



Crucial Brand-Savvy Direct Response for the 21st Century

from
**Alan Forrest Smith of OrangeBeetle.com
fame!**

Smart copywriter/marketer Daniel Levis from www.sellingtohumannature.com Interviews
out-of-the-box marketer Alan Forrest Smith from www.OrangeBeetle.com

Speaker Key

AF Alan Forrest Smith
D Daniel

D Welcome to Masters of Copywriting, I've got Alan Forrest Smith on the line. Alan has quickly built a very strong reputation for himself as an extraordinary copywriter, top-drawer marketing consultant and seminar promoter. His background is in hair, of all things, and before devoting himself to the marketing business, Alan had a very successful chain of hair cutting salons and it was there, in fact, that he perfected his copywriting and marketing skills. What Alan is known for is his outstanding ability to create market differentiation, and that's why I've got him on this special interview, to discuss his unusual

tactics for developing and delivering unique selling propositions with high impact. Alan, I want to thank you very much for stopping by, you're welcome.

AF That's great Daniel, thanks for asking, appreciate it.

D Good. Alan, I'm going to grill you on Unique Sales Proposition, you were a hairdresser ...

AF Yes.

D And you built up a very loyal following for a premium brand, as I understand it you were charging top dollar for a cut and a colour and you did this largely on the strength of USP, now whenever I hear those two things together, customers jumping over one another and paying premium prices, my greed glands tend to get a little excited, and I'm very curious about how you pulled this off, especially early on, I mean, how did you get this kind of a business going initially, were you charging premium prices right from the get go?

AF Are we talking about hairdressing?

D Yeah, we're talking about it.

AF Yeah, sure, well actually, it was a lot easier than you would think to be honest, because um, it's probably easier Daniel, to give you a little history, is that okay?

D Yeah, good, that's exactly what I'm looking for.

AF All right, well, what happened is, I opened my first hairdressing salon in a village in 1989.

D A village?

AF Yeah, it was just a very small village hairdressing salon.

D Wow.

AF And although my own skills, without sounding too egotistical, I was, I was a good hairdresser, so the salon I had at that time got very busy very quickly. So I was then offered some bigger premises, the premises were far too small.

D Can I stop you for a sec?

AF Yeah, sure.

D Okay, you were a very good hair dresser, this reminds me of Henry David Piroux [?], you know, build the best [unclear] and the world will beat a path to your door, but, was it strictly word of mouth, was it that small a town?

AF Yeah, word of mouth, yeah.

D Okay.

AF Yeah, when I say a village, uh, this village has about 3500 population.

D Uh huh, okay.

AF So a lot of people in the village came to hear of the salon, although there were seven salons in this village, yeah, which is quite a lot for a little village really, but it started, we started having a lot of people travelling from outside the village then, coming into the village just for a hair cut.

D Okay.

AF So the next step then was 18 months later, um, the first premises I had was 250 square feet, so the new one I was offered was 2000 square feet, so it was a massive difference of, the first question I had in my mind was, how am I going to fill this place and how I'm going to make it any different, because the big problem was that in this town, it's a town that is a very working class town, it had a population of 125000, then an out, what they call and outlying population of the same amount.

D So this was a new town you were in now?

AF No, this was an old town, this. Very old kind of a working class, what they call a Northern English town.

D Okay, but different town to what you were referring to initially? That was a village.

AF Yeah, different town, this was five or six miles away from the first one.

D Okay.

AF So basically it was going to be a little bit like building a brand new business, so, but the problem I had was that was that you had salons in that town that had been there for 30 years.

D Okay.

AF And two of them in particular, they [unclear] so because I didn't have a lot of experience to start, I thought, well what can I do that makes them stand out that's different straight away, because there's no point in going on, just being another me too hair dressing salon, because if I did that, why are people going to come to us?

D Right.

AF So the first thing I did was, uh, I checked out all the prices that all the other salons were charging, and I thought, well, I have to go in at double the price, which is a little bit of a risk, because it was a new business.

D Now where did you get that idea from?

AF I just picked it up from different things really, different things I'd read over the years, I've always been a little bit of a [unclear] fan really, you know, when you talk about leverage and all this kind of stuff.

D So you were going to, cut people's hair they would make so much money that they would come back and get their hair cut again and again and again?

AF Yeah, sure, yeah, well something like that. So uh, I decided to open a salon with double the price of everybody else and also, I decided to introduce a lot of new services that nobody had ever done before, for example, any hair, I don't know what they call it in Europe, in the UK, when you have your hair washed and cut, we call it a cut and blow dry. Well, I thought that what we would do, we would rename ours to call it a, I can't remember what we called it now, I think it was a cut and design service, it's four or five years since I had this business now.

D There's so much in a name hey?

AF Well, there was really, there was really, because if everybody is selling the same product and the product is the name, cut and blow, well, how can you charge anything different for something that sounds exactly the same?

D There you go.

AF Because the way, the way the buyer thinks as well, it's exactly the same, so people phone up and say, how much is your cut and blow, and you say £10 or \$20, and then they phone five salons and all the prices are different, then they phone my salon, all my staff were trained to answer the telephone properly, so they would say uh, a cut and design service with Alan is £50. So straightaway the client would say, well what is a cut and design service?

