

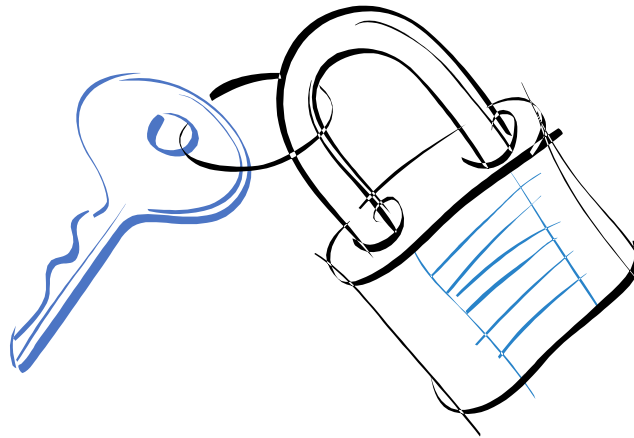
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*Presents*  
*Accelerated Product Development*  
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**Michael Senoff Interviews Rufina James**



**Singing your way to the Bank:  
*Marketing Advice for a Voice Coach***

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## **Singing your way to the Bank: Marketing Advice for a Voice Coach**

Rufina James knew her niche. She's been a singer and a voice coach for most of her life. But, when a car accident caused her to lose her singing voice, she had to try a different breathing technique in order to

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get her voice back. It came back even stronger than before. Impressed with the technique, she’s decided to run workshops in this voice training. But, she’s not sure the **best ways to market it**. She’s run into a lot of **skepticism** when she tries to explain this new method. **And, she’s not sure who her market base is or how much she should charge.**

So in this interview, we’ll go over Rufina’s options. You’ll hear my thoughts on how she should market herself and her product. You’ll hear me tell her the best ways I’ve found to deal with skepticism, which -- believe it or not -- is to actually integrate what people want to hear into your marketing.

But, the biggest advice I give her in this interview is not to lower the price of her product in order to widen her audience because that rarely works. You’re not going to sell to everyone, and you don’t need to. Listen to this interview and you’ll **find out why you only need to sell to one percent.**

Now, voice training is an interesting product. It’s like preventative medicine. If people don’t need it right away, they’re not thinking about it right away. That’s why it’s always harder to sell a preventative than a solution. But, it can be done -- and very lucratively too -- if it’s done right. So, I give her ideas on how to:

- Know her marketplace and ways to expand on it
- Price her workshops and upsell her product
- Add more benefit to her product so she can charge more
- Use her story and expertise to sell her workshops
- Create a website and lead people to it

I also give her advice on a photography book she wrote some time ago that she thinks may no longer be marketable. Even though the book’s been out for a while, I give her ways she can **add value to it**, allowing her to charge more for this existing product.

So, listen to Rufina’s story. It’s full of creative ways to market and expand on some interesting ideas.

Hi, this is Michael Senoff with Michael Senoff’s [www.HardToFindSeminars.com](http://www.HardToFindSeminars.com) and audio marketing secrets. Here’s another consult with a lady named Rofhina James. She is one of the foremost experts on voice coaching and 15 years ago she was marketing and selling and performing workshops for people who wanted

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to improve the quality of their speaking and their singing voice. She had a lot of her marketing developed and until a tragic car accident, she’s been unable to continue on. She’s now feeling better and she contacted me after ordering the Audio Marketing Secrets program. And we spent an hour on the phone discussing ideas on how she can develop her expertise and develop her product and put on live seminars. I hope you find this helpful and let’s get going.

Rufina: Hello.

Michael: Hello, Rufina.

Rufina: Hi.

Michael: How are you?

Rufina: Pretty good, pretty good.

Michael: Alright, so tell me. You ordered the Audio Marketing Secrets and you were able to go through the program?

Rufina: Well, I certainly have not gone through every single page you have on there.

Michael: I know it’s a lot. Okay, but you got a good start on it.

Rufina: Yes, and I’ve listened to the one that’s how to take a \$28 product and turn it into a \$3,000 whatever it was; an idea.

Michael: So tell me, what do you do currently and what ideas do you have? What got you to order the product initially?

Rufina: Well you were talking about how you have all those recordings and how you could take a \$28 e-book. See, I’ve created some e-books before but they have not been in the field that I want to pursue.

Michael: What field are they in?

Rufina: Oh, I have an e-book on a digital photography and one on orchids.

Michael: Okay, did you create them yourself?

Rufina: Yes.

Michael: Okay, so what got you to create e-books in something that you weren’t interested in or something you didn’t want to pursue?

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Rufina: Well, one, it was a method of marketing. You know, creating e-books and then putting them up for sale; that type of thing. And two, I had been ill for many years, like over 15 years, and I really didn’t have the energy. If I wrote something in my field, I knew that would bring clients and I would not have the energy to deal with clients. And now I do and I want to go back to what I’m trained in and what my expertise is.

Michael: Right. First before we get to that, I want to hear about your expertise; what happened, how did it go with the photography book and the other one?

Rufina: Well, the photography book had an initial good surge and then just sort of slowly dwindled.

Michael: Down to nothing?

Rufina: Practically, not exactly. Every so often there’s another surge because someone’s giving a class. I had a great lady doing a class for seniors who called me and we worked out a deal and her class bought a lot. And then another woman who interviewed people and was doing an interview series on photography, in transformation, interviewed me and we had some sales. You know, things like that.

Michael: What did the book sell for?

Rufina: \$29.97, I believe.

