

A Free Webinar With Legendary Storytelling Guru Daniel Levis On...

How To Tell The Story Your Prospects Want To Hear: The Art Of Strategic Storytelling In Marketing Campaigns

Have you ever noticed that, no matter how great your product is, the harder you try to sell it, the harder it becomes to make the sale? It might actually seem worse to list benefits, guarantees, facts, or testimonials because as soon as your prospect thinks he's being "sold to," his natural tendency is to resist. It's just human nature for people to want to make their own decisions in life.

So what drives us to buy the things that we do buy? Believe it or not, it's all in the story. According to the author of *Effortless Influence*, Daniel Levis, every pivotal purchase we've ever made in life was done because of a story we bought into or that we told to ourselves. For example, if we subconsciously believe that owning Brand X means we'll have more friends and fun, or that we'll be more attractive, or safer, have healthier children, or be a leader... we'll likely break out our wallets to buy Brand X, time and time again.

The point is – stories sell, and we never tire of hearing them. So in this one-hour webinar, you'll hear how to know what kind of stories your prospects subconsciously want to hear, and how to apply those stories to your marketing campaigns.

You'll Also Hear...

- The exact story template Hollywood uses to suck us into movie plots – and how to tweak this "hero's journey" when assembling your next sales drama
- Exactly why people resist traditional "sales pitches" and the best way to neutralize those fears
- The greatest human desire – and how to make sure you're using that desire in your storytelling
- How to write a story with a sales pitch that rides subliminally

- A word-for-word way to show off your credibility without coming across as a braggart
- The very first thing Daniel does when he's hired as a copywriter
- The real truth about stories – do they actually have to be true in order to use them in marketing? And if not, when and how should you dance around that ethical line?
- The vital importance of getting your prospects to arrive at the conclusion themselves that they need your product – and sneaky psychological strategies that do that
- The art of being artfully vague – how to leave enough room in your sales copy and descriptions for prospects to put themselves into the story
- The 5 approaches to maximizing your creativity and storytelling ability
- The one and only goal of all selling, and the lesson about storytelling you can take from Nike

Let's face it, we live in a world where consumers don't need 99% of the stuff that's out there, so just listing facts and benefits isn't going to sway too many people. The fastest and most effective way to bond you to your prospects in this economy is by telling them a story they can relate to and buy into. And in this webinar, you'll learn exactly how to do that. Go to http://www.hardtfindseminars.com/Daniel_Levis_Interview.html

Michael: Well, hello everybody. This is Michael Senoff with HardToFindSeminars.com and I want to welcome our webinar guest. We have got a very special presentation today.

Our guest today is Daniel Levis. Daniel specializes in writing online promotions for information publishers primarily in the health, financial, self-help, and business opportunity fields. Daniel has helped both large direct marketers as well as hundreds of small home-based entrepreneurs to use the internet to sell more effectively.

In the financial field, he's worked with the Motley Fools, Safe Money Report, Real Wealth Report, The Street Authority, Gold Newsletter,

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The New Orleans Investment Conference, Self Stocks Online, Hidden Value Alert, and other well-known financial publications. In the business opportunity, self-help and health markets, he has helped promote Mark Victor Hansen, Robert Allen, Dr. Stephen Sinatra, and many others. He has collaborated with top light online marketing talents like Joe Vitale, Clayton Makepeace, Dan Kennedy, and others to produce several highly acclaimed marketing and copywriting information products.

Today, he's going to share with you some of his best insights on the art and craft of sales storytelling, real secrets for gaining attention in the marketplace, increasing conversion once you've got that attention, and inspiring repeat sales.

So, Daniel, I want to welcome you to the call. Thanks for joining us.

Daniel: Well, thank you for having me, Michael. I'm thrilled to be here with you and your people. I see we have folks all the way from China.

Welcome to the call, Bill. I see Art is on the line. I owe you a return phone call, Art. I did get your message and I'll give you a shout when I get out from under what I'm doing here. So, I wonder if you would mind, Michael, if we do a little housekeeping before we get underway. Would that be alright?

Michael: That would be fine. Go ahead.

Daniel: Okay. I want everybody who is out there listening to get maximum value from tonight's training or today's training, wherever you happen

to be in the world, and I have a special free gift for everybody who goes the distance and focuses their attention with us here for the full duration of the session.

It is a mind map, and this shows you the twelve stages of the hero's journey, which is the secret template that Hollywood uses to hypnotize people and extract billions of dollars each year. I'm going to show you how to apply it in your marketing, on the web and out here tonight, and if you're paying attention, taking detailed notes, you'll be able to take this mind map that I give you at the end and use it as a template and a guide after the webinar is over.

As you're working on crafting, selling stories for your own business for the weeks and months to come, you will have insight, insight into what you need to put in your stories, what you should leave out, and how to structure them for maximum persuasive effect, my gift to you.

Other questions that people typically have: Are we recording this? Yes, we are recording this webinar. But, if you want this free mind map, stay right to the end, right into the Q and A session, because that's when I'll be giving it away. This is a live webinar. We're really here. The chat box is open. You'll see it to the right of your screen. I encourage you to interact. Ask questions. If you absolutely want a quality answer to your question, my advice is to save it until the Q and A session at the end.

You're going to want to take detailed notes anyway. So, grab a pen, grab a piece of paper, and write your questions down as you think of

them, and then you can type them into the question box when our attention is 100% focused on your questions. And, the Q and A session, by the way, is only for live attendees. It will not be recorded.

Is there anything for sale on this webinar? Yes, there is, but the webinar is not a sales pitch, not a sales pitch. My intention is to give you 60 to 75 minutes of extremely meaty and immediately valuable and usable content, stuff that you can use to improve your marketing right away.

I want to challenge your thinking about how you're currently marketing your business. I want to really make you think about what you're doing and open your mind to a more profitable method of superior marketing strategy that almost nobody in your niche or field is probably even aware of, let alone working to perfect.

And, at some point during the webinar, I'm hoping that a lightbulb is going to go off in your head. I'm not sure exactly when that's going to be, but when it does, your new insight will have the potential to give you a tremendous marketing advantage, because when you implement the strategies that I'm going to share with you today, you'll be able to sell more deliberately and effectively than you ever thought possible, in print, on the web, via email, or however you market your business.

And, if you understand the significance of what I share with you, if you grasp the enormous power to transform your business success and your personal income, if you agree that I've given you those actionable, immediately usable nuggets of information for doing just

that on this webinar, then it only makes sense for you to continue your education.

Now, as a friend of Michael's, you will have that opportunity, the special insiders only offer that I'm going to tell you about after tonight's training. So please, turn off Twitter and Facebook and your email program and whatever else you may have blinking and beeping on your desktop and prepare to take some serious notes. This is a free training, but I would like you to respect it as though you had already paid good money to attend, because there's real value in what I'm prepared to share with you.