D Right.

AF And then they would explain, well, when you come in, Alan will sit down with you, or whoever was going to do it, will sit down with you face to face and we will give them a load of spiel then because we had a bit of a fixed routine that we would go through, to make us feel significantly different from any other salon, so that was like so successful really Daniel, it was very good actually because there was always new faces being introduced, things that were completely different from what anybody else was doing and it was a brilliant, brilliant business, it did really really well.

D So what else, what else did you tell people that got them to pay uh, double the amount, apart from the name and I think that the name is a brilliant way to do it, in fact that's what I tell my consulting clients that are looking to generate leads, to call the sales presentation something, um, you know, unique and compelling. But tell me a little bit more about how you got that, that extra cash out of the client.

AF It's actually very very simple you see, in the first place, nobody ever buys a hair cut, ever, people don't think, I'll have a hair cut, people look in the mirror think, I look a mess and I want to feel good, so the key to it is, when you go through, you know, you've been to a hair dresser yourself Daniel, when you go to the hair dresser, they just kind of get you done, get you in and get you out, well what I used to do with women's hair in

particular, you know, you try and make them feel fantastic, look fantastic, you tell them they look great, you run your hands through their hair and you do things a little bit different, but you never ever sell a hair cut, you never ever sell a colour. For instance, you don't do a colour, what you sell is texture and shine. You never sell a haircut, you sell the next best look, I just want to bring your eyes out or makes you skin look nicer or whatever.

D Right, beautiful.

AF Because you can change a jaw line or whatever you want to do, so you never ever ever sell a haircut.

D Right.

AF And that's the key really, because when people used to come to me or the salon, they never used to have a hair cut, they used to have like an experience that made them feel really good.

D Yeah.

AF That was why, I mean, to be perfectly Frank, I was charging outrageous amounts in this little town, I mean, people were paying me £150 ...

D Yeah, yeah, yeah.

AF In a town where everybody else was paying 30 quid.

D This is beautiful, I mean, this gets right down to the whole Robert Collier strategy strategy, you know, that people crave appreciation and approval and recognition, and that's what you were selling, not a hair cut.

AF When somebody comes in, right, and they just feel a mess, they feel down, you know, in clients, ladies in particular, you can tell when they feel that way, because the conversation is flat, the hair looks a mess, the kids are driving them nuts, you know, the dog's just ripped up the carpet, and the husband has just run off with someone else and you make them look an absolute million dollars, I mean, not only does it make me feel good, but they walk out feeling absolutely amazing. So, you know, but that is a simple theory really, people would never ever pay for a hair cut, but what they would pay is really pay to get all their self esteem, their confidence back and all that stuff that goes with it. That's really simple.

D Yeah. Well, that's, that's crystal clear, but maybe you can help our, uh, our listeners to get a feeling of how you, how you advertised that, how did you, how did you get people to visualise that before they stepped foot in the salon?

AF Well, the first thing I did was, I didn't know any sort of advertising at all really, I just knew how to make people feel good and part with cash, so I didn't understand anything about writing words, or writing advertising or anything like that because I left school at 15 Daniel, I didn't take any exams, uh, you know, I hated school, so at 15 I just walked out and I became a landscape gardener for four years.

D Right, so you already had a leg up on most people?

AF [Laughter] That's right, yeah. So basically I came from a kind of uneducated but slightly entrepreneurial background ...

D Uh huh.

AF Because you know, it's the old saying, I don't know if they say it in Canada, but there's more than one way to skin a cat.

D Exactly.

AF And that is how you live life, so I've forgotten the question now, repeat the question.

D Uh, the question was, how did you first go about communicating the idea of never giving somebody a hair cut but making them feel, feel wonderful.

AF Yeah, I'll tell you one of the keys that I found early on was, in the UK, we used to be a little bit behind with um, modern hair products, and in the very early 90s, we've discovered Paul Mitchell hair dressing products. Now, have, you've seen them haven't you, in the US and Canada, Paul Mitchell?

D Personally I haven't, I don't have much hair, perhaps my wife has.

AF Well Paul, Paul Mitchell, they had a unique approach to marketing their business, because Paul Mitchell was two guys, a guy called Paul Mitchell, who was a Scotsman, and another guy called John Paul Dadoria [?] and what they decided to do was, create a product but they didn't have enough money to put the whole thing together, so they created a very simple black and white bottle and rather than go down the conventional route, they had to do two things that were a little bit off the wall to actually get their salons, uh, get their products into salons. But one of the very first things I ever noticed about them was, their advertising was very very different because most hair dressing advertising would just talk about colour or hair cuts or, a lot of salons would only advertise, it was seen as a bit derogatory in the hair dressing business if you advertised, but you would always generally advertise if you were offering some kind of discount, but John Paul Mitchell, they started doing this advertisement which talked about your hair, and instead of showing somebody's hair it showed a man and a woman walking along the beach hand in hand.

D Right.

AF I thought, well, that's a little bit different, I soon realised that they were selling a lifestyle.

D Right.

AF So John, uh, Paul Mitchell always sell lifestyle products, they don't sell hair products.

D Right.

AF And yet they're only hair products.

D Uh mmm.