Michael: Alright. So did you sell a couple hundred of them?

Rufina: At least, yeah.

Michael: Good. And it was a pretty automatic system, right?

Rufina: Yes, uh huh.

Michael: Well, that’s nice. Did you do it through Click Bank?

Rufina: Yes.

Michael: Good, okay. So that’s one idea you could take and add value to it and increase the price and still have it on automatic pilot. A couple hundred of them at \$29 is a lot different than a couple hundred at \$299.

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Rufina: Well, I was thinking of lowering the price.

Michael: Why would you do that?

Rufina: To stimulate more sales.

Michael: You know, that may be a myth because you have to test everything. Just because you lower the price doesn’t mean you’ll get more sales.

Rufina: I did test it. I lowered the price once when it was in the beginning, and I tested that and I didn’t see any difference in sales. But it wasn’t like there were hundreds of sales.

Michael: Well, you could lower the price and double the sales but you still come out the same way. You just have twice as many headaches.

Rufina: That’s true.

Michael: So you could increase the price and add value by adding audio content. You may want to do 5 little interviews with experts who are making money doing photography.

Rufina: Also, I have 2 new ones that I should add to it. One is my interview with the woman who just started in transformation and the other one is with a photography who is an orchid grower and that was for the orchid one. But you know I could use that for the other one as well.

Michael: In your sales letter, you could say in addition to this you’re gonna get an interview with this person, this person, this person. I’d much rather see you add audio content, add them to the product, build value and charge more.

Rufina: Okay. I will look at that, but that is not my main concern.

Michael: I know, so let’s get into what is your expertise and your passion.

Rufina: Okay, I started out teaching voice. I have a Masters Degree in Vocal Pedagogy, which is voice teaching. And I’m a singer and actually I do a lot of things, but that’s just two of the things. And I used to teach at the college level and have private students and do workshops and vocal coaching from people from all fields, and speakers, lots and lots of speakers. Speakers lose their voice a lot.

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So my specialty was showing people how they could preserve their voice; how not to lose their voice. And the skills that they need to be able to speak for hours and hours without tiring, without any vocal strain at all. And since then, I would say my skills have expanded and the most favorite thing I like to teach now is a workshop called Voice Power Mastery, which goes into a very specific, very demanding proven technique which not only gives you breath control and power like never before, but it also connects you to the quantum field as you speak. I mean, it can, if someone’s serious about it, it can create such a dynamic flow of energy for a speaker or a singer that it’s really something that your normal speakers have no familiarity with. Nobody has any familiarity with this, which is the problem that I’m running up against. Because I tell it to people and they immediately translate it into something that they think they understand, which is not it at all; which is like a watered down version of it. And when I say you can really manage the flow of the energy of the room, they think, 'Oh, managing the room means how to deal with people who are heckling or are a problem who think they know everything.' No, that’s not what I mean. I mean something like a quantum leap beyond that. But how do I explain that?

Michael: Well, see, you understand it and you’re trying to explain something so far off from their imagination that many people don’t have the comprehension. They’re gonna make judgments; they’re gonna think that you’re off the wall, that quantum physics, okay. People want to make judgments based on words, you know that. So you’ve got to talk in their language. Even though you know what it’s gonna do, you’ve gotta under-promise and talk in a language that will make sense to them. You’ve gotta talk the benefits that will benefit them. If they believe that heckling and problems from the audience is something they want to solve a problem to, you need to integrate that. If you can show them some ways to deal with that and relate it to your voice training and stuff, you’ve gotta talk in their terms. You’ve gotta put yourself in their shoes and tell them what they want to hear and relate it to your product. So if they get your product, and they start using the exercises and the training, then all of this stuff you’re explaining to me, which you know to be true, will all be evident to them.

Rufina: Yeah, now the other thing is that this particular technique cannot be taught through videos or tapes or anything like that. This has to be one-on-one.

Michael: Okay, and you’re willing and you want to get into that?



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Rufina: Yes, I like teaching these workshops. They’re really fun.

Michael: Okay, so they’re live workshops.

Rufina: They’re live.

Michael: People would fly in. Do you see yourself concentrating nationally, internationally or locally?

Rufina: Nationally, internationally is fine. Locally doesn’t work. I live in northern California and there’s just not enough people who are seriously interested or into this field to actually grasp the importance.

Michael: So you know the market a little better than I do. How big of a problem is this for speakers?

Rufina: Well, it’s a big problem but they don’t know it. That is the problem. People are in denial about their speaking problem. Speakers are in denial. I will speak to speakers who are completely hoarse, completely hoarse, and they tell me, ‘Oh it doesn’t usually happen; I’ll be better in a couple days, this is not a normal problem.’ And it IS a normal problem. And they don’t get better as quick as they think but they keep telling themselves that they will. If only a few of them really, I mean when it gets down to really brass tacks, do they finally admit, ‘I have a problem I have to do something about it. I have to learn something and I have to put some effort in this.’

Michael: That’s like selling people burglar alarms before they’ve been robbed.

Rufina: Yeah, it is.

Michael: It’s going to be 10 times harder selling a preventative. And it sounds like what you’re selling is a preventative than it is a solution. Even though the preventative is the solution.

Rufina: Well, it is the solution. I had one guy sign up for my workshop. A couple of months before the actual workshop and the day before the workshop, he had been hoarse for quite a while, and the day before the workshop found out that he had a polyp and a torn vocal chord. And he couldn’t take the workshop because he couldn’t speak. He was in denial the entire time.

