his customers asked for a refund!

Why?

Because Karbo didn’t deliver. He created a powerful letter based on fluff. People fell for it. But nearly half asked for their money back. And nearly ALL of his customers never bought from him again!

Yet people still think Karbo (his name reminds of karb-age) was a success. They are dazzled by the glittery writing and blind to the fact that the ad didn’t get what it set out to get: results.

This happens even today. Major advertising firms are given awards even for their creative ads. Even when those ads didn’t make a dent in the sales office. For example, people really love the

Isuzu advertising. It's been rated as clever and creative. Yet the cars don't sell! Which means the ads don't work! So why are we applauding them?

A friend of mine told me my copywriting and letter-writing skills are so good he felt I ought to take some rocks out of my driveway and sell them as "lucky stones". He said people would buy them if I write strong enough copy to sell them.

That's a belief I am objecting to. Not only is it unethical to do what my friend suggested, I also think it is cruel. And from a realistic business stance, the idea is a dud. You may fool a reader once, but ultimately you'll lose him for life.

Robert Collier, the legendary copywriter who wrote THE ROBERT COLLIER LETTER BOOK, blew it once, too. He wrote up a powerful sales letter to market a series of books he hadn't even written yet. He wanted to test the product before he created the product.

Collier made history. His letter brought in nearly a 100% response. people wanted his books! Collier had to write night and day in order to write those books and fulfill all the orders.

BUT!

But almost half of his customers demanded refunds!

Why?

Again, he left out the meat. The facts. Collier promised more than he could deliver. In defense of Collier I'll admit that his books (which became THE SECRET OF THE AGES, a metaphysical classic now in it's fiftieth printing) may have been ahead of their time. His customers may not have been ready for his ideas. Still, Collier didn't give the people the truth. He led them on.

Benjamin Franklin said the noblest question in the world is, "What good may I do in it?"

Are writers who offer empty phrases and flowery prose and who advertise books not yet written, doing good in the world?

People aren't dumb. Burn them once and you lose them forever. Not only that, but research proves that those people will tell 8 to 10 other people about your crime. Furthermore, when any writer misleads a reader, he makes ALL writers look bad.

We all lose!

The techniques you're learning in this manual will help you write material that will hold your reader's attention. But if you want to create hypnotic writing, you MUST work with real FACTS and real BENEFITS and SOLID IDEAS.

Step two in my “Turbocharge Your Writing” formula encourages you to gather facts through research. Why? Because facts give your writing backbone. It gives your writing a spine. Without a spine, your writing will have all the impact of jelly.

Use facts. Give your writing some meat. Deal with the real world. Don’t use words as “sleight-of-hand” devices to mislead your readers. Be honest.

Clarence Darrow was an honest lawyer who moved extremely opinionated people, even angry people, to see things his way. Darrow was a gifted speaker. He could hold a courtroom spellbound for HOURS. But his use of words depended on one essential ingredient, without which his life would have amounted to nothing: Truth.

Think about it.

Chapter 11 - A Writing Lesson From the World's Greatest Hypnotist

Pull up a chair and sit down. Relax. Let me tell you a brief story about the world's greatest hypnotist --- and how he learned an important secret about writing.

Milton Erickson was legendary. He was considered the foremost practitioner of hypnosis and became famous for his unique induction methods. Supposedly Erickson could put you into a trance with a story --- or by even shaking your hand. His innovative approaches to curing people have led to numerous books by him and about him. Erickson himself was one of the three people who inspired the creation of NLP (Neuro-Linguistic Programming), a new field of communication and behavioral study.

Erickson was often asked to write papers about hypnosis and medical treatment. One day he faced a particularly difficult paper and wasn't sure how to write it. What this colorful psychiatrist did was brilliant.

Erickson put himself into a hypnotic trance and asked his unconscious mind for guidance. When he came out of the trance he looked down and on his lap was a group of comic books. He didn't know what to think of them. He also didn't have any time to think about it. Right then the doorbell rang and Erickson had to go and see a client.

But he didn't forget about the comic books.

What did the comic books mean?

What was his unconscious telling him?

What do YOU think was going on?

Erickson realized --- maybe the next day --- that comic books are written in a very simple and direct style. There are very few words, lots of pictures, and every idea gets communicated in a brief but effective way. Everyone understands comics.

That was it!

Erickson understood that his unconscious mind was urging him to write his paper in the same way comic books are written --- simple, clear and direct. There's no need to use big words or confusing concepts. Just say what you have to say in terms even a child could understand.

Aha! That was another insight!

Comic books are written so children can make sense of them. They are also written so adults can appreciate them. Erickson knew he had to communicate his ideas so simply that even a child could grasp his meaning. He knew that if he expressed himself in simple terms, every adult would be able to understand him.

This is an important lesson for you and me.

What I encourage writers to do is pretend they are writing their letter or article for children. If you can imagine a child reading --- and understanding --- your writing, then you will write in a way that EVERYONE will understand. In fact, go out and FIND a child and talk to him about your next writing project. That child will help you clarify what you are trying to say.

Communication, after all, is YOUR responsibility. If someone doesn't understand your writing, it means you didn't succeed in writing clear and direct material.

Dostoyevsky said, "If people around you will not hear you, fall down before them and beg their forgiveness, for in truth, you are to blame."

Erickson was a genius. And what he learned about writing applies to every writer. You may not be writing for children, and you may not be writing comic books, but you must always remind yourself that there is a child in every reader. Speak to that child and you will succeed in communicating to your reader.

More than that, when you speak to the child in your reader, you speak directly to HIS unconscious mind. Few people can resist what their inner child likes. Speak to the child and you will hold the child's attention.

Erickson himself said in a 1966 lecture, "...the unconscious mind is decidedly simple, unaffected, straightforward and honest...It is rather simple, rather childish."

Your assignment: Read a comic book!

Chapter 12 - Electrifying Tips for Creating Breakthrough Writing

Are there any secrets to writing clear, crisp, alive --- even breakthrough --- material?

You bet!

But they have more to do with how you think AS you write than with any before or after writing techniques. Here they are:

1. SEE THE EVENTS.

As you write, visualize the material you are writing about. If you can see the character's, the action, the scene, the product or whatever, then your reader will see it with you. There is a subtle link connecting your brain with your hand that enables you to innocently convey what you see to your readers. It happens automatically. As you write, visualize what you are writing about and your words will naturally fit the image.

Another approach is to visualize your reader. If you know your reader, perfect. If you don't, try to conjure up an image of who you think your reader is. As you'll see in a second, writing to A person, an individual, is powerful.

2. WRITE TO ONE PERSON.

You've heard this one before, but it's worth repeating. You can feel overwhelmed when you write something for "the public". Don't write for the masses. Write for one person. Write to an individual, any individual, and you will create a personal rapport with your readers. Though thousands of people may read your articles, they only read it individually. Write your material to one person, as if writing a letter, and you will naturally create a personal aura in your writing.

You've gotten personal letters from friends and you've gotten form letters that had your name inserted in them. You could tell the difference, couldn't you? Form letters --- even if they plug your name in the copy --- are wooden. Hypnotic writing requires personal contact. No matter what you are writing, write it to ONE person and you'll create a sense of friendliness that can't be beat.

3. GET EXCITED.

As you write, FEEL what you are trying to convey. Let some emotions seep in. When you tell a story in person to someone you feel comfortable with, you move your hands, change voice inflections, raise and squint your eyes and much more. You become animated and alive. But you may become aloof and dignified when you write about the same story. The result is a dud.

Put EXCITEMENT in your writing. Let go. Feel emotion. Get moved and you'll move your reader.

You can test this for yourself. Go to a party and watch the life of the party. He or she will tell stories with great passion and verve. Take that same individual, put a pen in his or her hand, and say, "Write out the story you told at the party". They'll freeze! Most of us do. Instead, let go. Write your letters and articles with all the spontaneous energy and enthusiasm you have. Be yourself. Don't write to impress, write to share a feeling.

4. GET TO THE POINT.

We're all busy. We're flooded with sensory input and the world demands our attention. Keeping focused on long words, long sentences, long paragraphs or long books is almost impossible. Do YOU like run-on sentences or complicated phrases? Probably not. Keep this in mind as you write. Say what you have to say and cut out any needless words, sentences, etc.

Write to a child --- someone who will listen to you only as long as you are concise and interesting --- and you'll write to all of us.

5. DON'T JUDGE.

You have no idea whether what you want to write is great or something less. You can't be the judge of your own material. Your readers cast the deciding vote, not you. Do the best you can, polish it to the best of your ability, and let your readers decide. And while they are deciding, you keep writing.

Judging your work slows you down. It will sometimes stop you dead in your tracks. Several times I have begun a piece of writing, judged it as lousy, and stopped. Weeks or months later I would stumble across the unfinished work and re-read it. It looked good! It read well and was really going somewhere. Why hadn't I completed it? Now it was too late to iron it out because I lost the initial momentum. Then I would kick myself all over the room for NOT finishing it!