AF So the very first adverts I ever wrote, and I know even the exact adverts I wrote, one was um, an advert that just basically said, the headline was, does your hair need redesigning? And the other one that went with it was, when was the last time that you changed your hair? And then it was simply, was we call a subhead now underneath, something like, when you go the salon, you want to talk about your hair, the hairdresser wants to talk about herself, you want to talk about colour, she wants to tell you about her latest holiday, and it was all the kind of things that a client would experience when they walked into a salon.

D Right.

AF And then it said something like, why not try a salon with a real difference? And then it gave basically bullet points, about ten bullet points which emphasised the fact of why this salon was so different, and what we also did as well which was very unusual and still is for hair dressing, is we offered a money back guarantee.

D Okay.

AF Which nobody had ever done before, but we, we, we talked about all the USP stuff we used to do, you know, when you walked in we would shake hands, we would sit down with them face to face, there was a drinks menu, and all the things that were typical to a hair dressing salon we never did, so people thought, wow, that was different.

D Yeah, yeah. You pampered them.

AF Even things like, on a hot summer's day, we would actually put a chair in the street and we actually got told off for this a few times by the council, but we'd put a chair in the street, because it was a busy street, but you're getting an idea of the kind of personality aren't you? [Laughter]

D Yeah, yeah.

AF We'd put a chair in the middle of the street and actually do the hair cut in the street.

D Very good.

AF It sound a bit mad but it was a really good idea, but the knock on effect you see Daniel, was that everyone in the town was saying, have you seen what they do up the road?

D Yeah.

AF So the kind of, it's a kind of viral marketing effect really, and it was brilliant, it was just really good, yeah.

D Huh. So where, where did you get those ideas, I mean?

AF Uh, to be honest with you, it was just stuff I was thinking about at the time myself because I've never been a big reader and it was stuff I thought well yeah, we'll try this,

we'll try that, they're just things I thought about myself because I was basically trying to be a little bit anti establishment really but trying to create a lot more wealth and go for the higher average bill rather than just doing the same old same old that everyone else was doing. So it was just stuff I thought about myself basically, it was only when I started using the Internet I started reading more books, or started to read any books in fact.

D Right. Mmm. I guess it's something you're just born with, I mean, can you give us some kind of creative crutches, I mean, what can you suggest to, obviously it's something that you're gifted with because, you know, the other nine salons in town were just doing the same old same old, I mean ...

AF No, in this town Daniel there was 33.

D 33, okay.

AF In this town, yeah.

D [Laughter] And they were all doing the same old same old and if you look around, you see that everybody is doing the same old same old and I mean, it's endemic, so can you give us some kind of a mindset, a thought process to kind of jump start or just to get the creative juices flowing for somebody?

AF Yeah, sure, no problem yeah. I'll tell you what, look, you have, if we just take this as an example, you have 10000 people walking along this street, so 10000 people have all got a black suit on, they've all got dark hair and they've all got a shirt and tie and they all talk the same conversation, oh, what are we doing in the office today, kind of tone. You have one crazy guy who stands in the middle of that crowd, he looks completely different, he's saying something different, but he's walking in the opposite direction. Now who is it you notice, do you notice the 10000 or do you notice the one guy doing something different?

D Right.

AF Now the key here you see, this is for anyone in business, the key is, what am I doing that is going to make people remember who I am and what my business does, and that's the key, because I'll tell you what I'm seeing online more and more now Daniel, you know, I think in the next few years things are going to change slightly, the one thing I'm seeing more and more is that everybody looks exactly the same. There's no difference, there's nothing unique about anyone, I mean people are even writing to the extent that, you don't even know who wrote the copy now.

D Right. I know you started to play with some design techniques with your web site, OrangeBeetle.com [?]

AF Yeah I did really, I'll tell you a little bit more about that in a sec, but I think what I'm trying to say to people is, you have to look, think a little bit about how they present themselves. You know, actually by saying less you say more as well.

D Sure, right.

AF I mean you get people like, I mean, I've done it myself, you have like you know this 35 page rambling copy, which is fine, it works, that's fine, long copy always outdoes short copy, but the problem with online is, what is making people different, it frustrates me a little bit, because I mean, look, you know your service is going to be different and you know your personality is going to be different, but when you visit so many websites that look exactly the same, what's going to make people think, do you remember that website or do you remember that, because everything looks so much the same, there has to be a hook there to pull people in initially.

D You'd think the design, the design of a website is probably something that's going to jump out at somebody very very quickly, but it's got to be, I think that's fleeting, you know, in that split second, the guy's reading the copy, and then it's the copy that is going to make or break it, right? That initial first impression is critical to get somebody perhaps into the copy, but how can we think outside, I mean, really outside of the box in terms of the actual copy, and really hammer home that USP?

AF You see, if you look through some of the old, uh, copy writers like uh, I think it's [unclear] Burnett agency, they've put through some really good little adverts and actually, they didn't say a lot in their copy, but their adverts are always very hard hitting, I mean, I'm a David Ogilvy fan, I'll admit that, David Ogilvy writes some of the most amazing advertising that you could ever read, they're just brilliant. If you look at some of the stuff Burnett was doing, it was very short, very sharp and very high impact. And sometimes, I mean, I know one of the things I've been messing about with, is actually playing with less words, but trying to get a few words to say a lot more.