Michael: Daniel, can we start this off by you telling us a little bit about yourself and how you became interested in the idea of using stories as a sales and marketing tool?

Daniel: Absolutely, no problem with that. Charlie, can you hear okay? it looks like Charlie has lost sound. Is everybody hearing okay still? I hate to have to ask that question, but...Charles is back. Okay, good, good. Alright.

Well, as you mentioned at the beginning of the call, Michael, I help entrepreneur's to get more value from their existing traffic, their web traffic, and their direct mail efforts, and I've been doing that for the last seven years. And, I guess this is my third career. I may sound reasonably well-educated, but I grew up dirt poor in a very rural township here in Canada.

I went to a three-room schoolhouse, dropped out of High School in Grade 9 or 10, can't remember which, and I worked as a laborer for the first 10 or 12 years of my professional life, everything from factory work to slinging bricks, mixing mortar, and building scaffolding on construction sites, good honest work, but deadly dull and not terribly steady or high-paying. And I guess, like a certain percentage of men who grew up in the '60s and the '70s, and found themselves in this sort of "odd man out" position in society, I eventually tried my hand at commission sales.

You know, I went to the bookstore and I bought a copy of John Molloy's classic book, *Dress for Success*, and it had inside of it these diagrams that showed you how to tie a Windsor noose around your neck, something I had never done before in my entire life. And, I went out and I bought a suit and a tie, and I got myself a job selling door-to-door initially. No blue drill, Michael. No peepholes in doors, okay? But, definitely the same sort of drill, pardon the pun.

Michael: There you go.

Daniel: And, then in 1991, just the time that the telephone company monopoly was breaking up here in Canada, I landed a position selling phone systems and long distance service business-to-business, but still straight commission. And, I thrived in that business and bluffed my way into increasingly significant companies within that industry, eventually with six-figure salaries and the benefits and the expense accounts and stock options, the whole bit.

I got into selling data communications networks and some of the very first internet connections here in Canada. We used to call them commercial internet connections, Michael, because prior to that, you were forbidden to sell stuff on the internet, and then, into some pretty sophisticated software applications and professional services projects, running into the millions of dollars per transaction. Grade 10 education...maybe.

And, this is when I became fascinated with storytelling as a means of persuasion, because I noticed that when I used stories in a sales presentation or in a job interview or anywhere else, for that matter, people would lean in and their eyes would get a little glossy and unfocused and they became much more open, much more compliant.

The fact that I was able to repeatedly convince top recruiters to overlook my absolute lack of education and hire me over other highly-schooled applicants, and the sales results that I was able to deliver when they did, absolutely proved, categorically, without a doubt, that when you use stories to communicate benefits and to diffuse objections, you have an enormously powerful tool in your hands to get what you want out of life.

And, when I was making my transition between my second career in the corporate world and my third career in the freelance world, naturally, I was in heat for informational products about copywriting and info marketing...and I'll just define the word real quick because I'm sure I'll be using it a lot. When I refer to copywriting...Maybe I don't

even have to do this for your people. Do you want me to define that, Michael?

Michael: I think you should, because there may be some listeners who only think copywriting is about protecting your intellectual property. Why not?

Daniel: Right. I'm not talking about protecting intellectual property. I'm talking about sales writing, copy writing, writing to sell, in other words. And, I found myself sort of drawn to these sales pieces, these webpages that used fascinating selling stories. And one day, I looked back at some of the first info products, informational products that I had bought, and all of them had used a story of some kind or another to hook me.

You know, I would challenge anybody listening to this to do this little exercise. Think back to some of the major or pivotal purchases that you've made over the course of your lifetime and not come to a similar realization. If it wasn't the story in the store's sales copy that hooked you and got you to buy, or a story suggested by the sights and sounds and smells of the sales floor, it was a story that you told yourself.

You wanted that thing, whatever it happened to be, to help you to tell a story, not only to yourself, but also to the people around you. And, you may not have been consciously aware of this desire when you were making the purchase, but if you're honest with yourself, if you think back with any degree of detachment and objectivity, you will see that it is true.

You bought a particular car or house or style of clothing or piece of information or training, whatever it happened to be, because you wanted to play a certain role that you had in mind for yourself, and you wanted the people around you to acknowledge you playing that role. And, this extends to virtually everything that people buy. As a seller, as a marketer, you want to encourage this. You want to get people daydreaming about the story that is their life and what they want that life to become, and you do this by giving them a hero or a heroine to emulate.

As example, when I was contemplating a career change out of the world of corporate sales and into the world of copywriting and marketing consulting and information marketing and all these things, one of the products I remember buying was this thing called *Long Lost Marketing Secrets*, and I remember being just hooked on the story that Peter Woodhead, the publisher of this package told in his sales letter.

He talked about how in just 12 months time, he'd managed to go from being overdrawn at the bank, king-sized mortgage hanging around his neck, credit cards all maxed out, to building a million dollar info marketing business, and the mechanism that facilitated that transition were these long lost marketing secrets. And, part of this package was a wonderful domain work called *Tested Sentences That Sell*. You're probably familiar with it, Michael. And, the story behind that book, just an amazing story as well, and Peter told the story about how difficult it was to find this book and how he finally got a hold of it and he used it to turn his life around.

And, at the time, I had a king-sized mortgage around my neck and I was struggling to get a little information marketing type business off the ground, and I related to Peter for those reasons. He was like a role model that I could follow. Now, he wasn't exactly like me, but he was enough like me that it got my imagination going. You know? And, before you knew it, a subtle shift in my self-image was taking place, and I could see myself making the same kind of transition that he had made with the help of the kind of knowledge that he was selling, and that is what made me make the purchase.

And, you know, seeing this kind of thing being done, Michael, in print and online and just the way I had been used to doing it in a live sales encounter, just fascinated me. I wanted to know exactly what it was about a story that hooked people's attention and maintained their interest, and how stories like this could be used to create new developments in a person's self image that was predicated on a product or service that I wanted to sell. Was there a DNA or a formula that one could apply to storytelling? I wanted to know.

So, I began analyzing films, fables, and short stories to see how they hook people's attention, how they embed invisible themes that change attitudes and beliefs. I studied courtroom transcripts to see how trial room lawyers used stories to win judges and juries to their way of thinking. I watched how politicians and religious leaders used stories to attract and indoctrinate new converts and to cement the allegiance of the flock, how therapists used them to inspire change in their

patients, even how con artists used them to gain the trust of their marks.

You see, as consumers, we're looking for models of heroism that we can adopt and we're used to looking for those models in stories. That's what we've done our entire lives, from earliest childhood through adolescence and adulthood. We're looking for successful models of behavior and achievement that we can then, adopt and adapt and portray in our world. Our possessions and the capabilities that those possessions allow us to wield in the world are like props, props that allow us to play heroic roles on life's stage.