Since you aren't buying your writing, let the people who are, judge it. Don't listen to your "Mr. Editor" as you write. Your job is to write. Period.

Got it?

Chapter 13 - A Case Against Perfection

What? A case AGAINST perfection?

I am not encouraging you to be sloppy.

I am urging you to keep writing once you've begun and don't stop until you've hit the finish line for that draft. This is the essence of step three in the "Turbocharge" method. (Remember?)

And I'm urging you to edit your work following the steps I'll give you in a moment. That is step seven in the "Turbocharge" method. (Remember?)

What I am saying here is that too many writers (including me) begin a project, judge it as pretty bad, and quit. They quit because their writing doesn't look "perfect".

And too many writers (including me) begin to edit their work and then either, (a) decide the project is trash and dump it in a file, or (b) decide the project needs a LOT of rewriting and then spend weeks, months, even YEARS on it!

NO! Finish what you start --- FAST! Complete it, edit it, rewrite it, polish it --- and then get it OUT THE DOOR!

I have learned that this is a fundamental key to success: Don't wait for "perfection".

John Ruskin said, "No good work whatever can be perfect, and the demand for perfection is always a sign of a misunderstanding of the ends of art."

Perfection is your enemy. Do the best you can and move on to the next project. Striving for perfection can stop you from creating any results. Go for results.

The more you do, the better you get. Quantity leads to quality. Ray Bradbury wrote 2,000 stories in order to get 200 that were classics. Some authors write six books in order to have two that are worth publishing. Don't judge your work as you write it, just write it! Crank out the stuff!

Again, I am not urging you to crank out crap. I want you to write spellbinding, unforgettable, HYPNOTIC WRITING.

If you're writing something for the public, say a sales letter or a newsletter; you are going to have some people say your writing isn't clear. When I wrote a sales letter on myself as a ghostwriter, some people wrote back with suggestions on how I could "perfect" it. One person went through my letter and highlighted --- in bright yellow --- every time I used the words "I" or "my". He suggested "I" delete those words! And when I wrote a newsletter for a client of mine, some readers said it was too folksy and some said it wasn't folksy enough.

And remember my sales letter on “Thoughtline”? I rewrote that thing a hundred times --- maybe more --- and yet it still isn’t considered perfect. Just the other day I received an anonymous note from someone in response to that sales letter. She (or he) said, “I think this is a horrible package you are offering, as it will contribute to the already illiterate, lazy-minded folks in this country. Please put your intelligence and energy into a better serving area!”

What’s “perfect writing” then?

I have no idea. What’s perfect to me may seem like a baby’s first draft to my agent. My job as a writer is to do the best I can. That means writing with skill and precision, and then editing ruthlessly. It also means letting go of the writing so it can go out into the world and get whatever results it’s going to get.

You’ll learn more from the feedback you get than from the rewriting you do. Input will give you concrete direction; rewriting will give you hand cramps.

Again, I am NOT saying mediocre writing is okay (though it gets published; look at the books by Steve Allen).

My message is this: Don’t let striving for perfection stand in the way of getting results.

Finish the drafts you start. Edit the best you can. Then let your work go.

Chapter 14 - How to Persuade Readers To Your Side!

Sooner or later you're going to have to write a letter or document to sell someone something. How are you going to do it? How are you going to persuade people to your way of thinking? This is probably the most challenging assignment there is when it comes to creating "hypnotic writing".

I find the whole subject of persuasion absolutely riveting. I am fascinated by what it takes to move people, to motivate people, to get them to act. As you and I both know, the pen is powerful. Writing can cause --- or stop --- wars. Writing can make --- or break --- sales campaigns.

What does it take to create hypnotic writing that persuades people to YOUR way of thinking? That's the subject of this section. Here are the steps I think you need to keep in mind when attempting to create writing that sways people:

1. Know What You Want

Before you do anything you must know what YOU want to accomplish. What is your goal? What is your objective? When people read your letter (or advertisement, or whatever it might be), what do you want them to do?

This is step one in "Turbocharge Your Writing". Everything you write will fall into line to support your objective once you STATE your objective. The great baseball player Babe Ruth was known for walking up to the plate and pointing to where he intended to hit the ball. Ruth was a showman and his pointing thrilled people, but it also helped him hit more home runs than anyone in history at that time. Babe Ruth stated his intention ("I'm going to hit the ball there") and, more often than not, he did exactly what he said he would do.

What action do you want your readers to take? Shoot for the moon. When I created a letter to send to managers about my writing seminars, I wanted a 100% response. I wanted EVERY manager to read the letter, get excited, and call me.

That didn't happen. But, my grand objective helped me write one of the most powerful and persuasive letters in my own literary history.

What do YOU want your letter to accomplish?

2. Emotional Appeal

Back in the sixties Roy Garn wrote an eye-opening book called THE MAGIC POWER OF EMOTIONAL APPEAL. I doubt if it's still in print, but hunt down a copy. You'll learn a lot about how to write --- or speak --- in a way that captures people and makes them listen.

Garn's premise is that everyone --- including you and me --- is preoccupied. You have stuff on your mind. You're worried about money, work, your children, a new relationship, and the future. Whatever. Or maybe you're thinking about sex, or a new movie you want to see, or a health problem. There's something on your mind right now, even as you read these words, that tugs at your attention. (Right?)

Our challenge as writers and speakers is to break people out of their preoccupation so they can hear what we have to say. If you don't shake your readers, they'll stay preoccupied and your writing will (so to speak) go in one ear and out the other --- if it gets into an ear at all!

How do you break your reader's preoccupation?

A joke, a quote, a story, a statistic, a headline, a name --- all of these can help awaken people so they will take in your message. But the hook has to be relevant. For example, I used a headline on my THOUGHTLINE sales letter that spoke to the interests of the people getting it. Another tactic I could have used was to begin with a quote from a major league author (say Ray Bradbury or Stephen King) who uses the software. That would get attention, too.

Another approach is to meet your readers right where they are preoccupied. For example, if you are contacting writers, one concern (or preoccupation) of writers is the need to be published. So speak to that need. Tell those writers you can help them get published and you'll connect with their emotional preoccupation.

You have to ask yourself, "What does my reader care about?" and "What is on my reader's mind?" The people you are writing to probably have a common concern, problem, or complaint. Your letter should address that issue in a way that captures their attention.

Give this topic some deep thought. Emotions move people. Appeal to your readers main concerns and you'll tap into their emotions with genuine appeal. And when you successfully do that, your writing becomes hypnotic!

3. Give Them What They Want

What do your readers want? No doubt they want real solutions to real problems. They don't want features, they want benefits. What's the difference? A feature is saying the new car is blue; a benefit is saying the new car is blue because studies show blue cars are in less accidents and therefore are much safer. A feature states a fact. A benefit states why the fact is important to your reader.

Your readers want what all of us want: happiness, an easier life, security, entertainment. Can you give it to them?

4. Ask Questions That Lead To Your Side

“If there were a way for you to write easily and powerfully, would you want it?”

Notice there’s only one way to answer the question. Unless your reader is not interested in writing (again, you should be offering people what they want), then your readers have to answer the question with a YES!

Another example: “If I could get you a new car at a monthly price you can afford, and with all the options you want, would you be interested in seeing it?”

Assuming the person being asked is shopping for a car, what do you think they will say?

Another example: “If I could give you a marketing strategy that is guaranteed to increase your profits, would you be interested?”

Of course!

5. Use Word Pictures

Studies prove that we think in pictures. Describe your views, or your product, in vivid detail. Tell people what they will see, feel, hear, and taste when they use your new blender (or whatever). Paint a living portrait that people can see as they read your words.

One secret to doing this is to tell your reader exactly what happens when they use your product.

“When you turn on your computer, THOUGHTLINE comes up, greets you by name, and then begins to ask questions about your project. You type in your answers and then THOUGHTLINE asks you another question based on what you entered. Imagine how it feels to talk to your computer --- and it actually talks back!”

Get the picture?

6. Use Testimonials

Do you know what people don’t have anymore? Trust. The number one reason mail order campaigns fail and sales letters live in the dumpster is because your readers don’t trust you. People have been ripped off so many times that they are EXTREMELY hesitant to gamble on a new thing.

Get testimonials from people who have used your product. If the quotes are from people we all know --- such as celebrities --- all the better. They give your writing credibility.

One tip: Be sure the testimonials are specific. “I liked the book” isn’t as strong as “The chapter on negotiation helped me land a contract for \$39,000!”

How do you get testimonials? Ask for them. Ask for them from people who have used your product. If they don’t want to write one, write it for them and have them sign it.

Celebrities are fairly easy to contact, too. Buy a copy of the recent STAR GUIDE and you’ll see what I mean. The book lists over 3,000 names and addresses of movie stars, sports figures, politicians, and other famous people. It’s only \$15 from Axiom, P.O.Box 8015, Ann Arbor, MI 48107.