D Well yeah. Well, that's so true, I mean, that's true whether it's long copy or short copy, I mean, copy is never too long, it's just too boring or it doesn't say anything, right.

AF Yeah.

D I think people get really wrapped around the axle thinking that they need long copy, well, if it isn't good copy then the longer it is then the more pointless it is.

AF Absolutely right, yeah, yeah. I mean, it's got to be compelling and pull them in there.

Brand Savvy Direct Response with Alan Forrester Smith Part 2

Speaker Key

AF Alan Forrester Smith
D Daniel

D I notice what, what you've done and I think it's extremely effective is, is you've really cut back on, on the copy and, and accentuated the proof on your website.

AF Yeah. I'll tell you what I wanted to do with the website Daniel is first of all, probably because of my hairdressing background, I wanted it to be very high impact when

people arrived. So that was my first thing really. So as soon as people arrived on the website, I wanted them to go, oh, well, you know, I just wanted an instant impact really.

D But that orange is something else, right?

AF Yeah, it is, yeah, and actually, what you've got to remember is orange, orange is actually the least responsive colour known, out of all the tests, orange actually produces the less response.

D Really?

AF Yeah, it does, yeah, so I wanted to use the orange because I knew nobody would be using it, it's very very high impact, and obviously the company's called Orange Beetle.

D Right.

AF So that was the first thing, but what I wanted to do was, I wanted to make some elements of direct response with design, which is what I did.

D Well this is, this is what you do I think, when I, when I was studying your stuff, I mean, I'm thinking, is this brand advertising or is it direct response, or is it both?

AF Okay, now you've hit the key on the head, you've hit the nail on the head a little bit there, because I know a few guys have kind of condemned me for talking about branding again, but you see for me, branding, I mean, I like the way, there's a guy called Rob Frankel who wrote uh, the book uh, The Revenge of Brand X, and what Rob says in his book is, branding is when you're seen as the only option from the consumer's point of view or the customer's viewpoint, you have to be the only option. So basically, what I've done is, I know my service is good because, because of the way my business is running, but I wanted to create kind of, a kind of an old fashioned brand that people would automatically remember. You know, I mean, let's be realistic here, you know, just having a nice brand, say Pepsi or whatever, doesn't mean you're going to make a fortune, it doesn't mean anything like that, but what it does mean, it means that it's instantly recognisable as that particular product. And the design element in the Orange Beetle, I wanted to work along that kind of idea, I thought well, nobody uses any design online, especially in the world of copy writing, so how can I build in some design along with the copy? So on the home page, I just created a splash page and actually it only took me about two hours to do the page, I created a splash page and I created the three buttons [?] and uh, it increased the response rate by a dramatic amount, absolutely dramatic. And then on the, on the internal pages, I kind of thought well, I was thinking that well, if somebody looks up a copywriter, first of all, they know what a copywriter is and second of all, are they going to read some of the waffle about, you know, or I've read a Dan Kennedy book or I've read Gary Halbert's [?] course or I've read John Cartland's [?], um, manuals and all this stuff, and I'm a great copywriter, or do they know that they want a good copywriter already ...

D Right.

AF So what they want really when they arrive is just some proof that you are a good copywriter and you know what you're doing.

D Right.

AF So what I decided to do for this test was strip everything off, I cut off reams and reams of copy and I just put in a load of proof and then just some prequalifying copy at the end.

D Right.

AF You know, the prequalification stuff is you may not be the client that I want to work with, all that kind of stuff.

D I have to say that, that anybody listening to this should go and look at OrangeBeetle.com right now because the teaser copy in those three buttons on your splash page, splash page ...

AF Yeah.

D Is phenomenally powerful.

AF Yes, I'm pretty pleased with that to be honest and I'm pleased with the results it pays me as well.

D Yeah, I mean it's just a few words, but it's very very powerful, um, curiosity factor and just, just very very well chosen words and I can see that, you know, you're going to pull lots of people into those buttons.

AF Yeah.

D For sure.

AF And actually, you know, over the tests that I've done on this website, this has outperformed anything that I've ever produced before.

D And it's so true, I mean, I go to a, I went to buy a cover, an E book cover and a header for my, for my next website, actually a website for Masters of Copywriting, and you're right, I mean, the sales letter was so long and there was so much stuff there about it telling me why I would want one, when I already knew I wanted one, and it didn't have any effect on me at all in terms of uh, purchase or anything, I think that's what you're saying there, right?

AF You know, Daniel, you've said it, you've said it right there and that's what's happening you see, I think what's happening is people are forgetting about the clients now. People are thinking, long copies are key, everybody does long copy, blah blah blah, but it's not the case. The key is actually what does the client want? You know, if I went over to where E book [unclear] wherever, I don't want to read 25 pages of copy, I just want to know where the buy an E button is, it's as simple as that.

D That's right, yeah. It's more the specifics and you know, the canex [?], the details, I'm looking for a certain, I know what I want and I'm just looking for it and I can't find it because, because ... It really comes down to knowing, you know, who the majority, where the majority of your clients are coming from, because sometimes you do have to educate somebody about what is [unclear]

AF I know, and I absolutely agree with that, I mean sometimes you're going to get um, in actual fact, most of the time I suppose most of your customers would be new visitors, so you have to educate them, so I'm not saying there's anything wrong with that, there's no way anything wrong with that, it's just for this particular project that I was working on this Orange Beetle on, I was looking for more prequalified people really, plus I was looking for people who were going to part with a lot more cash.