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Michael: So let me ask you this. What would you price these trainings for? Do you have any idea?

Rufina: Well, right now, the price is about \$797 for the workshop but I want to go up. I can’t work with very many people at a time.

Michael: Can you demonstrate some of the things that you’re gonna teach through audio interviews? Like, if someone interviewed you about your expertise, could you go into it? How much course material is there when you put on a seminar? How long does a seminar last?

Rufina: Three days.

Michael: So in this three days, I suspect there’s a lot of exercises and stuff?

Rufina: It’s a boot camp. You’re on your feet working almost the entire time.

Michael: Talking?

Rufina: No, breathing.

Michael: Breathing, okay.

Rufina: Making sounds, breathing, taking deep breaths; you’re working muscles and finding muscles you didn’t know you had. And you’re trying to get them under constant control. It’s invigorating but it’s tiring.

Michael: Have you done some live ones? How many people have you put through your trainings?

Rufina: If I count the people I did before I stopped doing it, I don’t know.

Michael: So you did it successfully before you got sick?

Rufina: I successfully taught a six week class. As a six week course, it’d take people a week to work on the exercise and come back.

Michael: Was that through a learning annex?

Rufina: No, I was in San Francisco and it was through the Blue Bear School of Music and my own private practice that I held in my home when I lived in San Francisco. So when I moved up here, there’s

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just not enough people that are into this kind of thing to really get it going.

Michael: So who are your most ravenous, excited students? Singers?

Rufina: I have not gone back to the field of singers just now. I’m working with speakers.

Michael: Speakers. Could you help singers?

Rufina: Absolutely. I started with singers. And again, with singers you run into another kind of a wall which is everyone thinks that their teacher is the best and only one. So you have to get past that first. They have to be willing to suspend belief and be open to a new thought. Because this technique is quite radically different from anything anyone ever taught them. And it comes more from martial arts than it does from western ideas.

Michael: Where did you get all your training?

Rufina: Different places but the bulk of my training was at Indiana University, which is considered one of the top music schools in the country and it’s certainly the top for opera.

Michael: Are you an opera singer?

Rufina: Oh yes. I’m an opera singer. But that is not where I learned this training.

Michael: Where did you learn it from?

Rufina: I learned this from a man who sang in Germany. Lots of American singers, and especially to practice, go to Germany and have a career there because there’s so much going on there. And so when you sing out there, you have to really develop high powered techniques because Wagner wrote very long operas and they’re very sustained and they really require you to have stamina and ability way above and beyond even the normal opera singer. So the techniques were developed. But I believe they came from ancient ideas and practices and were adapted to opera so that people would have the stamina.

Michael: So you learned it in Germany?

Rufina: I learned it from someone who taught in Germany.

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Michael: So what was the affect on your opera singing before you integrated the breathing that you learned from this man in Germany, from that German man who taught you who learned it from the way back martial arts or whatever; what did you notice happened to you?

Rufina: It’s not a direct thing. Here’s what happened. I had had some students study with me that had told me about it and I thought "This is preposterous, it will never work, this is crazy."

Michael: What did they tell you would happen?

Rufina: No, they learned it from him and said it was great and I just didn’t believe it. And then I had an automobile accident. I was rear-ended by a bus; a school bus when I was stopped at a stop sign. The bus just didn’t stop. And consequently, not only did I bend up my back and get a concussion and all, but I got a whiplash and tore all the muscles in my trachea and my heck, because my head rocked back and forth several times. There was bleeding behind the trachea and it was distended. After I became conscious again and came out of the car, I couldn’t speak at all. Also my ribs were really messed up because I flew a little in the car, and hit the roof and then came down with a bang and broke the seat and actually the entire bottom of the car fell out. But what happened was that I had been using a good breathing technique for me, but it was basically up in the diaphragm and above; it was a lot of work with my ribs. I never could do it again because of the pain in the ribs. I never could do it again. And also because I had herniated discs from that accident, etc. So here I was, what was I gonna do? First of all, I couldn’t sing; I had to regain my voice. That took several years. And that was an experience in itself because I had to actually start from square one; I had nothing. And by slow, careful work and really paying attention to it, every couple of weeks, I regained a note or two. And so very gradually, I gained my notes back but it took 7 years to hit the high notes. Seven years is a long time. But what was I gonna do for breath support because I just couldn’t stand the pain to do the old breathing techniques. So I finally threw in the towel and said, 'Okay I’m going to go study with this man and learn this technique.' So I went and I learned this technique. It was excruciating! I was in pain every minute. I mean, you’re working with involuntary muscles, etc., and I didn’t think I could do it. It was just so, so difficult for me. So I continued slowly, slowly and continued working and continued working and finally I got it. It started to work for me and magic started to happen.

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Michael: Like what.

Rufina: It just transformed my singing. What happened is that all of a sudden I had breath control like I never had before. I had power. I just started to make people cry all the time when I sang. It was just such a realness to the tone; it just adds depth to the tone. I was able to sing a lot of mezzo (lower register), which I had to do anyway because I didn’t have the high notes then. But I was a soprano and all of a sudden I was singing mezzo and people were convinced I was a mezzo, even though I knew I wasn’t. And eventually I went back to the soprano register; have not lost that low register because of the depth that was added to my voice but it also became easier to sing the high notes. It just took me a long time to actually really get this breathing because of all the physical pain that I was going through and the recovery that I was going through. But I did and I found that this breathing technique was far superior to anything that I had ever tried. And I was a student of breathing techniques so I had tried quite a few of them.