See, what I'm all about, Michael, is results. I want to get to the root cause of why people buy. That root cause is simply this. The greatest human desire is to feel needed and important. People want to be heroic, and stories have allowed me to connect this need for heroism with the product and services that I've been called upon to see to the tune of hundreds of millions of dollars in sales over the years. It's what allows me to charge \$17,500 plus royalties for a copywriting project and it's what empowers me to generate as much as \$20 a click in revenue and more when I put together a sales campaign for myself or for one of my clients.

Effective sales storytelling is really the secret business key, the secret sauce that sets you apart from your competition and allows you to connect at a deeper level with your target market resulting in superior sales, unusually high profit margins, and the kind of enduring customer

relationships that build truly great businesses that stand the test of time.

Michael: Why do you suppose that is? I mean, really, what is it about the stories that so often lead to such an increase in the readership and response?

Daniel: Sure, sure. See, it doesn't matter what it is you're selling or how you are selling it. Your prospect's natural reaction is to resist the force of your sales attempts with an equal and opposing force. Your budding sales argument, as soon as it is recognized as one, can easily provoke primal emotional forces of self-preservation and conflict, causing your prospect to instinctively oppose your point of view or to erect a defensive barrier or shield around both their willingness to give your market the slightest attention and their willingness to consider your reasoning with an open mind. Even if you do somehow succeed in stealing their attention, you may have the most well-reasoned sales argument in the world, the ultimate no-brainer, but if it barely penetrates their defenses, how can you possibly succeed? Your prospect shuts down and you've lost.

Now, on the other hand, the simplest of pleas, the simplest of appeals fully heard can win. Now, why do people resist? In a word, fear; fear of the unknown, fear of having to think something new, fear of being proven wrong, fear of being cheated out of their time and their money, fear of being misled, fear of looking foolish in front of friends, family, and co-workers. Right?

These are just a few of the common fears that exist in almost every theater of persuasion. Plus, every sales situation has its own unique fears that stand between your sales argument and a fair hearing, and over the years, I've discovered that selling the story is one of the most effective ways of neutralizing these fears.

If you're too direct too early in the sales cycle, or too relentlessly direct in your follow-up, resistance goes through the roof. Your power to persuade is not something you can force on people. The secret to neutralizing it, to neutralizing this fear and resistance, is to take your power and to hand it over to your prospect.

You know, Michael, one of the people that I've learned a great deal from is trial lawyer, Gerry Spence, and Spence tells the story in one of his books, I'm not sure which one it is and I'm sure I'm paraphrasing it quite a bit here, but it goes something like this:

"A traveler finds himself lost, wandering in the desert for many days. Finally, he comes upon a grass hut, the home of a lonely hermit. Exhausted, starving, the traveler remembers hearing stories of the ornery and aggressive hermit he must now confront or die. If the traveler threatens the hermit with his machete and demands food, the hermit will probably resist. He'll probably go for his own weapon and a fight will ensue. The traveler could end up murdering the hermit. He could be killed or wounded himself. At the very least, he would be burdened with some seriously bad karma for the rest of eternity. So, what does he do?"

The traveler walks up to the grass hut. He knocks on the door. The hermit opens the door and the traveler greets him with a friendly, "Hello!" He hands the hermit his machete, blade last, and he asks, "Can I trade you my machete for some food?" Shocked, the hermit accepts the machete, handle first. "I'm very hungry." the traveler says. Feeling safe with the traveler's machete in his own hands, the hermit invites the traveler in and a meal is prepared. And, after they eat, the hermit hands the traveler his machete, points him in the direction of the nearest village and he sends him on his way."

Now, by empowering the hermit, the traveler got what he wanted and by empowering your prospects, you can too. Forget about trying to beat them over the head with an obvious, overt sales pitch until you've had a chance to warm people up to your ideas. Show them your competence and the many benefits of your product or service through the demonstration of story, rather than coming right out and telling them. Respect and acknowledge their intelligence by empowering them to draw their own conclusions. Make some of your points indirectly. Show your prospects things that lead them to the conclusions that you want them to make rather than trying to tell them what to think and this is exactly what well-crafted stories do.

I want to give you an illustration. I'm big on illustration. I'm going to try to give you lots of juicy illustrations. Let's say, Michael, that you are a UNIX specialist, and this has nothing to do with sexual mutilation, okay? It has everything to do with computer operating systems, okay? I just want to make that clear.

Michael: Got it.

Daniel: So, you're a UNIX specialist and you've got a great new strategy or service for keeping servers up and running during product launches, just for the sake of example. Okay? And, your big USP, your unique selling proposition is your track record. So, on your website, you can say, "Hi. I'm Michael Senoff, and I'm widely recognized as one of the top UNIX specialists in the world. Hewlett Packard and Sun Microsystems, heck, even IBM pay me \$5000 an hour to come in through the back door and help them build mission critical systems for NASA." Now, is that a strong credibility statement, Michael?

Michael: It sounds pretty strong, but I bet a story is better.

Daniel: Yeah. Well, it is pretty strong. It's pretty impressive. But, the problem is people are not going to be nearly as impressed, and the reason for that? What do you think the reason for that is?

Michael: They can't relate it to their particular problem.

Daniel: Absolutely.

Michael: It's all about me.

Daniel: It's all about you, and you sound a little bit like a braggart. And, I hope you'll forgive me for putting words in your mouth, Michael, but how do you feel when you run into somebody like this at a party?

Michael: You say, "This guy's a bragger and a talker." And, you don't really want to talk to him.

Daniel: Right. Well, this is not a party. It's a website. But, just the same, people don't care how much you know or what you've done until they find out why they should care, as you accurately pointed out, and also, how much you care about their success. In other words, it's all about them. It's not about you.

But, heck, this is your prime advantage, Michael. You know your shit, and it's important that your prospective customers know that you know your shit. That's a big, big part about why they should buy what you're selling. You know how to keep servers up and running in these peak high-stake situations like a product launch. How can they be made to see that? And, as you say, and I guess it's not hard to guess, tell them a story.

Here's what you can say to them: "I'll never forget the last time it happened to me, eight years ago. After putting in countless hours, pulling way too many all-nighters than I care to remember, and piling more than \$80,000 into an important product launch, finally we went live and hundreds of people hit the "buy now" button all at the same time. My heart was pounding with excitement as I watch the orders flying in faster than I could count them, and then suddenly, it stopped. Crap! The server crashed.

Hundreds of pre-sold customers literally begging me to take their money, and all I could do was sit there on the phone with some twit from my web host, telling me that it would be four to six hours before one of their Senior techs could even look at my machine. Needless to

say, I was pissed. If you've ever had a server crash grind your business to a screeching halt right in the middle of a big product launch the way I did, then you know how important server redundancy is to your cash flow and your profits.