D Yeah, well, there's something to be said for the splash page too, because you could have just as easily, you know, had those buttons, you know, you know, you're not sure what a copywriter is, click here, uh, you know.

AF That's right. And I'll tell you what's interesting about that splash page, I've actually had a couple of people email me and one guy emailed me and said, do you know there's 17 grammatical mistakes in your home page.

D [Laughter] That happens to me all the time.

AF I said, oh really, thanks.

D That happens to me all the time.

AF I know.

D I love that. Can you give me another example of a client or a business that you've been involved with that went from pretty much, you know, square one, ground zero, to a very strong differentiation and premium pricing with your help?

AF Um, ooh, an example, I can give you an example of a guy that we did some amazing stuff, and it wasn't actually from ground level to premium, but what he did is, all right, I'll tell you what I did, there was a guy who, his father actually brought the Volkswagen over to the UK in the 50s. Now over the years, this guy has just been kind of selling cars off this forecourt, so when I bought a car off him, he had the most massive database you've ever seen in your life, literally thousands upon thousands, probably tens of thousands it was, and this guy didn't have a clue what to do with it, so I said well what you need to do, you need to break up your database, instead of having, instead of mailing out say 20000 [tape cuts]

Brand Savvy Direct Response with Alan Forrest Smith Part 3

Speaker Key

AF Alan Forrest Smith

D Daniel

D Yeah, I think there's a tremendous amount of, of value in understanding the concept of brevity and an \$8000, sorry, an 8000 word ad can still use the concept of brevity, what it really means and Bruce Barton [?] is really big on this, is, is, say something when you write a word, every word counts.

AF That's right, yeah.

D You know, regardless of how long or how short the advert is.

AF That's right.

D Is there meat in it, and is it communicating what it must be communicating without any extra verbiage and fluff?

AF That's right.

D It's a tremendous skill and from what I can tell, you've really put a lot into uh, into that.

AF Well you know, I mean, I'm the very first to admit that I suppose to some guys, I'm pretty new to this. But I find it very exciting because I think probably the difference for me is that I don't have a traditional background, you know, I've not done writing, I've not done advertising, I've not done editorial, I didn't do anything at school really, I find it all very very exciting and I like to test stuff, you know, you do try stuff and it is a complete disaster and you try stuff and it's brilliantly successful, but I just uh, I think the marketers and copywriters have to be careful not to be too fixed in their mindset, that's what I think. You know, they have to think a little bit out the box sometimes, because sometimes that little bit of um, outside thinking can explode sales or explode something, it's just, I find it really exciting Daniel, really exciting.

D You've got to be an experimenter.

AF Yeah, I think so, to some extent, definitely. I mean, you know, you couldn't test some things on some target markets because it would be a complete disaster, but you know, there is some markets you can just test stuff and just try it, you think okay, well, it failed miserably, I won't do it again, or it can be an absolutely brilliant way, you know, to make your fortune.

D There you go. Okay, to go back to the USP, um, I guess there's three or four different places or ways of thinking about USP, um, perhaps the way that you create an offer, is that one place where you'd look?

AF Well, when you say USP you just mean the products or for the company or ...?

D For, for, for a product, let's say you've got a product and you want to differentiate your product, you can look at the, you can look at the offer, perhaps you can look at the packaging, perhaps ...

AF There's lots of ways of doing it, um, you know, you could, sometimes there's no way you can differentiate a product, there's just no way you can do it. But you know, it's a little bit like uh, it's a little bit like say, skin cream, there's a fabulous, absolutely fabulous direct response advert on [unclear] TV at the moment and I have to say it's one of the best adverts I've ever seen, and what it is, it's sort of um, I can't remember what the product's called, it's Youthful Skin or Youthful Cream or something, and it's just absolutely the greatest advert I've ever seen on telly for selling something. In fact I said to my wife, I

said, look, I'm not saying you're growing old or ugly or anything but I'm going to order this, just to see if, just to see if it really does live up to all the claims, because the whole thing from start to finish was just brilliant, it was just testimonials, testimonials, it showed real proof, it showed the product in action, it showed the cream, it showed the buffer, but what was really interesting about the cream was they never once mentioned, it's skin cream, never. What they talked about is, looking younger, and that's the key, because they're showing something there that will simply make you look younger, they're not selling cream, everybody sell skin cream, hand cream, moisturising cream, but these guys are selling this Youthful [unclear] and I think it's called Essence of Youth or Youthful Essence it's called, so that is what they're selling, youth, they're not selling cream, so in that instance, yeah, you know the USP is that they are promising to sell youth to people in their late 40s plus.

D Yeah.

AF So, you know, skin cream, but it's a fantastic USP, brilliant.

D What about um, going back to the offers, I mean, have you ever done anything with an offer that has differentiated a product, or, or packaging or just, apart from the idea of, of selling what something does or how it makes, beyond what something does and how it makes people feel, which is really what you've articulated.