Another way to be sure to gain your readers’ trust is to offer a solid guarantee. Fact is, without a guarantee, few – if anyone – will order what you are selling or believe what you are saying.

7. Remind Them of the Problem – And Your Solution

Before you end your letter, remind your readers that they have a problem. Use that emotional appeal we mentioned earlier. Say, “If you’re tired of receiving rejection slips, order my book today and put an end to your frustration.”

Murray Raphel, co-author of THE GREAT BRAIN ROBBERY and THE DO-IT-YOURSELF MAIL-ORDER HANDBOOK, says fear is a great motivator. I don’t encourage you to frighten people into seeing things your way, but I DO suggest you gently remind your readers that they have a problem --- and you have a solution.

8. Add A “P.S.”

Think about it. When you receive a letter – any letter – what do you read first? The “P.S.”! We all do it! Studies show that the postscript is THE most often read and first read, part of any letter.

Your PS is your chance to state your strongest point, or to offer your guarantee, or to mention just how wonderful your product is. You might want to put your heaviest ammunition in your PS because it’s the section people will read first AND last --- and the one they’ll remember the longest.

9. Be Visually Attractive

This means use short paragraphs, dialogue when appropriate, bullets, and wide margins (a staggered right margin aids readability, by the way).

If you pick up a letter and it is a solid block of type, do you want to read it? Probably not. It’s not inviting. It looks like work.

Instead, make your writing attractive. How you lay out your letter can make people like it before they even read it. I suggest you play around with how your letter looks so it gives a very interesting first impression to your readers.

10. Be Sold On What You're Selling

This may be the most important point. You can't sell what you don't believe in. This is a fundamental law in persuasion. How can you sell a car you wouldn't drive yourself or a book you haven't read or a software program you don't use? **YOU CAN'T!**

Enthusiasm sells people. And you can persuade anyone of anything unless you are first convinced. Emotional appeal and all the other tips will fall in line if **YOU** are sold on what you are saying. Don't try to write anything if you don't honestly believe in what you are writing about.

Follow the above guidelines, think about your readers emotional concerns, and talk to them in a way they can't ignore. If you do so, you'll create writing that is both persuasive **AND** hypnotic!

Chapter 15 - Warp Speed Editing! Secrets Worth Killing to Get!

Is editing important? Listen to Ernest Hemingway: “Most writers slough off the most important part of their trade --- editing their stuff, honing it and honing it until it gets an edge like a bullfighter’s killing sword.”

Here’s the way I look at it: Editing and rewriting, the last stage in my “Turbocharge Your Writing” formula, is your opportunity to be sure you hit the target you were aiming for. In step one you said you wanted to create something specific. Step seven (rewriting) is your chance to see if you did it.

Step seven is where you invite “Mr. Editor”, that voice of criticism in your head, back. Why? Because now you want all the help you can get. You want your writing to be as “perfect” as you can get it.

I’ve found most people don’t know HOW to edit their work. They write their drafts, check the spelling (sometimes) and punctuation (even less often), and send the work out. Sadly, these writers are sending out trash.

How do you edit your work? In this section I will offer you some powerful ways to hone your writing so it has the razor’s edge Hemingway wanted.

Here goes:

1. Cut off their heads!

Look at your writing and examine the first few paragraphs. Can you delete them? Will the article still stand if you dump the first and second paragraphs?

If you’re writing a book, look at the first chapter. Can you drop it? Can the book stand without it?

Bruce Barton, author of the 1925 bestseller *THE MAN NOBODY KNOWS*, once said writers start writing something before they start saying something.

In a short article, those first few paragraphs are suspect. Consider deleting them. In a longer work, like a book, that first chapter can probably be deleted. Why? As Barton suggested, those early lines are “warm-ups”. You probably don’t really need them.

As a book reviewer I see a lot of self published books. These writers almost always could have deleted their first chapters! They were just too much in love with their own words to cut them out.

As a magazine journalist, I have worked hard to create opening paragraphs that were “grabbers”. Yet all too often the editors deleted my lead. Nobody ever complained!

Look at your opening paragraphs. Can you drop them? I am not saying you must slice them out. I am suggesting you examine that area, as it is a place where you can trim your writing.

2. Cut off their feet!

By the same token, look at the endings of your writings.

In an article, look at the last couple of paragraphs. Do you really need them?

In a book, look at the last chapter. Can you throw it out and still have a solid book?

Probably. Again, this area is often weak. Don’t automatically delete your endings, but DO look at them with a critical eye.

3. Cut out every sixth word.

There’s an editor in California; DeWitt Scott is his name, who once co-created a computer program that automatically knocked out every sixth word in his writings. Scott realized that though the program often deleted words that he needed, it also showed him that he could edit his writing more ruthlessly.

Look at your own stuff. What if you deleted every sixth word --- or every third word --- or even every fourth sentence?

No doubt you would sometimes lose a word or phrase you needed. But I bet you’d learn that you could tighten your writing, too. Readers today want concise, simple writing. Delete everything that doesn’t serve your writing. Trim the fat. If that means knocking out every sixth word, then do it!

Sometimes writers tell me they can’t possibly tighten their writing. It’s perfect as it is, they say.

“Could you trim your writing if you were offered \$1,000 to do so?” I ask. They sure can!

Your writing isn’t carved in stone. It’s plastic. You can change it, delete it, and re-do it.

Remember the “delete every sixth word” program as you re-read your writing. It will help you strengthen your material.

Also remember the great quote from Elmore Leonard: “I try to leave out the parts people skip”.

4. Take Stephen King's advice!

Best selling horror novelist Stephen King suggests you make ten copies of your work and hand it to ten friends. Invite their feedback. Ask them to edit your writing. Tell them to feel free to say whatever they want.

Yes, you are opening yourself to heavy gunfire. But you are also going to get a lot of editorial feedback --- FREE!

The trick is to not take anything personally. Pretend you're a researcher. All you are doing is taking a poll. Who likes your writing? Who doesn't? What do they like? What do they hate?

King suggests that you look for the similarities in the feedback you get. In other words, if most of your ten readers say they can't understand chapter five in your book, then check out that chapter! But if you get a few isolated comments, don't worry about them. You can't please everyone.

Again, what you are looking for is the majority opinion. If all ten people hate your title, **CHANGE YOUR TITLE!** But if only one person complains, I wouldn't bother about it.

5. Get someone to read it out loud to you.

To me, this is THE most powerful and illuminating way to find out where your writing stands.

Hand your writing to a friend and ask them to read it **ALoud** to you. Why? Because this makes the reading process visible. When your friend reads the material, listen to them and watch them. If they have to re-read lines, or stumble over some words, or wrinkle their brow, then those are areas that need rewritten!

When you send your writing to an agent or editor or customer, you have no idea what they find difficult to read. They read your words in their office and you can't tell what they think. But when you have someone to read the material out loud, right in front of you, the entire process becomes obvious. Any troublesome, hard to read areas will be blazingly apparent.

Hypnotic writing has to be easy, simple, and clear to be effective. When someone reads your material to you, you will easily spot where you need to correct your prose.

6. Read it out loud.

This is a poor second choice to the above step. But, reading your work to yourself **WILL** give you a different perspective. For that reason, it's worth doing. The trouble with this step is that you wrote the piece, so you know how the words are to be read. Any problem areas will be less obvious to you.

7. Get FREE help!

I don't dwell on grammar in my classes for the simple reason that if you follow my "Turbocharge Your Writing" formula, your grammar will AUTOMATICALLY improve. Studies have shown that when you let go of your obsession with editing, you'll naturally write material that adheres to the rules of grammar.

Still, support is available.

First, I suggest you use a computer grammar checker (such as RIGHTWRITER, which I discussed earlier).

Second, you can always call for help. There are grammar "hotlines" around the country. You can call, ask simple, direct questions, and you'll get expert answers --- free!

In Houston, the number is (713) 221-8670.

For a free directory of ALL the grammar hotlines in the country, send a business size SASE (self-addressed, stamped envelope) to:

Grammar Hotline Directory

Tidewater Community College Writing Center 1700 College Crescent Virginia Beach, VA.
23456

8. Take a break!

Put your writing away for three days to three weeks. Get some distance between you and your work. Why? Because you'll see your writing with clear eyes after you've looked elsewhere for a while.

This doesn't mean you get to take a vacation after every draft you write. Instead, begin a NEW writing project. Just quit working on this one for awhile.

Have you ever gotten to see a letter you wrote a few months after you sent it? I have. And I've been amazed at the typos and ambiguous sentences I've seen. When I read the letter right after writing it, I "saw" what I knew was supposed to be there. But later on, days or weeks or months down the road, when I had the chance to see the letter again, all my errors were OBVIOUS.

Take a break --- even fifteen minutes --- and then return to editing your work.

9. Cut & Paste.

Before I had a computer I would type out my drafts, cut out each paragraph, and then shuffle them into new piles. Each stack was related by theme or idea or character. Then I'd retype the article from the new arrangement. It worked everytime.