Well, how would you like to go to sleep the day before your next big launch with total confidence, that no matter what, your server will perform flawlessly? Who am I to make such a bold claim? Hi. I'm Michael Senoff, and I'm widely recognized as one of the world's top UNIX specialists. I know it says Tom O'Connor on the screen, but Michael Senoff is your man." Now, doesn't that feel a lot better, Michael?

Michael: Yes, much better. I can totally relate to it more. Yeah, you draw me in.

Daniel: Yeah. It creates that sense of connection, you know? If this prospect has ever been in a situation even remotely similar to the one described in the story, he or she is relating. They're projecting themselves into the picture, and this is the beauty of stories. They break down barriers. They get this sort of camaraderie going. They bond the buyer to the seller, and that means that when the real selling begins, it's much more readily accepted. The story allows you to slip right in under the resistance and to gain that all important fair hearing. Does that make sense to you, Michael?

Michael: Yeah, it totally makes sense. But, what about when you're presented with a particular promotional problem or you want to market an

opportunity? How do you typically approach it and where do the stories fit in for that?

Daniel: Sure, well, I think it's important to realize, the first thing to realize is that we're not just telling stories because some sales and marketing guru said it was a good thing to do. We're trying to get a very specific reaction from our audience. Story selling is really just an advanced persuasion strategy and whether that persuasion strategy is applied to a one-to-one or to a one-to-many situation, we have to follow the same sort of steps and that first step is we have to know our audience. Right?

We have to know who they are in terms of demographics, average age, predominant sex, income level, education. Do they have children, yes or no? Dominant political affiliation, all of these sorts of things, and we have to know something about their psychographic makeup as well. How do they view the world? In other words, what kind of books, what kind of magazines, what kind of movies are they likely to enjoy? What are their biggest fears? What are their biggest frustrations and aspirations for the future? Who are their enemies? What are their belief systems as far as they relate to whatever it is that you happen to be selling, and so on? We have to know our audience so that we can custom tailor our story to their needs.

We also have to know our intent. You have to decide on what we're trying to achieve with our story. Are we trying to demonstrate our expertise and inspire confidence and connection with our prospects, as

in that little demonstration that I just gave? What do we want our prospects to think, to feel, and to do as a result of experiencing our sales story? We have to be very, very clear on that.

And, we need to also decide on what form the story should take in order to best reach our objective. Maybe it's a first person origin story that allows us to connect with our audience. Maybe it's a third person parable like the one I shared with you a little bit earlier. Maybe it's just an everyday slice of your life that you share in what seems like an offhand way, and you're especially adept at this, Michael. Or, maybe a customer case study or a success story or an imaginary hypothetical tale of possibilities that you tell in the second person and you just make it up.

You know, when somebody hires me to write sales copy, one of my first tasks is to try to draw out my client's origin story and it's a difficult job sometimes. For some reason, many entrepreneurs find it extremely difficult to step out from behind their company and to reveal themselves to their prospects as human beings. But, people want to know who they're buying from and to feel that we know somebody is to know his or her story, particularly as it relates to how they solved a problem that we too, are desperate to solve. Therefore, selling at its most fundamental level is storytelling. Think about it. Somebody wants something. They're having trouble getting it. That is the essence of a dramatic story.

One of the most powerful ways to bond a buyer to a seller is through something called the hero's journey. Cultural anthropologist, Joseph Campbell, in his book, *The Hero with a Thousand Faces*, documented the commonalities that he found in myths from all over the world. He discovered that regardless of time period, regardless of language or even culture, the most enduring folklore, legends, classical storytelling, even children's fairy tales, they all use the same symbolic underpinning. And, he called those underpinnings the hero's journey.

In Campbell's own words, "A hero ventures forth from the world of common day into a region of supernatural wonder. Fabulous forces are there encountered and a decisive victory is won. The hero comes back from his mysterious adventure with the power to bestow boons on his fellow man."

And, if you look at monster, blockbuster hits, movies like *Titanic*, *Lord of the Rings*, *Harry Potter*, *Spiderman*, *Star Wars*, *The Matrix*, etc., even movies that have nothing obviously to do with heroism, you'll notice they all follow this basic pattern. An ordinary person, a hero, presented with a difficult challenge to overcome demonstrates extraordinary courage and determination to overcome the challenge, emerging victorious in the end, a victory that has meaning, not only for the hero, but for others as well.

And, you might be wondering, "What does this have to do with marketing my product or service?" What does this have to do with marketing your product or service? Well, how do products and services

come into the world? The seller wants something. I'm not talking about money. The seller wants something in their life, whether it be their personal life or their professional life, they're having difficulty getting it, stumble upon a solution, perhaps with the help of a wizard-like character, expert, mentor, guru, whatever you want to call it, obtains the object of his desire and he shares the secret with the world for a price.

The hero, before he realizes he is a hero, he lives in the ordinary world. But, he has a problem to solve, a wrong to right, a girl to get, a treasure to unearth, and that goal beckons him to adventure.

Reluctant often, at first, he refuses the call until an inciting event motivates him to commit to a quest into the unknown. Enter the wizard whose function is to prepare the hero for the perilous journey, to provide advice, guidance, special powers, perhaps even a kick in the pants to get the hero's ass in gear.

And, the hero commits to the adventure, crosses this threshold into this fantastical world, and once across the threshold, the hero naturally encounters new challenges, tests, makes new allies and enemies, and he begins to learn the rules of a magical world. The hero comes to the edge of a dangerous place where the object of the quest is hidden, and often, it's this headquarters of the hero's archenemy, the most dangerous place in the magical world, and the final ordeal begins.

And invariably, this hero descends deep into the innermost cave to confront his greatest fears and this is the story's blackest moment

where all seems lost. The hero dies a symbolic death so that he can be reborn and thus, transformed, the hero prevails. He wins the treasure, he revels in victory, and having slain this fire-breathing beast and obtained the reward, he must now return to the ordinary world and share the benefits of his quest. And, that in itself is a challenge, because by seizing the treasure, he has disturbed vengeful forces that will stop at nothing to prevent him from returning to the everyday world.

Now, it's important to understand that Campbell's description of the hero's journey is symbolic. You know? Descending into the depths of the innermost cave might represent the darkest hour of despair for somebody mired in debt or suffering from some grievous health condition, or whatever it is you're selling. "Struggling to elude vengeful forces that seem to thwart the hero's return to the ordinary world." That might symbolize some kind of a conflict that a seller had to overcome to bring a product to market. Right? The journey need not be a physical journey, but a metaphorical journey, a journey of transformation from rags to riches, from sickness to health, from fear to confidence, and so on.

The aspects of the hero's journey taken together form this natural framework for problem solving, and problem solving is the goal of all ethical selling. Yet another reason this ancient universal story form is one of the most natural structures for assembling your sales drama. People intuitively understand it. And, there's more. Underneath the drama of the hero's outward journey, there's always this inward journey as well. The hero seeks more satisfying answers to the

questions, “Who am I and where do I belong in this world?” Everything inside of the story serves to help him to grow by coming to grips with these questions.