AF Yeah, well I can tell you what we're going to do with the, um, our advertising master class, because we've not actually launched this yet, we've done a class, it's not really for selling yet. Because it's a high end product, it's going to be, in UK pounds, it's going to be £2497, so it's a real high end product, it's 20 hours of non-stop DVD, real classroom style, a handful of students.

D So that's a, uh, that's not an actual seminar, it's a recording of the seminar?

AF Yeah, it's a DVD recording of the seminar, yes.

D Oh beautiful.

AF We had a film crew in and we filmed it over two days and we had um, we had a guy called Ed Dale, Dale for Dinner and he flew in from Australia because we did it in the UK.

D And you're going to sell that for 2500 pounds?

AF That's right, yeah, that's right. So what we did is, we basically did, well, I'll tell you what, when we, when I got the idea, I said to one of my partners, a copywriter from Australia called Brett McFoe [?], he's absolutely brilliant, so I said to Brett, I said look, I want to do this class, I said, but there's a couple of things. I said one, I want it to be the most extensive class on the market, so it's got to be an absolute reveal everything, but I didn't want to do the classes that I'd seen before on DVD, I wanted to approach it a little bit differently and instead of showing them how to write a headline, I wanted to make people, this is only one example, I wanted to make people understand why they say a certain thing in a headline, why they use this word instead of that word, I wanted to break the whole thing down for them to make it very very different and we achieved it over two

days. Now just, the class itself is different because of the approach, and I'll send you a set out Daniel so you can have a look at that.

D I'd love that.

AF We wanted to make it different from that aspect, but the second aspect was the packaging, so what we're doing is now is, we're looking at um, a high end packaging so that we can package this whole thing completely different, rather than sending out, just a cardboard box, so what we've done is, we've got some um, I can't really tell you know, but what I'll do is when I send it to you, you'll see some of the packaging but it's not complete yet. Uh, when it, when it comes out, the packaging is going to look absolutely high end, so instead of being the normal box with say foam in it, you know, it's going to be something a little bit different and a bit special, so that as soon as you open the actual cardboard box, you're going to be thinking, wow, what's this, and then you're going to have to go through the packaging to find the product. So straight away it's feel good, feel good, feel good, so from start to finish, from the second you get that parcel, to the second you've opened it and got those DVDs out, it's going to feel and look different and we know the product delivers anyway. You know, because, well, I'm just blowing my own trumpet here but for anyone who's listening, we did a brilliant job and you should buy it. [Laughter]

D So it's the experience once again right?

AF It is the experience once again, yeah, it's the experience that when they open, uh, when it arrives, when they open it, they're going to see something totally different. It's going to be great, yeah.

D How do you communicate, how do you plan to communicate that, how do you get that wow factor before somebody receives the package, that's what I'm curious about.

AF Well, what's interesting about that is, you're not going to get the wow factor in the packaging, that is going to be an extra on the end of everything, because obviously only when you order it are you going to get the packaging, so the build up is going to have to be in the copy, you know, and we're going to have to, because we've not even done the copy for the product yet, uh, the copy is going to have to mention all the USPs, all the different stuff, all the different approach, the different angle that we took on the whole thing, so we're just going to have to build that into the copy, but to be honest Daniel, we've been so busy with different projects, especially with um, the World Internet Summit, we just haven't had time to finish it.

D I think the main, the point of what you're saying is that you're not just selling a product, you're selling, what you want to do is develop a business, right, so you're, you're over delivering, you're giving people things that you didn't advertise and that's the key right?

AF Yeah, on, on the packaging itself, it's over delivery on the packaging, yeah, it definitely is, yes, but obviously, you know, you have to uh, um, you have to mention that in the copy, it has to be brought out, I'm not on about the packaging, the USP. I mean, I'll give you an example of a USP we did for that, most seminars and classes are done in hotels or done in kind of a high tech feel building.

D Right.

AF So what I did is, the reason I wanted um, Brett to come to the UK, is because Australia and America are just not old enough for what I wanted to do.

D Right.

AF So what I did is, I hired a nearly 400-year-old country mansion.

D Oh, I remember reading about this somewhere.

AF Right, so we took people over to this little country house, it's like a half sized mansion in the middle of the country and when you came in, I knew the building because I'd been there for dinner a couple of times and I knew that the way this would work was very very English, because there are people from all over the world coming, and I wanted that totally unique feel to the whole thing, absolutely unique. The bedrooms were quaint and English, the rooms were different, the way we did the seminar was different, we're stuck in the middle of this country, surrounded by oak trees, it was just completely different, it just wasn't the kind of experience that people expected. I'll tell you what, let me give you another one that I'm just thinking of, it's another one I'm doing in July, uh, I'm doing a two day weekend with Ted Sayuber [?] you know Ted does these Think and Grow Rich, have you seen Think and Grow Rich on the Internet and some other projects he's been involved with.

D Actually, I'm not familiar with Ted.

AF Okay, well if you were to go and type in Ted Sayuber it comes up millions and millions of times, he's had, he's had best selling books online and all this kind of thing.

D Now, Think and Grow Rich is that Napoleon Hill thing?