Michael: Did you trace this technique back to martial arts or any ancient Chinese?

Rufina: Well, I have been reading books and reading about the martial arts but there aren’t really too many people alive that I could ask. At the time I wasn’t thinking in terms of that. Now I’ve all of a sudden realized and I’ve started to put two and two together. But the person who taught me is no longer here, no longer with us, you know. And really the masters have pretty much died out.

Michael: So when you explain what this breathing technique is, don’t explain it to me, but when you explain what it is to a student is it something really different? Do they say, 'Oh that’s no big deal, that’s something I maybe do anyway, or what?'

Rufina: It’s quite different. Some could still say, 'Well that’s no big deal,' just because they don’t understand it. But most of them, especially singers, because singers study breathing techniques - and it is unconventional. And it involves the entire body in a different way and they’re not used to that. They’re just used to the diaphragm and maybe a little bit above or below that but that’s about it. And this involves the entire body, so of course they’re skeptical. Now with speakers, they don’t really know because they have not studied too many other breathing techniques. It’s new for speakers. Just to use a breathing technique is a new concept for

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speakers anyway. And it wouldn't be a breathing technique that an average speaker would need. If you're doing a bunch of teleconferences, you don't really need this breathing. You just need a workable breathing technique. But I hear so many teleconferences and they're so awful. I hear audios and they're just, oh my gosh, people have no clue. They don't have any concept of how weak they are or why they get hoarse. I'm in a membership site and someone spent a couple of days creating audios for the membership and got hoarse and couldn't do his teleconference. Well, there's no reason for that. There's no reason anyone needs to get hoarse from speaking for any length of time. I did it because I taught school to hundred kids at a time. I would have classes for a hundred kids at a time (they do these things in California). And the first day, I got hoarse right away and I thought, what am I doing? I know what to do; I just wasn't doing it. So I learned to practice my breathing techniques and never got hoarse again. And this is talking . . . they would bring the kids into a large auditorium or gym. Well, you know how sound reverberates. And then they had the doors wide open to the outside, a busy street with trucks going by constantly, all day long. Plus the windows to the kitchen were broken so they couldn't close the kitchen and the noise of the pots and pans clanging constantly. And I had to talk above that and be heard without a microphone to a hundred kids who were squirming. And I did it. Once I applied what I knew, it was no problem at all and I did this every day all day long for years. And there as no strain, whereas other teachers would just be finished; their voices would be shot in no time at all. So it is an amazing thing but again, this technique takes commitment and it takes someone who understands how it would help them. So it has to be a person who is at a high enough level that they speak to large groups and they understand the power of connection; of really, really connecting, and they know that if they could manage the energy in the room and their breath better, that it would transform their speaking. And very few people are at that level. But that's okay. So what I'm thinking of doing is a project, because I'm hearing so many . . . Internet videos, infomercials are becoming really popular. Audio's happened for quite awhile but infomercials are really becoming popular and I just hear people doing so poorly. I mean how else can I say it? They don't have a clue; they don't have a concept of what they could do vocally. You either hear these droning monotones, or you hear people who are just talking like this with their voices completely flat, going nowhere and you can't even hear them. Or you hear them talk in some kind of a speech pattern where they go, da-da-da-da-duh; they drop off the end of their sentences. All kinds of things going wrong. So I



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think, well, I could do a series about how to create audio and video, or how to use your voice to your best advantage. I’m thinking of calling it “Speak Better, Sell More”.

Michael: That’s good to put it in money terms. If you could speak better, come across more powerful, you’re more convincing, more in tune, you’re gonna sell more product.

Rufina: And you sound more intelligent and more . . .

Michael: Absolutely, I’m with you on that; on the audio. I get that. There’s a lot of very poor audio out there. I focus a lot on editing my audio recordings. The unedited stuff, these life tele-seminars, they’re cracking jokes, they’re monotone, there’s no excitement, they’re very poorly done.

Rufina: Yes, it’s like a field that is so rife with ignorance that it’s painful. But the people doing them don’t seem to care. And a lot of them still make good money. If you’re a big name marketer, a really successful marketer, because of your marketing techniques, people will look past the poor delivery just to get the information. And also you’re connecting with other people who are more logical, left brain types who really don’t care that much about how well you deliver. They only care about the information. But in other fields, it’s not so forgiving.

Michael: No, like speakers. Speakers have to go up there and sound good. I mean, that’s very important for speakers. So back then, you had some success. You’ve had a six week course where people ordered . . . what did people pay for that when you were doing it?

Rufina: I don’t remember anymore.

Michael: So you have all your course material, right?

Rufina: Somewhere. Oh, I remember. I know what I was doing.

Michael: But if you get people say, 'yeah, I want to go to this training,' you could put together the training for three days.

Rufina: Oh yeah.

Michael: Alright, so you’ve got your product right there.



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Rufina: Well, like I said, this particular breathing technique just cannot be taught through a video training.

Michael: No, I’m saying if they came to a live training. It would have to be a live seminar.

Rufina: Oh, right. A live one, yes.

Michael: So you’ve gotta convince people that . . .

Rufina: Just this summer I did a couple, several of them, actually.

Michael: I always think about leverages. There’s nothing wrong with doing a live training and especially since you enjoy teaching, that’s fine. I’m also looking for ways you could leverage it. What if you did put on a live training and you had it video taped. Would a video tape session of a live training be beneficial?