Your first draft isn't written in stone. You can change the order, delete entire sections, write entire new ones, cut and paste to your heart's content. No one will be the wiser.

10. Remember Kissinger!

In TURBOCHARGE YOUR WRITING I told a story about Henry Kissinger that is worth repeating here.

Kissinger assigned a writing project to one of his aides. The aide wrote the piece and sent it in. But the next day the manuscript was back on the aide's desk with a yellow note from Kissinger saying, "You can do better".

The aide reworked the material and again sent it in. Next day the aide found the same manuscript back on his desk with yet another note that said, "You can do better".

The aide rewrote the material, ruthlessly edited it, added some powerful facts and figures, proofread it, and then hand delivered it. He told Kissinger, "Sir, this is the best I can do".

Kissinger accepted the manuscript and said, "In that case, I'll read it".

Kissinger never read those earlier drafts! He simply tricked the aide into doing the best work possible.

You can always do better. Now, whenever I finish a project, I'll ask myself, "Can you do better?"

If I'm honest with myself, I know I can.

One last word....

When do you stop rewriting?

How do you know when your work is polished?

I don't know. I'm not sure anyone does.

My rule of thumb is to do the very best work I can, to see if I met my objective (if I did what I set out to do), and then to let the writing go. You can spend years rewriting your material. Don't! Do your best and send the work out. The feedback you get from readers will help you more than any further rewriting.

Consider what Albert Einstein said:

“Everything should be made as simple as possible, but not simpler.

Chapter 16 - How to Make Your Writing "Sexy"!

Sex is hypnotic. That's why it is used so blatantly in advertisements. How do you give your writing "sex appeal"?

It's easier than you think. I'll give you a clue: Which do you like to read: a novel by William Faulkner or your favorite mail order catalog?

The key to creating "sexy" writing is FORMAT.

William Faulkner was a literary genius who created classic novels. But his writing often had pages (pages!) of SOLID TYPE. Talk about run-on sentences! You might have to search an entire chapter to find ONE period. Yes, Faulkner is considered a legend. No, most readers today don't want to see a solid block of type. It's not very attractive.

Here are 4 ways to make your writing more inviting:

1. Use "bullets"
2. Use "quotes"
3. Use itsy-bitsy paragraphs
4. Use Boxes

Here's a quick explanation of each:

1. Bullets

A bullet is a dot or star or asterisk. My list of four ways to create sexy writing was done with bullets. You can use bullets anywhere, anytime, and they will always work. They are a way to list ideas or key points. Readers love 'em!

2. Quotes

Readers love quotes. Put something in quotation marks and it'll get read before the text all around it. Why? Because people are interested in people. They want to know what was said, not what you want to say. As Horace said, "The musician who always plays on the same string is laughed at". (Think about it.)

3. Use little paragraphs

Break up your paragraphs into one or two lines each. Stagger their length so they don't become predictable. Which would you read first --- a letter single spaced with a two-line first paragraph, a three-line second one, a one-line third one, and so on?

Take a look at the following letters and tell me which is easier to read (they are the same letter):

Example One:

How many times have you read a memo and then called the author of it to find out what was meant? How often do the reports you see need explanation in a follow-up meeting? Poor written communication costs you and your business time and money. You know it. I know it. But what can you do about it? Give me two hours – even one hour – and I can teach you and your associates how to TURBOCHARGE YOUR WRITING! I'm a professional writer and the author of three books on writing. Over the years I developed a new way to perfect writing. My seven step breakthrough formula has already helped hundreds of people vastly improve their writing. They now write memos, letters, and reports that are easy, clear AND direct. Ask the people I have already taught --- everyone from writers, editors, speakers, psychologists, engineers, sales people, lawyers, computer programmers, high school students, to clerks, accountants, and executives. EVERY ONE IS SATISFIED! My program is exciting, unique, and innovative. What I offer you is a tested strategy ---a PROVEN technique--- that gets results. And it's guaranteed to work. I'm so sure you will profit from my TURBOCHARGE YOUR WRITING program that I will guarantee it --- unconditionally. I'll come in, do the program for your group, and let YOU decide just how truly beneficial it is. Call me for details. Call within 3 days and I'll send you a FREE copy of my best selling booklet, Turbocharge your writing! You have nothing to lose...and a lot of time and money to save!

Example Two:

How many times have you read a memo and then called the author of it to find out what was meant? How often do the reports you see need explained in a follow-up meeting?

Poor written communication costs you and your business time and money. You know it. I know it. But what can you do about it?

Give me two hours --- even one hour --- and I can teach you and your associates how to TURBOCHARGE YOUR WRITING!

I'm a professional writer and the author of three books on writing. Over the years I developed a new way to perfect writing.

My seven-step breakthrough formula has already helped hundreds of people vastly improve their writing. They now write memos, letters, and reports that are easy, clear AND direct.

Ask the people I have already taught --- everyone from writers, editors, speakers, psychologists, engineers, sales people, lawyers, computer programmers, high school students, to clerks, accountants, and executives. EVERY ONE IS SATISFIED!

My program is exciting, unique, and innovative. What I offer you is a tested strategy ---a PROVEN technique--- which gets results.

And it's guaranteed to work. I'm so sure you will profit from my TURBOCHARGE YOUR WRITING program that I will guarantee it --- unconditionally. I'll come in, do the program for your group, and let YOU decide just how truly beneficial it is.

Call me for details. Call within 3 days and I'll send you a FREE copy of my best selling booklet, Turbocharge your writing!

You have nothing to lose...and a lot of time and money to save.

Pretty obvious which letter has sex appeal, isn't it?

4. Use boxes

People read whatever you put in a box.

Yes, you can make your writing "sexy". Those four tips will work every time. Try it and see!

Chapter 17 - Summary

Now that you've read this entire book, and hopefully practiced a few of the secrets given in it, you are armed with the essential tools you need to hypnotize people just by using words.

It's a very powerful tool, so please don't misuse it. The average person isn't aware that what they read can influence them. When you weave words into hypnotic writing, you are holding enormous power, power that I prefer you use for good reasons.

And keep in mind that this skill can be used anywhere, whether you're writing a book, a love note, a sales letter, or a news release. The idea is to think of your reader, what interests him or her, and keep that foremost in your mind.

As you do, you will be creating Hypnotic Writing.

■ Joe Vitale

Joe Vitale's Online Marketing Strategy

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- Joe Vitale

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info@mrfire.com

Step One: List with Search Engines

1. Name your site something that begins with “A.” Search engines will bring up sites alphabetically. You want to be at the top of the list, where people will see it first.
2. Create a 25-word description of your site that includes key words. This is what most search engines will register to help people locate what they seek. Be sure your key words are the ones someone may type in when wanting to locate your type of information.
3. Use Submit-It to automatically list your site with many search engines.

Visit <http://www.submit-it.com>

4. Also use the free section of Postmaster. Visit <http://www.netcreations.com/postmaster>
5. And use FreeLinks at <http://www.mgroup.com/freelinks>
6. Also use the A-1 Directory at <http://www.vir.com/~wyatt/index.html>
7. Announce to the Yellow Pages at <http://www.yellow.com>
8. Also list with <http://www.telephonebook.com>
9. List with <http://www.webaholics.com>
10. Visit WebTrack and use their free services. See <http://www.webtrack.com/>
11. Visit <http://ep.com/faq/webannounce.html> for more instructions and links to help list and promote your web site.
12. Visit <http://online-biz.com/promote> for more links, including over 600 free places to promote your site.
13. Visit the MegaList of links at <http://www.2020tech.com/submit.html>
14. The Did-It.com site at <http://www.did-it.com> not only provides you with a way to submit your sites to the top directories and search engines, but also provides monthly reports on the status of your submission. Test drive the Did-It.Com Detective for free. It's a service that keeps you informed about your site's submission status by checking the major search sites to see if your Web presence has been indexed.
15. List with the new search engine: <http://www.dogpile.com>
16. Important: If you can change your URL (by adding or changing an extension of it), then re-submit your site to all of the above with a re-written 25-word description. This way you will get

your site listed at least twice with every search engine. It will then be considered a new and different site. TIP: Another way to do this is to list each page of your site as a new site. This can get complicated, but it can also lead to more listings at search engines.

Step Two: Post to E-mail Lists

1. Who would be most interested in the subject? Who benefits from your product or service? Create a “relationships graph” to uncover all the hidden markets for your site.

Here’s how: Draw a circle in the middle of a sheet of paper and write the name of your product or service in the middle of it. Then free-associate and write down all the different markets, or groups of people, who may want what you are selling. Circle each item you write down, creating a series of clusters on the sheet.

2. Search for e-mail lists that pertain to your subject. These are some of the places where the people you just graphed, the ones interested in your product or service, are already gathered. Go to <http://tile.net/listserv> and <http://www.neosoft.com/internet/paml/>

A newer and maybe better search site for e-mail lists is at <http://www.liszt.com/>

Also search <http://www.forumone.com/> as well as <http://www.reference.com>

3. Join relevant lists and post helpful messages. Offer information and let your URL in your sig file inform people of your site. Soft selling works best here.