AF Yeah, Napoleon Hill. Now what Ted has done, is he's took the Napoleon Hill context, and he kind of rewrites it for modern day. I mean, he did Think and Grow Rich In Direct Mail, Think and Grow Rich on the Internet, so what I said, I said look Ted, what we're going to do, I want you to come to the UK, we're going to do something like Think and Grow Rich like Kings. And he said, well, okay, what do you suggest, and I said well, leave it to me. So what we've done is, because, I think you've got the impression now Daniel, I try to do everything at a high-end price really.

D Right.

AF And when you're doing something at a high-end price, you have to deliver. So what we've done is, I've hired a castle in Scotland, so when people come to this weekend they're going to come to a castle. Now when they come to the castle, one of the sponsors I've got for the castle is actually Rolls Royce, so when people drive up this two mile long drive up to this 1000 year old stone castle, it's going to be, there's going to be say half a dozen Rolls Royce's parked at the front and they can actually go for a drive in these Rolls Royce's as well.

D Yeah.

AF So the impact's going to be, wow, this is unbelievable, we're staying in a 1000 year old stone castle, there are Rolls Royce's everywhere, plus you know, we're sitting in this place where uh, you know, these knights in shining armour in all the armour stood up there and all this kind of stuff, there's not even a seminar room, what we're using is, we're using a big dining room, and in the big dining room you have this massive table, it's about 400 years old, because there's only 30 people allowed in, where the 30 people are sitting round the table while we do the presentation at the end of the table, so you can just imagine the unique feel that's going to have.

D What a long way from moonshine, rattlesnakes and [unclear] in the Desert Sea Mountains hey?

AF I know, it's just going to be so so different, so different. And Ted, being American, is absolutely blown away with it. I'll tell you what the idea is, you see, we're not selling a seminar, it's not a seminar, it's the whole experience, it's the Think and Grow Rich experience.

D Exactly.

AF It's going to be amazing.

D It's so important, I mean, it's all the mind set right, so what you're doing is you're tapping into the millionaire mindset.

AF That's right, that's exactly, you see, the thing is, you've got to make them feel like millionaires before they are millionaires.

D Exactly.

AF You've got to make them think, I can do this, and when they're going to go away, they're going to think, I lived like a king for a weekend, we had all those Rolls Royce's parked at the front ...

D I ain't going back.

AF Unbelievable.

D Yeah, no, that will be very very cool. It's actually interesting, I did the search on Think and Grow Rich, there's just a huge plethora of a variety of stuff, it's incredible, the legacy, the legacy of Napoleon Hill is just phenomenal.

AF Oh yeah, brilliant, absolutely brilliant.

D And the guy actually worked for 20 years without pay for Andrew Carnegie.

AF That's right yeah.

D He introduced the philosophy to the world, what a fantastic story that is.

AF Yeah, brilliant.

D I'll have to look into Ted Sayuber now that you've uh, now that you've informed me and educated me about that because I just love Napoleon Hill.

AF Yeah, well, you know, we're going to be doing this one in uh, I think it's July the 16th and 17th 2005 and that is going to be absolutely a killer event but I've got a couple of other events coming up, I've got a, an event coming up with uh, Stephen Piers [?] which uh, I'm going to do that very very differently but I'm not sure how yet.

D He's just a bright, bright fellow.

AF Oh, he's a genius. We spent a couple of days with him in London and uh, I met him in Australia first and he's just so switched on.

D Yeah.

AF I'm really in tune with Steve actually, because he is into um, he likes the idea of USPs, he likes the idea of longevity, not quick fix, doing a real good structure, something solid, he's really switched on.

D He's very charismatic as well, very good speaker isn't he?

AF Well, he won our um, 2005 Speaker at the World Internet Summit, he was fabulous.

D Yeah, I love Stephen, I have to say. All right, well one, one quick question to wrap things up, I know you've got a lot of things that you've got on the plate and this question kind of dovetails into that uh, that whole thing. You're just so prolific, you've got so many things on the go, how, how do you, do you have any tips, any advice for, for our listeners to become more prolific and get more done faster? Everybody wants to know that and I think you've got some good, some good uh, insights I'm sure inside that head of yours.

AF You know what Daniel, I don't know about getting things done faster, because everything takes time, the only thing I could say is, I mean, when you have a lot of projects on the go, you see, I just relate things to everyday life, now, you know that you're going to go away in the summertime with the kids on holiday, so you plant that thought in your mind and the closer you get to the holiday, things start to fall together anyway because it's planted somewhere in your mind, you know, and the thought's been processed anyway, so what I would always say is, get the first thoughts going on in your brain first, just get them all bubbling around, stewing around, and eventually things will start to fall together. Read stuff that is nothing to do with what you do, don't just read copywriting books all day, you know, I'll tell you what, you know, somebody says to me, oh, I've read about 800 books on copywriting and I felt embarrassed and I said, well, I've read about six, and he turned round and said, okay. I mean that actually, recently I've started buying a couple more but I really don't, you know, you spoke to me about the Robert Collier [?] book, that's the stuff you should be reading, David Ogilvy [?], Leo Burnett [?], Bruce Barton [?], that is the kind of stuff that you should be reading, Scientific Advertising. I don't care about how uncool it is to say now that Scientific Advertising is a great book, it's one of the best that's ever been put together. It's just brilliant.

D Yeah, but how many people read it and don't do anything about it?