It's the same for your prospect. Beyond the practical benefits of your product, your prospect is looking for self-expression. Your product or the outcome that your product can help him achieve is a symbol of his identity. It helps him to express who he is and who he aspires to become. Now, I hope you'll forgive me for using “he” and “his” and all of these male pronouns. I'm just doing it for flow. You know, it could be a heroine. It could be a hero. It could be a he, a she, her, him, whatever.

Unconsciously, we want to see ourselves and to be seen as a particular kind of hero or heroine. People value this feeling of heroism far more than the functional capabilities of your product or service. When you can communicate an appropriate feeling of heroism in your market, that is absolutely intoxicating to people. When they experience it, they will be much more inclined to buy what you are selling, and they'll pay more for it. Are you with me on this, Michael?

Michael: I'm with you. So, let me ask you this. So, if I'm hearing you correctly, what you're saying is that inside of a story, hiding in the story if you will, is a conclusion that we want people to make about us and our products or our services. It may be even about themselves, and the story allows us to lead them to that conclusion without really coming out and just saying it?

Daniel: Absolutely correct. Absolutely correct. It looks like William's having trouble hearing. Is everybody hearing okay? Are you okay, William? Anybody else having problems?

Michael: William can certainly call in on the telephone line if he's able to. I don't know where he's located, but that may solve the problem.

Daniel: I guess you're hearing okay then, Michael. Can somebody else type something in? Bob's good. Alright, well, we'll assume that it's only William having the problem.

Yeah, you're absolutely correct, Michael. At the root of every great story, there is a premise that rides subliminally underneath the narrative. A premise is sort of like the moral of the story that a storyteller seeks to prove through the narrative, through telling the story. Stories are powerful proof, you know?

In Aesop's fable of *The Tortoise and the Hare*, the plotting and determined tortoise wins the race against the much faster, yet extremely arrogant, hare. The moral of that story is "slow and steady wins the race." In Shakespeare's *Macbeth*, Macbeth and Lady Macbeth, they plot murder after murder to satisfy their ruthless ambition until their subjects rise against them. Macbeth perishes as he lived, by the sword and Lady Macbeth dies of haunting fear. The moral of the story, "ruthless ambitions leads to destruction."

Think about the enormous power stories like this have on people's behavior. You know? Unlike dramatic stories, selling stories rarely

end in tragedy, but they always have a premise that ties your product to some desirable outcome that your prospects desperately want.

So for example, owning Brand X, it leads to being accepted by the beautiful people. Owning Brand X makes you important. Owning Brand X means more friends and more fun. Owning Brand X makes you more attractive to the opposite sex. Owning Brand X gets you even with people who have slighted you. Owning Brand X means you'll be safe. Owning Brand X leads to physical, social, and philosophical order and equilibrium, a place for everything and everything in its place. Now, that one might sound a little bit intellectual, but that is an extremely powerful value.

Owning Brand X means you are an insider, privy to secrets that others aren't. Owning Brand X proves you belong to a certain heritage and you adhere to its moral codes. Owning Brand X leads to physical health and vitality. Owning Brand X leads to personal independence. Owning Brand X makes you a leader, able to exert power and influence over others. Owning Brand X leads to charitable and philanthropic capacity. Owning Brand X leads to healthier, happier children. Owning Brand X leads to wealth, material abundance, and social status.

Any one of these values, these intrinsic irreducible values can be applied to literally dozens of unrelated products. You have a bounty of themes to work with just from this small list. So, rather than coming out and just saying, "Hey, buy Brand X and you'll be a big shot that

everybody looks up to.” Right? You communicate it subtly through story and it doesn’t have to be a long involved story either.

The hero’s journey is such a well recognized fixture of our psychological landscape that even the most scaled down version, it communicates. It communicates volumes. It taps instantly into how we expect these stories should be told, and as consumers, we happily project ourselves into the drama. Yeah?

Michael: Absolutely. Does it matter if the stories are made up or do they have to be true? Is there a difference in power?

Daniel: Wow. That’s a tough question, isn’t it? I mean, that’s a million dollar question. Would you mind if I gave you a couple of examples and then, answer the question that way?

Michael: Let’s do it.

Daniel: Okay. Well, we all know the...I’m assuming we all know. Maybe not. I know the story of Charles Atlas, right? I know you do because you’re such a student of advertising, Michael. You know, Atlas, sitting on the beach with a girl that he wants to impress. Bully comes along, kicks sand in his face. Well, let’s look at this real quick from the hero’s journey perspective, and I’m going to explain. We’ll get to the answer to your question through this.

The seller wants something. He wants a girl. He’s having difficulty getting her, thwarted by a bigger, stronger antagonist who makes him look like a weakling. Right? Stumbles upon a magic sword, in this

case, the dynamic tension technique taught by a mentor. And, this it turn, it allows him to win, to make a victory, to whip the bully, thereby obtaining the object of his desire, the girl. He then shares that secret with the world, “Send \$9.95 to P.O. Box 12345, and you too, can have a body like mine.

That’s the same basic story that was told over and over again for decades from different perspectives, only the characters and the situations changed. It wasn’t how this challenge made me the world’s most perfectly developed man. It was the insult that made a man out of Mac, or it was how Jack the Weakling slaughtered the dance floor hog, or, “Hey, skinny, your ribs are showing.” And on and on it went. Now, it doesn’t feel like you’re being pitched. It doesn’t feel like you’re being told what to do or what to think. The sales message rides subliminally under the narrative.

Now, here’s where I’m going to get to answering your question about, you know, “Does it matter if it’s made up?” And, I want to give the ladies as an example too. I don’t want you to think that this is just a guy thing. It’s not just for teenaged boys. I’m going to give you an example involving a mature 40-something heroine. So, this is directed toward 40-something females as well.

One of my coaching students took this same Hero’s Journey formula, this template, and applied it to an information product about, of all things, how to home-school your child through High School, and here’s the headline: “How I converted four years of independent home-

schooling into transcripts that earned both my sons full tuition scholarships, totaling \$184,852 from their first choice University.”

So, instantly, you know there is a story coming and there’s a big, believable promise implied. There’s a proof element right in the headline there with that specificity, \$184,852. So, if you are interested in home-schooling, you have to know this story. Right? And then, in the pre-head, in the sub-head here, in the bullets that surround the headline, we shift momentarily into the second person, relating the promise directly to the prospect, before carrying on the story in the first person and this copy helps the reader to project themselves into the story.

And, the story begins down here at the bottom, beside Lee sporting a big friendly smile, and she says, “My name is Lee Bins. I’m just a regular home-school mom who, four years ago, struck gold in the form of those two full-tuition scholarships.” And, she goes on to state a problem. She identifies an enemy, a nemesis, an antagonist, reveals the magic sword that solved the problem and makes an offer to share the solution. All of the elements, the elements of the hero’s journey are there, and when you have a hero’s journey, you have a rich vein of little stories that you could then pull out of the larger drama and you could then use them in all kinds of different ways and in different places throughout your marketing.