4. Offer something free. The net has a “gift culture” mentality. They expect something for nothing. Post messages offering free special reports, for example. When they ask for your report, include a short resource box at the end of what you send them that describes your product or service and invites people to visit your site.

Step Three: Post to Newsgroups

1. Using the relationships graph you created, search for the newsgroups that would benefit from your product or service. These are the other places where your market gathers. To locate them, use <http://www.excite.com> and <http://www.mckinley.com> and <http://www.dejanews.com/> and <http://www.nova.edu/Inter-Links/cgi-bin/news.pl>

2. Announce your web site at the newsgroup comp.infosystems.www.announce and at alt.infosystems.www.announce

3. After four weeks, change your URL or add an extension to it, and re-post to the above newsgroups. It will be considered a new site listing and bring more traffic to your site.

4. Read posts at the newsgroups you selected to get a feel for what they like to see, and then post a helpful short message. Offer information. Let your site be plugged in your sig file or as an aside, not as a direct ad.

Step Four: E-mail Associations

1. Search for associations that would benefit from your product or service. Again, these are places where your market may gather. Search <http://www.marketingsource.com/associations/> and <http://www.newmarket-forum.com/assoc.html>

2. Send e-mail about your site to the relevant associations. They may want to link to you, or offer your product or service to their members.

Step Five: Locate Expos

1. Search for expos and trade shows that may want you as a speaker or may want to know about your web site. Go to <http://www.expoguide.com>

2. E-mail the targeted expos about your web site and your product or service.

Step Six: Exchange hotlinks with other web sites

1. Use search engines to find other web sites interested in the same subject as your site. Type in keywords similar to the keywords for your site and note what other sites come up. Visit them. Search engines to explore include:

Alta Vista at <http://www.altavista.digital.com>

Infoseek at <http://www.infoseek.com>

Lycos at <http://lycos.cs.cmu.edu> and Dogpile at <http://www.dogpile.com>

Webcrawler at <http://www.webcrawler.com>

Yahoo isn't a search engine but a giant directory worth searching: <http://www.yahoo.com>

2. E-mail those sites and ask if you can exchange reciprocal links to promote each site.

3. Visit the Internet Link Exchange at <http://www.linkexchange.com> to locate other sites to exchange links for free.

Step Seven: E-Mail the Media

1. Send a short e-mail news release to the appropriate media about your site. If you're not sure how to write a press release, check out Raleigh Pinskey's "Pitching Your Project to the Media," an excerpt of press release pointers from her book *You Can Hype Anything*. Go to

<http://www.ideasiteforbusiness.com/hype.htm>

2. Send your release out. Click Press Direct: Over 1800 Business Press Release E-mail.

Addresses, allows you to click an e-mail link to a publication, paste your press release into the body of the message, and send it off through cyberspace. Easy and efficient. See it at

<http://www.ideasiteforbusiness.com/direct.htm>

3. Go to <http://www.webcom.com/~leavitt/medialist.html> for a dated list of e-contacts.

4. Visit WebTrack again and use their free services. See <http://www.webtrack.com/>

5. Visit the Internet Publicity site at <http://www.olympus.net/okeefe/PI>

6. Get the All USA E-Mail Media database. Call 1-800-457-8746.

7. Send an e-news release to <http://www.netguide.com> and to <http://www.cnet.com>

8. Also look at <http://www.imediafax.com>

9. Check out <http://www.reporters.net>

Step Eight: Locate sellers

1. Search for other sites (via Alta Vista) that may want to sell your product or service.

(Or use the list of sites you generated in step six above.)

2. E-mail them about their selling your goods.

Step Nine: Promote off-line

1. Consider sending a press release over a wire service to the media.

2. Consider a postcard mailing to your own mailing list or to targeted markets.

Step Ten: Do the obvious

1. Add your URL to all your stationary, business cards, etc.
2. Tell your friends, family, customers, network.
3. Change your web site daily or weekly to make it interesting, so people will return.
4. Add your URL to your sig file.
5. Consider classified ads on commercial servers, such as America Online, and BBS's.

Step Eleven: Consider Direct E-mail

1. Send the e-list(s) you target a short e-note about your site. Offer them something free as an incentive.
2. Visit <http://www.postmasterdirect.com>

Other Ideas:

1. Sponsor someone else's web site. "Brought to you by (your name)" brings attention to you. All the people who visit the other site will learn of your site.
2. Advertise at a search engine or directory, such as Yahoo. (Very expensive.)
3. Think creative. Find a way to plug your site in unexpected groups. Create "Ten Funny Things About (your business)" and post it in the rec.humor newsgroups, for example.
4. Let others advertise with you. Add a line such as "This space for rent" to your opening screen. Someone may want to advertise on your site or sponsor your site.

Still Other Resources:

1. NEW! Read "CyberWriting: How to Promote your Product or Service Online (without being flamed)" by Joe Vitale. AMACOM Books, 1997. In bookstores right now or call 1-800-262-9699 to order. Get more details at <http://www.mrfire.com>.
2. Read "NetMarketing: How Your Business Can Profit from the Online Revolution" by Bruce Judson. Wolff New Media, 1996. In bookstores. Or visit <http://www.ypn.com>

3. Read *Guerilla Web Strategies: How to Promote and Market Your Web Site* by Vince Gelormine. Coriolis Group Books, 1996. In bookstores. Or see <http://www.coriolis.com>

Last Minute Up-Dates to This Strategy:

1. For a directory of TV and radio media contacts that you can send e-news releases to, go to <http://www.webcom.com/~nltnet/yellowp.html>
2. For a great one-stop source of publicity information and links, visit the Public Relations Online Resources site at <http://www.webcom.com/impulse/resource.html>

Joe Vitale's Web Sites:

<http://readersNdex.com/AMA>

<http://www.mrfire.com/>

Free Bonus Section!

SAG - Screen Actors Guild (Actors Union)

<http://www.sag.com>

Contact: Katherine Moore

WGA - Writer's Guild of America (Writers Union)

<http://www.wga.org> (added 3/8/97)

Songwriters Guild of America (Songwriters Union)

<http://www.songwriters.org> (added 3/8/97)

Contact: B. Aron Meza E-Mail: songnews@aol.com

A.S.C.A.P. - American Society of Composers, Authors and Publishers

<http://www.ascap.com> (added 3/8/97)

B.M.I. - Broadcast Music Incorporated

<http://www.bmi.com> (added 3/8/97)

Publishers Marketing Association

<http://www.pma-online.org> (added 3/21/97)

E-Mail: PMAonline@aol.com

Audio Publishers Association (Spoken Audio Online)

<http://www.audiopub.org> (added 3/21/97)

SPAN - Small Publishers Association of North America

<http://www.SPANnet.org> (added 3/30/97)

Contact: Tom or Marilyn Ross E-Mail: mailto:SPAN@SPANnet.org

ONLINE DIRECTORIES OF SPEAKERS, EXPERTS, SEMINARS

Speakers Platform

<http://www.speaking.com>

Speakers Platform Cafe (added 3/20/97)

<http://www.speaking.com/wwwboard/wwwboard.html>

Prometheon Forum

<http://www.speaking.com/prometheon.html>

Nova Train (trainers & consultants)

<http://www.novatrain.com>

Seminar Finder

<http://www.seminarfinder.com>

Noble Internet Directories For Experts & Spokespersons

<http://www.experts.com>

Speakers, Consultants and Entertainment Directory

<http://www.a2zpros.com>

Speakers On Line

<http://www.speakers.com>

Contact: Glenn C. Smith E-Mail: <mailto:SpeakersOnLine@msn.com>

Visionary Voices (Also a Speakers Bureau)

<http://www.visionaryvoices.com>

E-Mail: Dean M. Strickler - <mailto:dean@visionaryvoices.com>

Darlene M. Snow - <mailto:darlene@visionaryvoices.com>

Yearbook Of Authorities & Spokespersons (Media Exposure)

<http://www.YearbookNews.com>

Contact Mitch Fanning E-Mail: <mailto:Editor@YearbookNews.com>

Daybook

<http://www.DaybookNews.com>

Contact Mitch Fanning E-Mail: <mailto:Editor@YearbookNews.com>

Guest Finder

<http://www.GuestFinder.com> (added 3/20/97)

Contact: Lorilyn Bailey. E-Mail: <mailto:info@guestfinder.com>

Expertise Center

<http://www.expertcenter.com>

Greater Talent Network, Inc.