Rufina: No, I mean part of it, but you have to find those muscles; you have to work those muscles. Unless they feel where those muscles are. The need me to find if they’re using the right ones, often they’re not. Because you can tell them a hundred times and they often are doing the wrong thing. They didn’t get it yet. So I have to be there to actually determine if they’ve caught it or not and make sure that they get the right muscle group.

Michael: Okay, so you need to sell a live training where people come out to the training.

Rufina: Correct.

Michael: You say \$795. What do you need, what would you like to make from this venture? If this was what you were gonna put all your focus into and you’re healthy now, and you can put these trainings on, in San Francisco?

Rufina: No.

Michael: Where are you?

Rufina: North of Sacramento.

Michael: Okay, where would you do the trainings if it was ideal? Would you do them where you are? Where could people fly into?

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Rufina: San Francisco, but L.A. is the best.

Michael: L.A., okay. So let’s say you wanted to put together this live training. What do you want to make from this? I know you love it and you’re passionate about it. How important is the money to you?

Rufina: Well, everybody needs money, so I wouldn’t mind making a good six figure income out of it.

Michael: Alright, so you need marketing. You need to get your message to potential prospects. Anyone who’s a speaker. Who else would be your market besides professional speakers who make their living speaking?

Rufina: Preachers.

Michael: Preachers and Pastors?

Rufina: Yes, and you know, politicians but I don’t like working with politicians. They’re just a slimy, two-faced bunch. So I’d rather not. Sometimes teachers, but it’s hard for teachers to come up with some good money, but they definitely need it; a lot of them do. And singers, of course. And I think that maybe I should. The first class is the same for singers and speakers.

Michael: See, I like singers; I’ll tell you why. Because there’s so much . . . you’ve got American Idol for the last 5 or 6 years coming on again; it’s almost like, there’s people who believe they have a lot of talent and would like to work on that and have a dream of being famous.

Rufina: Yes. Here’s another cog in the wheel. This kind of breathing frees the voice and supports a really good production of the voice, not so much belting.

Michael: Could you modify it for singers?

Rufina: Well, I would rather work with classical singers. I don’t really want to work with rock, pop, that style.

Michael: How many classical singers are there out there?

Rufina: Well, there’s a lot of classical singers; you’d be surprised. But the only way that I can really attract classical singers is by going out there and proving that I sing really, really well. And now for the last 15 years I have done almost very, very little singing because of my

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health. But now I’m better and I’ll probably do a series of recordings.

Michael: That’s a good idea.

Rufina: Yeah, I just have to. That’s the only way. There’s no other way to win them over or to prove it.

Michael: That’s true. And then you say, if you wanna sing like this. . . So how many classical singers do you think are out there?

Rufina: Oh, there are thousands. But they are in Universities and singing privately and mostly they’re enrolled in schools, music schools and Universities.

Michael: Could you do a, like if you were to listen to a speaker speak live or a recording, could you do a good review on his presentation?

Rufina: Yeah.

Michael: And offer advice to him on ways he can improve it; simple things that you can demonstrate?

Rufina: Sure.

Michael: Okay, so I remember you had a web site. What was that web site?

Rufina: [www.voicepowermastery.com](http://www.voicepowermastery.com) I don’t have a whole lot on it right now. I do have two calls that I did to promote the first of the summer series, or the spring, I guess, workshop that I did. So I’ve left those two calls on there and people can listen to it.

Michael: Okay, what do those calls go over?

Rufina: What do they go over?

Michael: Yes, who are the calls with?

Rufina: Oh, it was my self and Susan Lange, who taught one with me, who is a Doctor of Oriental Medicine. And she was going into a lot of the energetics behind it. So it was both of us on the calls and I think the second call was just me, actually.

Michael: Okay, well, I think you should go for it. I mean, you’re certainly an expert. You have something to say. You have something to teach.

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You know, when you’re feeling a little bit better, if you did some of those recordings, you can demonstrate and prove it, I think you need to proclaim yourself as the world’s expert voice coach for speakers and classical music singers or whoever your market is. Proclaim yourself as the expert and your web site, you have a couple calls. Let’s see, if I fill out the little form; oh, there’s no form. How do I get to the calls? Oh wait, I’m here. Here it is, the little form here.

Rufina: Yeah, I have to re-write that whole site. Yeah, the form’s on the bottom. I have to write a real letter, here.

Michael: Okay, “Secrets of the Master Speaker’s Revealed”, Rufina James and Dr. Susan Lang. So in the recordings, are you demonstrating your voice power?

Rufina: A little bit. On the second one, I do just a few very preliminary techniques just to improve total connection to the voice.

Michael: So do you do all your own computer work?

Rufina: Yes, I mean, we’re musicians, my husband and I. We have recording equipment. I edit audio on that. It’s quite easy for me to record a teleconference. Although, that second one, my recorder broke and I pressed the button and it didn’t work and then towards the end I discovered that and somehow got it to work and then sent it to repair, but I had one of the listeners tape it from their speaker phone, so I just used that. It was a really good recording, as far as the content goes. So the quality of the second one starts off terrible because I just had to use this recording from a speaker phone.

Michael: I see. Did it clear up after awhile or is the whole recording like that?

Rufina: It clears up, but it’s just at the end, about the last third. So it’s not very good. But I’m gonna do these again. I’ll do some more calls later.

Michael: Alright, ideally are you pitching anything on these recordings?

Rufina: Yeah, my workshops.

Michael: And what’s the offer on the workshop?

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Rufina: The offer was... I think I pretty much removed that offer from the tape and put the tape back up, but the offer was that they’d get a special deal if they signed up right away. They’d get a discount.