I’m going to read you one of these little vignettes that Lee used to close on this particular campaign. “Before you order, I want you to

imagine your life six years into the future. Your child is now a successful college graduate and happily married. You have a lovely granddaughter whom you adore. It's Mother's Day, and the entire family is gathered around you, showering you with love and attention. You open a beautiful Mother's Day card from your grown child, and inside there's a brief, but heartfelt, note.

Just before reading it, your mind flashes back to a scene you imagined almost six years earlier to the day, as you lay awake wondering about whether your child would be accepted into the college of his or her dreams as if it were yesterday. You see the College Admission Officer staring at the tsunami of application packages piled high on his desk. Diving in, he quickly and deftly dispatches package after package with fatal finality. "Boring", "cookie cutter", "unprepared", are his unspoken judgments as the reject stack grows dangerously higher.

One package, however, stops him short. Leaning back in his chair, he notes that this student has had a remarkable education filled with challenging courses. They've had tremendous experiences, not just in the world of students, but also in the world of adults. They come across as well-rounded, mature, with a strong sense of self. "I am a leader" seems to scream from every page.

The Official instantly makes the admission decision. Noting that this is a home-school student, he places that application apart from the unwashed bulk of rejects. It is to be given special attention for the biggest scholarships his university has to offer. And, as you read

those words in that Mother's Day card, 'I love you, Mom. Thank you for home-schooling me.' At that moment, you know that investing in my comprehensive record solution is one of the best decisions you've made in your entire life."

And you can see how this little vignette encapsulates this entire concept of the hero's journey. You can see the whole transformation from worry to unbridled joy right there. It touches people's hearts and they buy. The minute this new copy went live on my coaching student's website, sales shot through the roof. When I told you that little story, you were transported, weren't you? Like a fly on the wall at the Mother's Day party, and in the College Administrator's office?

That is the beauty of story. It engrosses you, ushering you out of the logic of the present moment and into the heightened suggestibility of your imagination. See? When you tell stories, you are in effect quieting your prospect's rational mind. You're inviting them to go inside and experience it as pure emotion. Your prospect becomes an active participant in your sales drama rather than just a passive observer to dry fact.

When you tell someone something directly in the here and now, you actually rob them of the opportunity of taking ownership of the meaning. Right? There's much less emotional investment in the conclusion that you want them to make. They can doubt the validity of the conclusion. They can become suspicious of your motives in pushing it on them. But, if they arrive at the conclusion themselves

through the unraveling of this subtext of your story, if they can see evidence of the conclusion in the theater of their minds, they're much more likely to accept and to embrace that meaning.

If I were to say to you, "Four plus three equal seven", you'd look at me with a blank, bored stare. If I say, "Four plus X equals seven", well, immediately the number three pops into your mind and you are engaged in that equation. Playing around with place and the time and perspective to hint at what you are driving at through story, rather than simply spelling it out in the here and now, it's the equivalent of letting your prospect fill in the blank, so to speak. You're showing your prospect something, but it's up to him or her to ascribe meaning. It pops into their minds like an original thought, and people don't generally resist their own thoughts.

Now, does it matter if the story is made up? From an ethical perspective, it certainly may. It certainly may, depending on how you spin the yarn. If you tell a first or a third person story, it better be materially true, especially with regard to claim. But, from a persuasion perspective, it really doesn't matter if a story is based on fact or fantasy. You know, the promotion I just told you about, it contained a factual story, the first person origin story with the \$185,000 scholarship. It really did happen. Right?

But, it also contained a story that was pure fantasy. There was no Mother's Day party, no College Admission Officer working late into the night, and people know that it isn't real. It's told in the second person.

How can it be real? But, people buy into the conclusion, the subtext riding under the narrative just the same because it's realistic. It contains believable situations, authentic emotions, and the reactions and the motivations of the characters make sense as an accurate mirror of life, and people will buy into that much more readily than they do naked facts. It's incredible.

Let me ask you a question, Michael. Do Chinese people eat cats?
And, I see Bill is on the line here, so,,,

Michael: I don't think they do. I think it's a myth.

Daniel: I have no idea if they do or they don't. Bill, do they? Never mind. We don't care if they eat cats or not. But, if you tell a Westerner three vivid stories about Chinese people eating cats, chances are he's going to believe that's just what Chinese people do. Okay? They eat cats. Show him facts and figures to the contrary that maybe only a tiny fraction of Chinese people have ever eaten a cat, and he still will believe it's standard culinary procedure. Why? Because he cannot see those facts and figures as anything real in his mind's eye, but he can see those people eating those cats. Emotional impact...

Michael:[inaudible 53:08]

Daniel: Cooking them, eating them, cutting them up, oh my god. Emotional impact trumps statistical evidence every time. We're hard wired to pay attention to things that we can experience through our senses. That's how our ancestors sensed danger and opportunity and that's how they

stayed alive, and our powerful imaginations then allowed us to recreate those experiences in our memories for future reference. Right? This is one of the things that sets us apart as a species.

If you want to convince somebody of something, make them experience the reality of that something in their imagination first. Backing it up with raw facts and figures, it's secondary. Have you ever heard a smoker defend their behavior by saying their grandfather smoked a pack a day and lived to the ripe old age of 90 and he was never sick a day in his life? Same principle of logic, isn't it?

Michael: It is.

Daniel: Despite mountains of evidence that smoking kills hundreds of thousands of people each year, the story of one single solitary person known by this individual to have survived until the age of 90, this says smoking is harmless. So, the lesson here is to use vivid mental imagery to get people to imagine something in their mind's eye, and they're much more likely to believe it. Show them a vivid parade of horrifying alternatives to buying from you, and they'll go out of their way to buy your product to protect themselves from those outcomes regardless of how statistically unlikely.

And, on the other side of the coin, show them vibrant new worlds of pleasure as a result of owning your product or service and they will believe in that vision, no matter how fanciful.

Michael: Let me ask you this. What is the number one objective we should strive for when creating selling stories? So, if our listeners on the call here tonight were to keep one thing in mind during that process, what would you tell them it would be?

Daniel: Sure. I would have to say that it would be this. The big idea is the body only goes where the mind has already been. The key to unlocking an avalanche of sales and getting top dollar for your products and services is to create the illusion of ownership, the illusion of ownership in your prospect's minds. Before they will take actual ownership by giving you money in exchange for your product, they must take mental ownership by experiencing what ownership will be like, and you build that feeling to some extent with pictures and with testimonials, which by the way, to be effective also tell stories.