<http://www.greatertalent.com> (added 4/4/97)

Contact: Don R. Epstein E-mail: <mailto:gtn@greatertalent.com>

Training Forum

<http://www.trainingforum.com>

E-Mail: <mailto:custserv@trainingforum.com>

Speakers Podium

<http://www.speakers-podium.com> (added 4/24/97)

ProfNet (Professors)

<http://www.profnet.com>

America's Brightest (Online Experts)

<http://americasbrightest.com>

Contact: Chip Meyers

Speakersearch

<http://www.speakersearch.com>

The Learning Annex

<http://www.thelearningannex.com>

Contact: IRA

Whole Life Expos

<http://www.wholelifeexpos.com> (added 3/8/97)

Global Health Events Calendar

<http://www.healthy.net/calendar> (added 4/22/97)

Contact: Suzan Walter E-mail: <mailto:swalter@healthy.net>

HealthWorld Speakers Network

<http://www.healthy.net/speakers> (added 4/22/97)

Contact: Suzan Walter E-mail: <mailto:swalter@healthy.net>

BOOK AND TAPE SALES

Electronic Card Systems (Accept Charge Cards For Your Business)

MC/VISA Merchant Accounts

<http://www.ecsworldwide.com>

Book Resources

<http://www.bookinfo.com/welcome/writersnet.html> (added 4/27/97)

Wordsmith's Web Book

<http://www.physplt.wsu.edu/info.html> (added 4/27/97)

Authorlink

<http://www.authorlink.com> (added 4/27/97)

Best Books

<http://www.bestbooks.com>

Bookzone

<http://www.bookzone.com>

Contact: Mary Westheimer E-Mail: <mailto:bookzone@bookzone.com>

Literary Leaps

<http://www.bookzone.com/leaps>

Bookpoint

<http://www.bookzone.com/bkpoint>

Amazon Books (MAJOR SELLER)

<http://www.amazon.com>

Books America

<http://www.BooksAmerica.com> (added 3/30/97)

Books On Tape

<http://www.booksontape.com>

Wilshire Books (Self-Help Publisher, Mail Order Guru - Melvin Powers)

<http://www.mpowers.com>

E-Mail: <mailto:mpowers@mpowers.com>

Book Masters (Complete Book Manufacturing Services)

<http://www.bookmaster.com> (added 3/30/97)

E-Mail: <mailto:ringler@bookmaster.com>

Bodhi Tree (World's Largest New Age / Self-Help Bookstore. Lectures Too.)

<http://www.bodhitree.com>

E-Mail: <mailto:bodhitree@bodhitree.com>

Small Business Learning Library

<http://www.realvoices.com>

E-Mail: <mailto:sball@realvoices.com>

Nightingale-Conant Corporation (Motivational and Success Tapes)

<http://www.nightingale.com>

President - Vic Conant

CareerTrack (Motivational Tapes, Business Seminars, Hires In-House Speakers Too)

<http://www.careertrack.com>

SkillPath Seminars (Professional Development Seminars Company)

<mailto:skillpath@mcimail.com> OR <mailto:7293072@mcimail.com>

SPEAKERS BOOKING SERVICES AND BUREAUS

Walters International Speakers Bureau
(Also Publishes THE Directory of All 500 Speakers Bureaus Worldwide)

<http://www.walters-intl.com/bureauhome.html>

Contact: Dottie or Lilly Walters E-Mail: <mailto:LillyW@aol.com>

Speaker Booking Services

<http://www.Speaker.com> (added 4/6/97)

Contact: Eleanor Allen E-Mail: <mailto:Speakereal@aol.com>

Mark Castel

<http://www.world.std.com/~lecture>

The Speakers Bureau

<http://www.thespeakersbureau.com> (added 3/8/97)

Contact: Renee Strom E-Mail: <mailto:ReneeStrom@aol.com>

American Speakers Bureau

<http://www.speakersbureau.com> (added 3/14/97)

Contact: Frank J. Candy E-Mail: <mailto:fcandy@speakersbureau.com>

Rocky Mountain Speakers Bureau

<http://www.digmagic.com/rmsb.htm>

Contact: Sharon C. Thayer E-Mail: <mailto:rmsb@digmagic.com>

Listen International Speakers Network (Canada)

Contact: Lorraine Johnson E-mail: <mailto:listen@freenet.edmonton.ab.ca> (added 3/31/97)

New Information Presentations

<http://www.beyondr.com/beyondr/nip.html> (added 4/10/97)

Contact: Linda M. Harper E-Mail: <mailto:74117.550@compuserve.com>

Speakers Plus

<http://www.SpeakersPlus.com> (added 4/15/97)

Contact: Wanda Watson E-mail: <mailto:Info@SpeakersPlus.com>

MAGAZINES / DIRECTORIES FOR ORGANIZATIONS THAT HIRE SPEAKERS

Association Management

<http://www.asaenet.org>

E-Mail: Richard Bahruth - <mailto:Bahruth@aol.com>

American Society of Association Executives

<http://www.asaenet.org/>

E-Mail: mailto:feedback@asaenet.org

American Society for Training and Development

<http://members.aol.com/spelcastor/astd/>

SPEAKING / WRITING / PERFORMING BOOKS, TAPES, MAGAZINES

Entrepreneur Magazine

<http://www.entrepreneurmag.com>

E-Mail: EntMag@aol.com or 71333.2547@compuserve.com or

WTY65E@prodigy.com

Success Magazine

<http://www.successmagazine.com>

E-Mail: mailto:successmag@successmagazine.com

Convention Cassettes Unlimited (Records Speakers Conventions like NSA)

<http://www.landesslezak.com>

E-Mail: ccu@landesslezak.com

Marketing Tools Magazine

<http://www.marketingtools.com> (added 3/16/97)

E-Mail: editors@marketingtools.com

Presentations Magazine

<http://www.presentations.com> (added 3/21/97)

E-Mail: sheimes@presentations.com (Scott Heimes)

Nolo Press (Self-Help Legal and Marketing Books)

<http://www.nolopress.com> (added 4/8/97)

Free Newsletter Subscription E-Mail: NOLOSUB@nolopress.com

SELF-PUBLISHING

Para Publishing (Dan Poynter - Self-Publishing Guru's Resources)

<http://www.ParaPublishing.com>

BookMarket Online (John Kremer - Self-Publishing Expert)

<http://www.bookmarket.com> (rev.3/21/97)

E-Mail: JohnKremer@aol.com

World Wide Topics! c/o Gaughen Public Relations (Book PR Expert)

<http://www.best sellers.com>

Contact: Barbara Gaughen E-Mail: Barbara@Bestsellers.com

Book Printing Quotes
<http://www.printbuyer.com>

Writer's Computer Store
<http://www.writerscomputer.com> (added 4/25/97)

SPEAKER MARKETING RESOURCES

Burt Dubin's Speaking Success System (Tell him George Roman sent you)
<http://www.dubinspeak.com> Contact: Burt Dubin at E-Mail: Burt@dubinspeak.com

Speakers Products
<http://www.SpeakAndGrowRich.com>

Speaker Store
<http://www.speakerstore.com>

Peer-to-Peer Speaker Training Forum (added 3/29/97)
<http://www.onbusiness.net/cgi-local/netforum/training/a.cgi/1>

Patricia Fripp's Secrets Of A Speaking Master (Free article subscription too)
<http://www.fripp.com>
Contact: Patricia Fripp E-Mail: PFripp@aol.com

Garis PR (Speaker Publicist)
<http://members.aol.com/GARISPR/index.html>
Contact: RJGaris at E-Mail: GarisPR@aol.com

Guerrilla Marketing (Jay Conrad Levinson - Small Business Marketing Guru)
<http://www.gmarketing.com>

Magnetic Marketing (Ellen Looyen - Endorsed by Jay Conrad Levinson)
<http://www.el-magnetic-mktg.com> (added 3/14/97)

Jay Abraham (Marketing Genius)
<http://www.jayabraham.com> (added 4/23/97)

V4 Video Services (Video Duplication)
<http://www.airchex.com> (added 3/28/97)

***DIRECT MARKETING* (Mail Order)**

Direct Marketing News

<http://www.dmnews.com> (added 4/25/97)

Columbia Advertising Agency (Classified and Display: Mail Order Specialists)

E-Mail: 73310.3343@compuserve.com (added 3/29/97)

Edith Roman - Mailing Lists

<http://www.edithroman.com> (added 4/25/97)

Worldata - Mailing Lists

<http://www.worldata.com> (added 4/25/97)

Direct Media - Mailing Lists

<http://www.directmedia.com> (added 4/25/97)

American List Counsel

<http://www.amlist.com> (added 4/25/97)

Database America - Mailing Lists

<http://www.databaseamerica.com> (added 3/20/97)

Contact: Ed Burnett E-Mail: reception@databaseamerica.com

HOLLYWOOD

Academy Players Directory (Actors, Oscars etc.)

<http://www.oscars.org>

E-Mail: players@oscar.org

Hollywood Network

<http://HollywoodNetwork.com>

Oscars

<http://www.oscar.com>

GreatScripts (Script Marketing Service)

<http://www.greatscripts.com> (added 4/27/97)

Cyber Showbiz (Showbiz Directory Database)

<http://www.showbizdatabase.com> (added 3/8/97)

E-Mail: info@showbizdatabase.com

CastNet

<http://www.castnet.com> (added 4/25/97)

E-Mail: signup@castnet.com

PK Baseline (Entertainment Industry Database)

<http://www.pkbaseline.com/>

Breakdown Services (Casting Information)

<http://www.breakdownservices.com> (added 4/27/97)

ShowFax (Audition Material)

<http://www.showfax.com> (added 4/27/97)

Contact: Deborah McManus or Stephen Carver

Hollywood Creative Directory (Casting, Agents, Production, etc.)