Michael: And how much were you charging for it?

Rufina: That was a good price; I don’t remember.

Michael: So it was a workshop for them to come to your home?

Rufina: No, no. In L.A.

Michael: Oh, in L.A. And then you went down to L.A. to do it? And how did it go?

Rufina: Great.

Michael: How many people came?

Rufina: Six. I can only work with small groups.

Michael: Okay, so you are limited to the groups. So what’s the most you can work with?

Rufina: The most I’ve ever worked with was about 22. And that was a six week course and I don’t even know that I could do 22 in a three day. Possibly, but then everyone pairs up and they work in teams.

Michael: Would your husband help you put it on?

Rufina: He sure would, yeah. I would need his assistance.

Michael: So when you pitch this, who are you pitching it to?

Rufina: These were pitched to speakers.

Michael: How did you get the message to the speakers?

Rufina: I advertised the call through Seminar Announcer and I also had just taken Harv Eker’s “Train the Trainer 2”. So I had some people from there.

Michael: What’s the Seminar Announcer?

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Rufina: Seminar Announcer? That’s just... you go to [www.seminarannouncer.com](http://www.seminarannouncer.com) and you can advertise your call. It’s a listing of calls. If your call is free, they don’t charge you anything. If you charge for you call, they’ll charge you a small percentage. And it goes out to anyone who opts into their list and on their website.

Michael: How many people do they have on there?

Rufina: I don’t know, but you can get about 30 to 50 people for a call just from them alone.

Michael: Wow, that’s pretty good. I’m going to have to check them out.

Rufina: Oh yeah, it’s a good service. It’s definitely a good service. And if your call is free, then you don’t have to pay anything for the announcement. And it just goes out. They send an email once a week and then people can browse their web site also, in different topics. And sign up for calls that they might be interested in.

Michael: Well, you know, it looks like you’ve got everything in place. You know what you wanna do, you’re certainly an expert. What do you think you need to do to make this happen on a larger scale other than marketing?

Rufina: Well, I need to speak at other seminars. And I need to do concerts and recordings to prove my ability as a singer. And the other thing is, I’m no longer young and most of the time, it’s young singers that go out there and try to start a career. And I basically had to give up my career because the last time I came back from Europe, I realized I was just too ill to go back. And so finally, I’m well enough, but I’m not young and so in a way that’s good because these days the singing techniques that people learn don’t last. Singers go out there and in a matter of a few years, they’re finished. It’s really sad.

Michael: Because they wear out their voice?

Rufina: They wear out their voice, especially tenors. They go out there and within a matter of 5 to 6 years, they’re finished. That’s as long as their career is. And not so long ago, we had Placida Domingo, we had Pavarotti, who lasted 40 years. They sang for 30, 40 years. And now a tenor’s life span is maximum 6. That’s pathetic.

Michael: Well, what was Pavarotti and these guys doing that everyone else isn’t?

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Rufina: They were using the same breathing technique I teach.

Michael: Okay, so that’s an angle. Do you know Pavarotti was doing it?

Rufina: Yes.

Michael: And who else?

Rufina: And Domingo, and really all the greats. But they taught it to a few students who went out to sing and have careers. Not that many people teach this any more. It’s sort of a lost technique and as far as speaking goes, it’s a total lost art. Really good speaking is completely a lost art. And I feel like I’m restoring the real art of singing and speaking; and that’s my mission. Because people have gotten to the point where it’s all mental. They’re conveying information but it’s all on the mental level and really powerful speaking and singing is **not** on the mental level. It’s deeper than an emotional level. It’s on a completely different level. If you can access that as a speaker or a singer, then you become great. It’s really that simple. Now it’s not so simple to access that. You have to work hard to get there, but if you know that’s a goal that you want to reach, and you know the route to getting there, you’ll probably get there.

Michael: How about all these Toastmasters? You know, the national chapter of all the Toastmasters. That’s gotta be huge.

Rufina: It is huge. I have not had the energy to go to meetings. I’ll tell you that and I don’t know that I have it yet.

Michael: You’ve gotta use marketing to leverage yourself. The stuff you’re explaining to me, you know we have it on a recording. You need someone interviewing you, the world’s greatest voice speaking coach there ever was, who teaches the lost art of breathing; the same techniques Pavarotti and Domingo uses. And ask yourselves this, why are they still around after they’ve been singing opera for 40 years while the average life span of a tenor is 4? You know, you can leverage off their names, if they’ve used the secret. What is the secret technique used by Pavarotti? What’s the blind guy’s name?

Rufina: Boccelli.

Michael: Do you think he uses it?



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Rufina: I’m not really sure. When he sings opera, he doesn’t cut it.

Michael: He doesn’t?

Rufina: No, he’s very good in his kind of cross-over style of pop plus a little bit of operatic, but I have his opera album and he just doesn’t cut it. So I wouldn’t say that he uses this technique.

Michael: But I’m just saying, he’s so well known.

Rufina: He’s so well known, he’s great. And when he sticks to what he does well, he’s phenomenal.

Michael: So you need your story. You need to position yourself as an expert. You need an audio interview of your story about what you were doing 15 years ago and then you were rear-ended by a bus in a terrible accident, you tore your vocal chords. Just the story of how you tried to get your voice back.

Rufina: See, I have that but it’s on a private membership site of someone else’s.

Michael: Did someone interview you?

Rufina: They did.

Michael: Was it a good interview?

Rufina: Yes. It’s actually quite good. I wish I could get permission to use it.