You know, the most effective testimonials read like stories. Effective pictures tell stories. Great testimonials and effective images and sales copy get your prospects to daydream about their future life, a life that is a result of what they can do, what they can have, and who they can become with the help of your product or service. They can experience that daydream vicariously through the hero of your story, projecting themselves as it were, into the hero's shoes or directly through trigger words and phrases like "imagine", "picture", "what if?" "Can you see yourself?" and the like. These words and phrases, they tell your prospects to withdraw from the senses and to go inward into the theater of their minds where mental movies are created and where all purchasing behavior and decisions are made.

These mental movies are about their future, but they are based on memory. They are based on memory. They are therefore, highly personal. If I were to say to you, “Imagine her kissing you like you’ve never been kissed before, Michael.” I can say with 100% certainty that your mind is now conjuring up an image from memory that is uniquely yours. Eh?

Michael: You are correct.

Daniel: And, that image is imminently more powerful and moving to you than anything I could possibly describe in a million years. I can guide your visualization, but you will build it with the vivid images pulled from your own memory that are entirely personal to you. And naturally, different people’s creative imaginations will be triggered differently. So, the key here is to build in just enough specificity to trigger the imagination, not more. You want to be artfully vague, as they say, leaving enough room in your descriptions, actions and dialogue to allow each individual prospect to build their own personalized version of what you’re leading them to experience.

You’re basically picking your prospect up out of the here and the now and you’re transporting them in time and space, focusing their attention on the problem that you’re trying to solve for them, magnifying it, agitating them to the point where they’re more likely to do something about it. And then, rescuing them by creating that pleasant daydream that focuses their minds on this future life, you know, the proud owners of your product. Problem solved with the solution that you are selling

them. Take them there in the theater of their minds and their bodies will follow. That would have to be the big, big takeaway idea.

Michael: That's powerful. Let me ask you this, Daniel. Some people who are listening to this may think, "Well, storytelling is all well and good for you, Daniel. I mean, you're a professional copywriter. You've been at it so long. But, I'm no storyteller. I'm just..." People think they're not good at telling stories. So, what advice do you have for someone who's harboring this kind of thought process?

Daniel: Well, I do have some practical advice, but I also want to say quickly that you need to get over this limiting belief, because really, you know, stories are all you've got. Stories are all you've got in today's world because there's just so much choice, so much creature comfort, so much information, so much of everything that from a practical standpoint, nobody needs what you're selling. Nobody needs what you're selling. They don't need it.

The one thing that people don't have enough of and the thing that people will never get tired of are stories that tell them and the world around them who they are and who they are becoming. You know, tell people stories that make them feel good and proud and strong and worthy and heroic and they will buy from you. Give them a lead role in a flattering drama where they can live out their most cherished fantasies, to be the hero who gets the girl, to be a caring, thoughtful steward of Mother Earth, a loving parent who puts their kids first, or whatever the case may be. If the role fits, your customers want to play

it, and they want to revel in the applause of all who see them. This is what I call the consumer's silent plea.

You see, it's not about products. You need to forget about selling products. It's not even about what your products do that makes people value them. It's the stories that products help people to tell, and the fantasies that help them to live, that determine a product's value. It's about heroism. This is the most powerful selling force in the entire known universe. Your prospects are desperate to attain mastery of certain personality traits they deem admirable. But, more importantly, they wish to flaunt them, to be seen as the possessors of those traits. They want to focus the spotlight of other people's attention on them.

So, your product must be positioned as both the means of developing those admirable personality traits, and also as a symbol which makes them readily apparent to others. And, the only way to associate this kind of potent ego gratification, this appeal to the reptilian brain, if you will, convincingly, is through story. Without story, you are inviting feature function price comparison, and if you have an advantage, it's not likely to last very long. If you sell features, you sell advantages and product superiority, you're just commoditizing yourself and your profit margins are destined to wither.

As the world marches towards ever increasing levels of affluence and increasing efficiency and production and distribution of goods and services and information, it becomes more and more difficult to explain consumer buying behavior on the basis of product function. You

know? The engineering and the ingenuity that go into the creation of consumer products and services and the functional satisfactions those products and services give to the consumer are becoming increasingly insignificant.

Take Nike, for example. Here's a mediocre shoe that sells at a premium price. Well, why is that? It's because kids want to identify with the personality traits of the basketball heroes who endorse them. Wearing Nikes gives these kids superhuman powers and a potent visual symbol that immediately identifies them as having such. Nike is not in the shoe business, by any stretch of the imagination. They're in the business of telling stories to the customers, and the result, humongous sales and even more humongous profits.

You want to sell in today's commoditized world where every and every option is available to your customers at the click of a mouse, or a competitive advantage based on feature and functions impossible to maintain for more than five minutes, where people already have everything they need and then some. You really have no choice but to tell better stories. Whoever tells the best story wins. Now, is it easy? Hell, no! It takes effort and study and commitment and practice and experimentation. But, when was the last time you made truckloads of money doing something easy? Answer that question honestly. You have to stretch yourself into the learning zone. It's not supposed to be all sunshine and lollipops.

And, there are actually five approaches to maximizing creativity and storytelling ability that I teach in my course. Number one, memorize great stories that have been written by others. Learn to guide...This is number two, by the way. Number two, learn to guide your subconscious mind to solve specific creating problems. Give it suggestions, in other words, about what it should be working on.

Number three, practice creative daydreaming. You know, form this story image in your mind, close your eyes and rest with your eyes closed, and let your mind drift and just observe what happens to your image. You know, there's this place between waking and dreaming that we all have access to, this reverie. Just, you know, try to remain present when you're in that reverie and you just become so creative, it's unbelievable.

Number four, exercise your critical faculties. You know, for some people creativity is really not the problem at all. The problem is focusing on one idea and developing it. If that's your challenge, and I have clients and coaching clients that have this problem, what you need to do is you have to just slow down and to value your ideas, to value your best ideas and to stick with them and follow them to their highest and best use.

And, finally, Number five, you want to reconnect with your inner child, the part of you that engages in playful free association. You know, a child actively searches for connections between things in the sort of playful state of dis-inhibition, where there's no "pickle up butt". Right?

Where there are no rules, no precedents. You want to be rekindling that state at every opportunity.

So, I have nine different exercises for developing your creative faculty in each of these five areas in my course, and there's really absolutely no excuse left for harboring this limiting, "Hey, but I'm no storyteller" belief. Just set it aside. It doesn't exist.

Michael: Daniel, this is incredible. I've seen a lot of different products out there in the market and I learned about you and this Effortless Influence product months ago, and I bought it because you know, you're on my list and my subscribers know that I am a fan of storytelling. I mean, that's initially, what I do. I do sell as well through offers, but for the most part, I create and write stories and I use those stories in email marketing to sell, and that is really the only way I make money, is email and stories.

So, anyone listening now, I'm telling you the product is so detailed and so incredible that if you really want to master storytelling, this is probably the most intense product that I've seen on it. So, tell the listeners where they can get more information on your training and your expertise.