<http://www.HollyVision.com>

Astro Caster & Power Agent

<http://hollywoodnetwork.com/astrohollywood>

Contact: industryedge@earthlink.net (Taaffe O'Connell)

Eagle i Online

<http://www.loneeagle.com> (Online Entertainment Reference Directories)

Hollywood Net

<http://www.hollywoodnetwork.com> (added 3/4/97)

Hollywired

<http://www.hollywoodwired.com> (added 4/27/97)

<http://www.hollywired.net> (added 4/27/97)

Hollywood Reporter Magazine (Entertainment Industry)

<http://www.hollywoodreporter.com/>

Editor - E-Mail: mailbox@hollywoodreporter.com

Celebrity Gossip

<http://www.eonline.com> (added 4/13/97)

Internet Movie Database

<http://www.imdb.com> (added 3/8/97)

Hollywood Film Institute

<http://www.HollywoodU.com> (added 3/8/97)

Los Angeles Actors

<http://www.laactors.com> (added 4/27/97)

Showtime - TV

<http://www.showtimeonline.com>

A&E - TV

<http://www.aetv.com>

Lifetime - TV

<http://www.lifetimetv.com> (added 3/28/97)

TRAVEL AND CRUISE RESOURCES

Cruise Lines International

<http://www.ten-io.com/clia/>

RSVP (Gay Cruiseline)

<http://www.rsvp.com> (added 4/25/97)

Online Travel Agency

<http://www.expedia.com>

The Trip

<http://www.thetrip.com>

Resources for Frugal Marketers and Frugal Travelers:

<http://www.frugalfun.com>

Contact: Shel Horowitz E-Mail: Shel@frugalfun.com

PR & PROMOTION (TV, Radio, Newspaper, Magazine)

Parrot Media Network (Major Online Media Research Database)

<http://www.parrotmedia.com> (added 3/8/97)

Contact: Greg Julian E-Mail: GeeMail@aol.com

Oxbridge Media Directories

<http://www.mediafinder.com> (added 4/11/97)

Gebbie PR Outlets

<http://www.gebbieinc.com> (added 4/25/97)

Public Relations Society Of America

<http://www.prsa.org> (added 4/25/97)

The Xpress Press News Service

<http://www.xpresspress.com> (added 3/20/97)

Contact: Tina Koenig e-mail: xpresspress@bridge.net

Xpress Press distributes news tips and press releases via e-mail to targeted print

& online editors, tv and radio producers.

Outcry - (Book Reviews)

<http://www.outcrybookreview.com> (added 4/25/97)

E-Mail: outcry-lara@msn.com OR outcry@il.net

Hollywood Press Club

E-Mail: HWDPRESS@aol.com (added 3/31/97)

New Dimensions Radio (Interviews Human Potential Authors/Celebrities)

<http://www.newdimensions.org>

Contact - Justine Toms E-Mail: ndradio@igc.org

"Workin It": The Employment Hour (Business, Motivation topics) Interested show guests, Contact Dan Maddux at his E-mail address:

maddux@sig.net or fax to (210) 224-2028. Please include topic and talking points, professional information and contact information. (Added 3/21/97)

WorldCHAT Internet (Online Radio Shows)

<http://www.worldchat.com>

Reuters

<http://www.reuters.com> (added 4/27/97)

Newslink

<http://www.newslink.org> (added 4/27/97)

The Ultimate Collection of Newslinks

<http://pppp.net/links/news> (added 4/27/97)

Los Angeles Radio Guide

<http://www.radioguide.com>

Editor and Publisher List of On-Line Newspapers

<http://www.mediainfo.com>

New Age Journal

<http://www.newage.com>

E-Mail: 72350.3347@compuserve.com OR forum@newage.com

USA Today

<http://www.usatoday.com> (added 3/21/97)

EXTRA (Entertainment TV Tabloid)

<http://www.extratv.com>

E-Mail: specextra@aol.com

E! Entertainment Television

<http://www.eonline.com> (added 3/28/97)

FOX

<http://www.foxworld.com> (added 3/28/97)

CNN

<http://www.cnn.com>

E-Mail: cnn.feedback@cnn.com

ABC

<http://www.abc.tv.com> (added 3/28/97)

CBS News

<http://www.cbsnews.com>

E-Mail: news@cbs.com

NBC

<http://www.nbc.com>

Dateline (NBC)

E-Mail: dateline@nbc.com

Turning Point (ABC)

E-Mail: tpoint@abc.com (added 3/29/97)

Unsolved Mysteries

<http://www.unsolved.com> (added 3/29/97)

Reporters Network

<http://www.reporters.net>

PR Newswire (PR News Release Distribution)

<http://www.prnewswire.com>

New Ideas? Contact Mike Levey. E-Mail: info@prtv.com

Guthy-Renker Corporation - Infomercial Producers (Tony Robbins et al.)

<http://www.guthy-renker.com/>

Faxaway (Online faxing and broadcast fax service)

<http://www.faxaway.com>

E-mail: info@faxaway.com

Faxsav

<http://www.faxsav.com> (added 3/28/97)

ONLINE PROMOTION

Domain Name (Web Page) Registration Headquarters

<http://www.internic.net>

Building A Website That Visitors Return To Over and Over Again

FREE E-Mailed Article. Contact: Jeff Davidson at E-Mail: Jeff@BreSpace.com

For a FREE 30 page internet update with 1000's of tools and other useful items,
send an E-Mail to MikeRounds@Speaking.com. (added 3/15/97)

Log On USA

<http://www.logonusa.com> (added 4/22/97)

Contact: Jaclyn Easton

Computer Marketplace (Computer Trade Show With Wholesale Prices to The
Public)

<http://www.computermarketplace.com> (added 3/16/97) E-Mail: cmplist@aol.com

TV.Com

<http://www.tv.com>

Ideas? E-Mail: wow@tv.com (added 4/13/97)

Cyberwriting: The Copywriting Profit Center

<http://www.mrfire.com> (added 4/27/97)

Contact: Joe Vitale E-Mail: mrfire@blkbox.com or jgvitale@ix.netcom.com

Cyberguy

<http://www.cyberguy.com> (added 3/21/97)

Blacklist of Internet Advertisers (Are You On It?)

<http://www.cco.caltech.edu/~cbrown/BL/>

Website Promotion

<http://www.webpromote.com>

Web-Ignite (Internet Promotions)

<http://www.websitepromote.com/> (added 4/22/97)

Submit It (Free search engine listings for your web site)

<http://www.submitit.com>

Mainly Free Website Art

<http://www.tudogs.com/>

Comp Web Guide (Free Paper Based <Book> Directory of Web Sites)

<http://www.freeguide.com>.

Contact: Curt Conover

Howard Rheingold's Very Hot New Chat Room

<http://www.minds.com>

ONLINE RESEARCH DATA BASES

E-Library

<http://www.elibrary.com>

New York Public Library

<http://www.nypl.org> (added 3/28/97)

Privacy Rights Clearinghouse

<http://www.acusd.edu/~prc/>

Copyright & Fair Use

<http://fairuse.stanford.edu> (added 4/27/97)

Copyright

<http://www.benedict.com> (added 4/27/97)

Copyright Clearance Center

<http://www.copyright.com> (added 4/27/97)

Library of Congress

<http://lcweb.loc.gov> (added 4/27/97)

White House / President Of The United States <http://www.whitehouse.gov>

(NOTE: E-Mail addresses may be tracked for obvious security reasons)

Yet Another Free Bonus Section for You!

***10 Surprising New Ways to Make Being
Online Profitable or, How History May Be
Stopping Your Web Site From Earning Money***

A New Special Report by Joe Vitale

Let me guess:

I bet you have a web site and I bet it isn't making the money you expected.

Right?

The most common complaint I hear from clients is either, "I have a web site and no one visits it" or "I have a web site and no one buys anything from it."

And then I hear these clients make the sweeping conclusion, "The Internet doesn't work."

Saying the Net doesn't work is like saying advertising doesn't work. Advertising most certainly works IF YOUR AD IS RIGHT. Far too many people write an ad, place it, get no calls, and then declare that advertising doesn't work anymore. They don't stop to consider that the problem may be with their ad, not with advertising in general. (For proof that advertising works, see my article on Dr. Frank Robinson at <http://www.mrfire.com>.)

I've also seen people write their own sales letters, send them out, and watch as nothing happens. Then they moan, "Direct mail doesn't work." Not true. Direct mail can make you rich. But if you send out a weak sales letter, or send a good letter to the wrong list of prospects, the only result you can expect is no result.