Michael: See, that’s great. Who interviewed you on that?

Rufina: Someone you probably have never heard of and I can’t remember their name right now. She had a strong accent, a Russian accent. But nonetheless, she has tremendous enthusiasm and asked tremendous questions. It was really a fun interview.

Michael: How long did it last?

Rufina: Probably an hour and a half, maybe an hour and 20 minutes.

Michael: See, if you can get the rights to use it and use that interview selling your story . . . do you go into a little bit about the technique and your breathing and all that?

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Rufina: Yeah, I do, a little bit.

Michael: What was the purpose of that interview? To sell?

Rufina: It’s a membership site that trains speakers so it’s kind of a leadership for speakers and they were considering me for a training that they did in November, but they had already had everyone booked. So probably it might be next year.

Michael: Did that interview on that private membership stimulate any interest at all; any calls, any emails?

Rufina: No, I wasn’t trying to promote anything.

Michael: Do you know how many members access that?

Rufina: No, I didn’t have any information on that.

Michael: Well, that may be something you could use. With your ability to edit, you could pick the end of it and add an offer. You need your story. You need to maybe get that interview transcribed and you’ve got some writing skill. You need to either pick a copywriter, a really good writer to take your story and use your transcripts about your story and just tell your story and where you are today and what you want to do and what you’ve put together and what you can offer. And come up with a risk free offer. You know, if you want to charge a couple thousand bucks for it, maybe \$3000, \$2900. You could break it down into payments, you know, 10 payments of \$290.

Rufina: A couple thousand dollars a course?

Michael: Yeah.

Rufina: Okay.

Michael: You know, if you’re talking to the right person who has that passion. I mean, a professional speaker, who’s selling from the platform, that’s peanuts. If you can demonstrate and teach him with this training.

Rufina: Now, that’s level one. I actually plan two more levels. You really have to go to level one and two to get a really good working ability with it.

Michael: What’s level one, the first training?

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- Rufina: Level one is just the basics. It’s the real boot camp where you get stiff and sore and you ache.
- Michael: Okay, so you can sell the boot camp at a lower price and then while you’re there, offer an upsell for level two. What’s the level two?
- Rufina: The level two is refining it, more control. It’s how to actually apply it and use it in your speaking; make sure that you’re getting down to that core level of connection all the time.
- Michael: It’s how many days?
- Rufina: It would be about three days as well. I haven’t taught a level two in a workshop format. I’ve done that with private students.
- Michael: Did you charge more for that?
- Rufina: I don’t know. I haven’t thought about it yet. What I thought I’d need to do is teach a whole bunch of level ones first and then out of that will come enough to do a level two and I’ll figure it out then.
- Michael: How much value is there in the level one compared to the level two? The level one is gonna be a lot of value.
- Rufina: Yeah, I mean, you’ve gotta learn the basics. You can’t go to level two unless you do level one. And you could just work it out on your own if you were very good and really committed. But it would be so much faster if you just took level two and got input.
- Michael: Okay, so you found your really committed people who went through level one were eager to do level two.
- Rufina: Yes.
- Michael: What percentage would you say; how many people did you find really wanted to stick with it and move on, out of 10?
- Rufina: You know, right now I haven’t done any level twos because I have not been teaching for a long time; for about 15 years I haven’t actually taught, until now. Before that, I had a lot of people who would want to continue privately. And now it’s starting up again so I can’t even say.

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Michael: Well, you create all kinds of offers. I mean, you could do a free level one, very low entry point free, and upsell to level two for a higher end. You could do a \$700 level one and then upsell to level two. Or you could offer a level one and level two at the same, you know, if they want to choose level one and two; two seminars at two different dates, and pay up front and get a discount. You could do that. You could offer it all different ways. You can offer the risk reversal where they don’t risk anything. They can pay for everything up front, with their credit card; they can choose to get all their money back by noon of the second day.

Rufina: That’s a tough one because it’s hard. The other thing is, when you’re breathing deep, people run up against their trauma’s; their emotional baggage. And it would be real easy for them to quit. . . mostly people want to run. And I take them through. I keep them there and get them through it. But at that point, I can see a lot of people running.

Michael: Look, they’ve already made the trip. You know what I’m saying? If they’ve committed and they say they wanna do this and you prepare them for it and let them know that, here’s what you can expect at the beginning. We’re gonna be doing a lot of deep breathing and some of you are going to come across some emotional baggage and you’re gonna feel like running. And I’m gonna tell you this before we even start. See, you let them know.

Rufina: Oh, I do. I do, and I do. I tell them and I tell them, and when it happens, it’s a shock. It’s always a shock. Because when I’m telling them, they’re thinking no, not me. I don’t have those problems. Well, everybody has those problems! I have taught this for a long time, and believe me, it’s always a shock. So there’s no way to get around that. You can tell them until you’re blue. It doesn’t matter. When they get the experience, it’s a whole new thing.

Michael: Well, you don’t have to offer a money back guarantee, then.

Rufina: Yeah, I think I prefer not to.

Michael: Okay. I think you just go for it. You can do it. There’s no doubt. You just need a good selling message and you need to have it up on-line, on your web site. You need to convert those audio recordings to a flash where people can listen to them because Real Player is a little difficult. I downloaded it and I don’t have Real

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Player installed and I couldn’t open it. Like my site, you need to have it really accessible.

Rufina: Yeah, I have something better now.