Daniel: Sure. Sure. I'm going to spend a few minutes telling you about the special offer that I've put together for you because there's really nowhere that you can really get it all. I put it together special for this webinar. And then, I want to do some Q and A as well. See, here's the thing. If you want to use stories to sell more effectively, you need a

proven blueprint to follow, a systematic series of actions that lead you predictably to a profitable outcome, and also tools for executing those steps quickly and efficiently.

So, I created this thing called *Effortless Influence: How to Master the Art of the Sales Story*, and the first module is called, *Casting Fictive Spells for Fun and Profit*, where you're getting the complete lowdown on seven incredibly effective story formats and the insider secrets on how and when to use them to capture the attention and interest of your target audience.

You'll learn how to use these seven different types of stories in your webinars and teleseminars, if you do them, in your sales letters and sales videos, in emails, blog posts, press releases, anywhere that you want to amp up the effectiveness of your marketing and increase your sales conversion. You'll learn a powerful approach to interviewing your customers and creating amazing case studies out of those interviews.

You'll see how I use origin stories to sub-communicate sales points with zero resistance, and how to borrow the success drivers of already proven blockbuster stories, and transposing them into your own stories, giving your stories the same magnetic attention-getting power as the originals without anybody having a clue where the ideas came from.

You'll learn how to melt your prospect's irrational fears, freeing them to giving your sales arguments a fair hearing, how to plant ideas in your prospects mind so subtly that they think they came up with the ideas

themselves, secrets of guided imagery that give your prospects time traveling powers and the ability to visit their future lives with you, the storyteller, as their guide, and dozens more buying, trance-inducing secrets.

Module Two is called Elements of the Persuasive Story, and here's where I break all of the piece parts of the persuasive story down for you, so you know what has to happen to make your stories attention-getting, riveting, believable, and motivating to your prospects. I break down the twelve essential stages of the hero's journey as it relates specifically to selling. You can use this billion dollar template to create amazingly effective origin stories and also to form the base, the fabric of entire sort of mythology that you build around yourself, that you build around your products and your business.

I explain the three essential character roles that you must put in all of your sales stories. You're getting a complete model of the human emotions, the four primary emotions and the 67 different social emotions and how to express them through your character. I explain the 16 irreducible values that I mentioned early in this presentation, how to select the right ones to connect with a given target audience.

You're getting 12 different character archetypes, fully explained and demonstrated. You're learning how to create a wide and satisfying character arc, five fascinating ways to reveal character on the page, 10 different archetypal themes that people intuitively recognize and

respond to, and dozens more storytelling techniques and strategies for bringing your sales copy to life.

And then, in Module Three, entitled *How to Craft Stories That Sell*, I demonstrate the creation of an actual hero's journey-driven sales promotion from the ground up. I take all eight of the worksheets that comprise my system. I explain them, and I actually show you a set of completed sheets and the resulting promotion that came from those sheets. So, you're seeing the entire story creation process so you can quickly model it and breathe new life into your own promotions.

You're getting the Protagonist Profile worksheet, the Pleasure Pain worksheet, the Irreducible Values worksheet, the Character Arc Worksheet, the Protagonist worksheet, the Mentor worksheet, the Subtext worksheet, and the hero's journey template, plus a whole section on creating powerful story telegraphing headlines, five amazing creativity exercises that I hinted at a little bit earlier, and much more. Plus, you're getting the entire course delivered as lectures. So, you can listen to the material while driving or exercising or anything else. It doesn't require 100% of your active attention.

Eight and a half hours of totally hardcore story selling secrets, and there are a bunch of bonus interviews with other storytelling masters as well, four more hours of audio and full text transcripts revealing real World War stories, and in the trenches examples of what works and what doesn't, over twelve hours of audio and 429 pages of instruction worksheets and templates and all.

Bottom line, people buy from you when they sense doing so will extend or enhance their self-image in some way. Your product is merely a vehicle through which they envision a greater self and the more heroic the vision, the stories you use to bring your products and services to market, the more you can charge, the more you will sell. This is the mysterious power that creates billion dollar brands. It's what compels people to view a high price as a benefit, and it's a real opportunity staring you in the face right now to double, triple, or even quadruple your sales conversion and your profit margins while your cut-rate competitors run for cover. Now honestly, how much is that worth to you?

Let me end with a story real quick and then, I'll tell you the details of the special offer that I put together exclusively for Michael Senoff fans. I got a phone call the other day from somebody who just went through some of the material that I'm telling you about. Her name is Dr. Kate McDonough, a chiropractor, lives somewhere in Massachusetts, never met her before.

And Kate said, "I give free workshops to groups of people in the local community in hopes of getting them to come to my clinic for a discovery session." And I said, "Great strategy. How is that working for you?" "Terrible", she said, "Until the other night when I revamped my presentation based on your story selling teachings, and I got five people to sign up." She said, "I've been doing these presentations for some time and the most I've ever gotten before was one. I'm dancing like nobody's looking."

And then, she told me that each one of these discovery sessions is worth \$100 to her, plus one in five sessions results in a full-fledged client worth upwards of \$3500, and Kate's exact words: "This is going to totally transform my practice." Story based presentation produced an additional \$3,900 in business, and that is just one presentation. If Dr. Kate does just one of these a month, she stands to add \$46,800 to her top line revenue simply by telling a few good stories. Do you see how powerful this is?

Michael: Oh, yeah. Very cool.

Daniel: If my Effortless Influence course were \$5,000 or even \$10,000, it would be a bargain to Dr. Kate, wouldn't it? And you can use these strategies anywhere that you're trying to sell something, on your website, emails, face-to-face, speaking to groups, webinars, teleseminars, videos, you name it.

I had another gentleman write me the other day, Michael, the CEO of a web video production house, and this gentleman told me that he had used these exact same strategies to create videos that converted website visitors to sales so much better that he was able to raise his production fees from \$250 a minute to \$2,500 a minute. That's a ten-fold increase.

Michael: Wow.

Daniel: And, he's booked solid at that rate for months in advance. So again, \$10,000 would have been an absolute bargain to him, but I don't need

to charge you \$10,000 or \$5,000, or even \$2,000 for this. The deluxe version of *Effortless Influence: How to Master the Art of the Sales Story* is just \$997 plus \$24.95 shipping. You get a 427-page printed manual and 12 audio CDs delivered to your home or office anywhere in the world. Now, Bill is going to order to make me go broke here from China, but I'll send it to China, Bill. Don't worry. Or, \$897 for the basic version, which is a private member's website where you can download the very same material.

I guarantee a 30 to 1 return on your investment. That's a minimum of \$30,000 in gross sales you wouldn't have otherwise enjoyed, as a direct result of putting my system to work over the next year. If *Effortless Influence* isn't worth, at the very least, that much to you, wrap the material we send you up and send it back to us for a full refund.

Go to

http://www.hardtfindseminars.com/Daniel_Levis_Interview.html