AF Well, they don't do anything, you know why, because they find it too simple. But it's key to the process. I think really, if you want um, if you want a load of things going on all at once, you, obviously, you need to focus in on one at a time, you do really, I mean, I am a little bit chaotic anyway and I tend to jump from one thing to another. It just seems to be in my nature, but you need to get those things in your mind and you need to let them cement for a while, because what tends to happen is, this is where ideas are borne as well. You know, it's a little bit like when you're doing copy for a client or you're doing some consulting for a client, if a client says to me, when's the soonest you can do it, because you know what it's like Daniel, they all want it done yesterday, so they say when can you do it, I say well, send me the stuff now and hopefully they'll start it between four and six weeks. Now, it's essential you do that, and the reason is, you need to think about the whole thing. What you do is, you read everything, you take it in, chew it over and you just let it roll around in your brain and as weeks go on, this is what happens with me, I see other things, maybe on TV or on the news or whatever, and I can tie it together with this project and I think, oh, that's the way we should be doing it, we should be doing this, we should be doing that, because there's lots of different ways of doing it. So I think it's just the thought process, you need to plant those thoughts in, and you need to get them moving in your brain so that um, just so that the thoughts actually process out themselves naturally. I think people are too fast now, they do things too quick, you know, everyone wants a 10000 million gigabyte PC and everybody wants a, the broadest broadband you can ever make broadband, it's just, everybody's thinking too fast, and you need to just sometimes slow down, maybe I should slow down with the speed I talk, I know. But sometimes we need to slow down a little bit and just give it a little bit more thought, and sometimes it's easier to do a lot of projects at once, when you just kind of stand back a little bit and give things a little bit more thought.

D You actually just reminded me of a story that Napoleon Hill tells, and I think what you're really talking about there is the subconscious mind right, you give your subconscious mind some room to breathe and to feed it with a lot of uh, data, and then entrust it to come up with something. He was telling a story about how he had written something like 672 titles for Think and Grow Rich, uh, and he wasn't happy with any of them, because he wanted a million dollar title.

AF That's right.

D And uh, his publisher was getting uh, a little frustrated and impatient with him and told him that, you know, listen Napoleon, I need a title and I need it by tomorrow morning, or your book is going to be called Use Your Noodle and Make A Boodle. Now Napoleon wasn't all that impressed with that title, so, the point he was trying to make was that, you know, here he was, you know, telling everybody to use your subconscious mind and uh, and he himself, um, had it, was yet to say hey, sub, by the morning, uh, I need a million dollar title, and when he woke up in the morning, you know, Think and Grow Rich was born.

AF Was just there, yes. I'll tell you something, it might sound a little bit weird, I had not actually um, like I said to you before, I try to be as honest as I can be, I've never been a big reader and I've got really no formal education as such, and when I was first introduced to Think and Grow Rich, it was actually pretty recently really, um, when I read the book, I kind of thought well, yeah, I kind of do that anyway, I've always done that, and I'll just give you an example because it just kind of ties the whole thing together, and I'm not a big materialist to be honest with you, but I do like to have nice things like everybody does. So

my wife said to me, because this [unclear] she said to me um, when can we have a new car? And I said well, what sort of car do you want? And she said well, you know, because we always try to have something nice, she said well, I'd like another BMW really, because I've not had a new car since 1998. I said, well don't worry, I'll get you one, knowing full well that I didn't have any money to buy one, so what happens then is, this seed is implanted in my mind about this specific model of car.

D Right.

AF Now this might sound a bit strange but this has always worked for me all the way through my life, when we've, when we've bought anything, so I'm thinking right, she wants this um, it was a five series BMW, what they call a tourer which is like an estate car, an extra piece, I don't know what they call them in the States.

D A longer version of it.

AF Yeah, well, yeah, a longer version of it, that's a great explanation. Yeah so, I thought okay, these cars are pretty expensive so I said, you know, we'll get one sometime. She's thinking well, how are we going to get one because there's no money in the bank, so uh, this weekend we actually went out and bought one and uh, when I came back from London, I said look to her, I said right, let's go and have a drive up to BMW and we'll order a car, she says, well how can we order a car, I said don't worry, we can order a car, there's money in the bank blah blah blah, but what I'm saying is, I think the beginning of actually buying that car happens long before you buy the car ...

D Exactly.

AF And it happens long before you go and see the car, because what happens is, the thought goes into your mind that you want xyz and then your brain works out the path you need to take to go and buy xyz, the process you need to take to get the cash together and everything else and suddenly, you've got what you need to go out and buy the car. And my life, it's always worked that way regardless of what I've done, so you know, there is a lot of [unclear] to Think and Grow Rich, I really believe that now, yeah.

D It was certainly the perfect title, there's no question about that.

AF Oh yes, yes, that's right.

D All right, Alan, well this has been a, a, more than a pleasure and I think you've given us some golden nugget tips that anybody can take and uh, as long as they put them into the uh, into the hopper and make use of them they're going to benefit greatly.

AF That's right Daniel, you know, just people have got to get their brains moving a little bit and think a little bit outside the safety, the safety regions, that's all.

D Outside of the safety net.

AF Yeah, that's it, yeah.

D Well, thank you so much Alan, let's do this again.

AF Okay Daniel, my pleasure.