In other words, when people try marketing and get little results, they tend to blame the media when they should blame their message.

The Net may be the same. Just because you have a web site that isn't attracting traffic or making sales doesn't mean the Net itself "doesn't work." Many people are making money online. But the Net is new. Most of us still haven't found the secret code to unlock its' treasures.

But that's only part of the problem.

Let me explain:

Because of all the research I did to write my book, The Seven Lost Secrets of Success, on 1920s advertising genius Bruce Barton, and because of all the research I performed to write my book on P.T. Barnum, There's A Customer Born Every Minute. I'm in a unique position. I've been

able to see how people in the past tried to use new technology to market their businesses. What I've noticed is that we tend to apply known methods to unknown media.

For example, when radio came around in the 1920s, no one knew what to do with it. A few daring souls treated it like a vocal newspaper: They read stock reports over it. They took the known (newspapers) and applied it to the unknown (radio).

The same thing happened in the 1950s when television began to get popular. Many radio stars went on TV. Some made it (Jack Benny), some didn't (Fred Allen). Again, we applied the known (radio), to the unknown (TV).

Now we have the Internet and we don't know what to do with it. We put our ads, brochures, radio and TV spots on our web sites, and we hope for the best. We are again applying the known to the unknown. In most cases, that isn't working. And that's why so many people are complaining that their web sites aren't producing anything for them.

So what can you do? How can you make the best use of this new media? Here are my ten suggestions for making being online a profitable experience:

1. You must have a web site. There's no way around this today. You need a site if only for added credibility. Last weekend I attended a marathon seminar with 17,000 other people. One of the speakers was Dr. Ted Broer, a nutrition expert. I liked what he said and wanted to know more about him, his products, and his services. When I got back here to my computer, I went online, typed his name into one of the search engines and---nothing! Broer does not have a single web site on the Net. Right there he lost all credibility. He may be an expert, but without a web site he appeared to be just another vitamin promoter.

You must have a web site for marketing. For most of us, the Net is great for marketing but lousy for sales. I think fewer people would complain about poor online sales if they

didn't expect a gold rush in cyberspace. If you hadn't heard all the hype about people making millions of dollars online, would you be disappointed if your site just generated a few sales now and then? Look at it this way: You have to have business cards, but do you expect direct sales from your cards? Not likely. You have to have brochures, but do you expect direct sales from your brochures? I hope not. Again, you need your web site for credibility, as a marketing tool, not as your only sales tool.

2. You must give people a reason to visit your site. Why in the world should anyone take the time to see your web site? If you have your picture there, or your brochure, or a cute saying, who cares??? People only care about themselves. If you don't give them an appealing reason to zip over to your site, why complain if they don't visit it?

The Net still has a "gift culture" mentality. They expect freebies. What they appreciate more than anything else is information. I load my own site with special reports, book excerpts, and original articles on marketing, selling, advertising and publicity. All of this information is free. It's the bait I lay out to reel in prospects. When they read my articles, they learn about my books and

services. If they like what they read, they may buy my books and services. But if I didn't give this information out, I couldn't really expect anyone to visit my site. Why would they?

3. You must give people options to buy. If you don't list your products and services at your site, with different ways to make purchases, you will miss sales. Remember that people are still extremely nervous about buying anything online. Be sure to give a toll-free number, street address, FAX number, etc. I often hear of a product online, but then drive to a local store to buy it. That sale doesn't count as a web site sale, but if the web site didn't tell me about the product, there would have been no sale. Start thinking your web site has to support sales, not necessarily make them.

4. You must constantly change your site. You may get people to visit your site once, but how will you get them to return? There are millions of sites for them to visit. I keep adding new articles and special reports to my site, at the rate of about one a week.

Again, these reports are free. And adding new ones keeps people interested in coming back next week. If you don't change your site, why expect anyone to return to it?

5. You must stop worrying about registering with search engines. Everyone with a web site frantically tries to get registered with every search engine around. As a result, they waste time and money on every offer to "register your site for \$49" that comes their way. Forget it. There are only six to twelve search engines that really count, and virtually all of them use spiders, or robots, that go out and find your site. You can and should manually register your site with Yahoo, Lycos, Alta Vista, and the other places I've listed in my Confidential Online Marketing Strategy. I'm saying DON'T WORRY so much about being listed, as the search engines that count the most will find you on their own.

6. You must use your sig file to promote your web site. As everyone online should know by now, your "sig file" is that 4 to 8 line paragraph at the end of every one of your email messages. The Net allows you to promote yourself in your sig. It's your opportunity to list your web address and give people a reason to visit it. Since your email messages travel the net, get seen by potentially thousands of people, and are usually archived at giant databases like <http://www.dejanews.com> where they can be retrieved, you never know who will see one of your messages or when. If your sig has your url in it, you just promoted your web site to them.

7. You must print your web site url on everything. That means everything. Every ad you run, commercial you air, business card you hand out---everything!---should have your web site address on it. Use the off line world to promote your online presence.

8. You must participate online. Join email discussion groups where your target prospects gather. Do a search at <http://www.liszt.com> to find the groups for you. Lurk to get a feel for the nature of the group, and then post relevant responses to the list. As you do, you will be promoting yourself and your business. And if your sig has your url in it, every time you post a message, you will be promoting your web site.

9. You must participate with other web sites online. We call it networking and co-op marketing off-line. You can do the same thing online. Find web sites that serve the same market you do and join forces with them. Maybe advertise on their site. Maybe exchange links. Create online allies to help you make money online.

10. You must experiment. Again, the Net is new. Most of us are applying everything we have ever learned about marketing to this new media. We have to think out of the box, stretch our minds, and create new ways of doing business online. We have to be willing to take risks and try new ideas. Some of this may cost money. Or time. But as Flip Wilson said, "You can't expect to hit the jackpot if you don't put a few nickels in the machine."

For free automatic information about Joe Vitale, send blank email to info@mrfire.com

Visit <http://www.mrfire.com>

Additional Nitro Marketing Resources

As you progress in your Internet marketing business, the most important thing you can do is continually feed your mind with good, solid information. In addition, you should use all of the tools available to reduce your workload and improve your results.

Nitro Marketing offers a host of resources to help you on your path to Internet success. Take a look at some of the tools below. We guarantee each and every product, and give them our strongest personal recommendations.

Below is a brief description of some of our top tools and resources to help you in your business. For more information about the complete line of the powerful Nitro products, simply visit:

www.NitroMarketing.com/products.html

Top Tools for Internet Success

- [Nitro Affiliate Program](#) - With the Nitro Marketing affiliate program you will earn a commission on every one of the 60+ different high-demand products and services we offer, including information from some of the best known names in the industry like Joe Vitale, Ted Nicholas, Joe Sugarman, and many others. All you have to do is refer somebody to any one of our sites using your affiliate link and if they buy anything from us, you will get a commission for every product or service they purchase then or at other times as well. Sign up for free as a Nitro Affiliate now!
- [Nitro Webcast Training](#) – Top notch solid, no-fluff training from experts who have proven success and who share their knowledge and expertise with you in an easy to use format. It'll be the best 90 minutes you spend every month!
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- [PowerfulOffers.com](#) - Learn how to Create Powerful Offers that Pull Massive Results: This multimedia ebook tutorial reveals our revolutionary formula for creating instant, powerful, irresistible offers that sell 477% more affiliate products (or ANY product online or offline) with just a few minutes of work, and teaches you how to recreate it for yourself instantly.

From Joe Vitale, The Hypnotic Marketing Series...

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- [Hypnotic Writing](#) - This course, by Joe Vitale shows you how to use "hypnotic" tricks in your writing to get people to more easily agree with you. A must for anyone who wants to write persuasively. The Original that started it all.
- [Advanced Hypnotic Writing](#) - The unparalleled sequel to Joe Vitale's blockbuster "Hypnotic Writing." It reveals how to use the phenomenon of hypnotic suggestion to turn your words into cash.

From Ted Nicholas, one of the world's most successful direct marketers...

- [Magic Words That Bring You Riches](#) - This ebook is written by Ted Nicholas, widely recognized as one of the greatest direct marketing wizards of all time. In "Magic Words" Ted reveals the 17 magic words that can make you a fortune.
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- [Psychological Triggers](#) - "Triggers" is a groundbreaking book that takes you deep inside the caverns of the human mind and reveals secret strategies you won't read anywhere else. No weapon ever forged in marketing has been as powerful as the knowledge of psychological triggers that cause people to buy what you're selling.

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- [How To Create Net Profits On Demand](#) - This is a complete audio and video course, with workbook manual, on How To Create Net Profits On Demand. Although the creator of this product, Joshua Shafran, has just recently started teaching his system, he has an amazing track record. In less than 4 years, he has created 20 businesses that have made over \$ 30 million dollars. He has created a quick and easy bulletproof SYSTEM that has stood the test of time and consistently cranks out the profits. This is what Nitro Marketing uses to roll out successful project after successful project after successful project.....

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