Michael: Okay, any recordings you should transcribe; do what I have, have it in transcript, because 80% of the people will download the transcript compared to listening to it on-line. Most people will download MP3 files and listen to it as an MP3 that they can put on their I-Pod or digital MP3 player. So you need someone to interview the hell out of you, really get your story, and you need to think about your offer of what you wanna do, what you wanna offer, how much, level one, level two, what your offer is and write out a script of what that is and tack that on to the end of the recording that that membership site has of yours. Or do a whole new recording. Have your husband interview you about your story. Outline an interview of your story and how you got to where you are. And at the same time in that interview, you want to sell someone on all the benefits that a professional speaker would get from your training, or a singer, or anyone who you’re approaching for your marketplace. It’s no different than what you’re doing; you’re just gonna do it on a different scale. And then, once you know who your target is, once you have a selling message, an audio recording that introduces you and your selling message, then you need to get that message out. Whether it’s having an announcement to Toastmasters or sending a postcard out to potential prospects. You’ve got this National Speaker’s Association; you could join that and probably get access to their mailing list. You could use telemarketing to call on speakers. If you hired out a telemarketing firm, or some lady working from her house; pay someone \$7, \$8, \$9 an hour to pick up the phone for a couple hours every morning and call on the list of speakers. They can say, hey this is Marcie, calling on behalf of Rufina, Rufina is the world’s foremost expert on voice coaching and speaking and she’ll be doing a free tele-seminar. You could put on a tele-seminar where it doesn’t have to be a live tele-seminar, it could be your recording of that great interview you put on. And you can invite people to learn more about your message. Just like my site, I have lots of free content on there for people to listen to. And once they listen to something that piques their interest, just like you listened to the Mark Joyner of him interviewing me and I touched a chord in you. You got interested. The same method why we’re talking right now, you need to do. That worked because Mark Joyner- was the interview you heard?

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Rufina: I think so.

Michael: Are you a Simpleology Member?

Rufina: I am.

Michael: Okay, so that was a Mark Joyner interview. Now he’s positioned as the expert and I was his guest. I got the leverage of him introducing me to his list; you listened; you went to my site; you ordered the product. And now we’re talking more. Generally, I upsell. I would encourage you to let me interview you about your story because that’s what I’m an expert at doing; creating an audio infomercial and a sales message that’s compelling; that outlines who you are and why you’re an expert, why someone should consider your training, what that means for them. Because I’ve got the sales experience and I know what buttons to push. Through the interview, I’m selling while interviewing you as well. And I charge a couple thousand dollars for that service; it’s called an Internet Audio Infomercial; it’s basically like hiring a copy writer to write out a whole sales letter. And that’s a route you can do. You can hire a copy writer for a couple thousand bucks.

Rufina: Well, I write copy myself. I just haven’t gotten to doing it for the work on that page yet.

Michael: Okay, so you can write your own copy, really outline your story and the benefits of what you have to offer. And make an offer and then you need to get that to prospects. It sounds simplistic and it is, but you just gotta do it.

Rufina: Right. And the main thing, the troubles that I’ve run across is disbelief or not grasping what I’m talking about. Because they have preconceived notions and they think, well I know that already or I’ve heard about that.

Michael: Okay, then you mention it in your copy. You know, you’re not gonna sell everyone. To be very successful, you only need to sell maybe one percent. Especially if you’re selling it for a couple thousand dollars. You’re not worried about the 99%. You’re only worried about that person who is getting it. That one percent who is getting it. The difference in a very successful campaign and a poor campaign could just be fractions of a percent. It’s all mathematics. So you don’t have to please everyone; you’re not gonna please everyone. 99% are not gonna buy, are not gonna sign up. But you may be very surprised. If your copy and your

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audio with your copy is compelling and you hit a chord and you really tap into the pain of a speaker or singer, and you can promise that solution and offer it in a way that’s risk free, you’re gonna tap into more than one percent. Once that message is automated on your web site and the audio is easy to play and the transcript are easy to read and easy to download, that’s all set up, then you have a delivery machine to deliver your compelling selling message, whether it’s in print, transcript, or audio, and all of the above. And then you concentrate on getting people to that site. Whether it’s doing seminars or using direct mail or using telemarketing, or all those things.

Rufina: Okay, well, it’s noon and I need to start my webinar.

Michael: You got it. Has this been helpful?

Rufina: Yeah, I still have you know, this product that we’re talking about, this “Speak Better, Sell More” and I have some questions about how that would fit in. But I guess that’s the easiest product to start with. And it’s a way to get myself established. The one thing I noticed was I did a couple Internet marketing products and you can get established quite quickly on the Internet in what you do. And then you’re stuck with it. And I’m going, hmmm, I didn’t want to go further into that because I didn’t want to be branded with just one thing.

Michael: Well, you’re not really stuck with it.

Rufina: No, I guess you’re not, but I’m ready to do this now.

Michael: Okay, good. Well, shoot me an email and let me know if I can help you in any other way. I hope this has been helpful for you.

Rufina: Yeah, it has. Thank you so much.

Michael: Yeah, I think you’ve got a good thing going. Let’s just develop it and do it. You know what to do. You’ve done it before.

Rufina: Yeah, I have.

Michael: Make sure you don’t under-charge and just go for it.

Rufina: Okay.

Michael: Alright?



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Rufina:            Alright. Bye, bye.

Michael:           That’s the end of this call with Rufina. I hope this has been helpful to you and please make sure you listen to all the other recordings, and enjoy. And if you’re interested in having me do an audio infomercial for you to capture your story down in audio, have it transcribed, and be able to send that to prospects, please give me a call 858-274-7851.

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