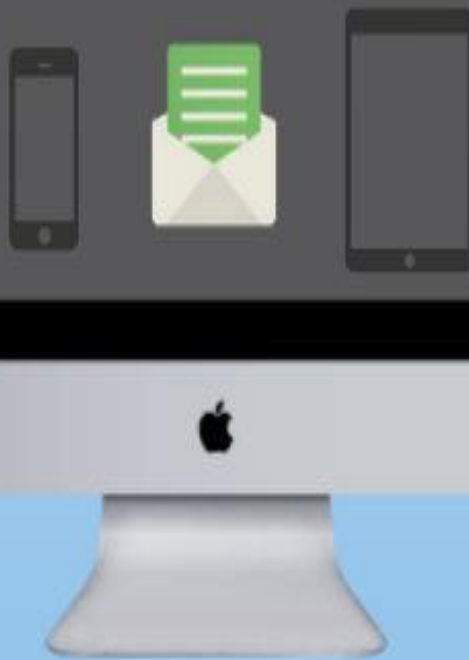


EMAIL HACKS NITRO BOOSTER



By: Matt Bacak & Michael Hauge



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Introduction

MATT BACAK: Folks, I just wanted to thank you for getting the 17 Email Boosters. I want to share with you and really, once you've went through it and looked at it, you probably noticed I spent a lot of time on email hack #2, which was the hero hack. I've got a confession to make that I want to make to you guys. It's the fact that I didn't really write those things. One of the great things is I do have somebody in my back pocket that's really been my secret weapon for about five years now.

MATT BACAK: Actually, I have him on here right now because I really strongly feel that it's very important that you really get this that you really understand how you can inject or infuse this into your marketing copy, your email copy, into your business and into your life. I believe business and life is a mirror reflection of you. So if you can inject it into your life and conversation and everything else, it's amazing the things that can occur.

MATT BACAK: My secret weapon, his name is Michael Hauge. Maybe some of you have heard of him. Maybe you've read his book. He's very well known, especially in Hollywood. He's coached writers, producers, stars, directors, on projects for Will Smith, Jennifer Lopez, Julia Roberts, Kristen Dunst, Morgan Freeman, as well as for almost every major studio and network. If you haven't heard his name, I guarantee you've seen his work.

MATT BACAK: The influence he's had inside that world and one of the great things is, years ago, it might have been five or six years ago, I can't recall, one day when I stumbled across this concept, this idea and I started noticing the power of being able to bring it into my business, I literally kind of followed my rule. Instead of just going out and reading about it, I just go straight to the source. That's exactly what I did. I picked up the phone and called Michael. I said, I watched this thing online and I want to come see you. He said, when do you want to do it? I probably said tomorrow or yesterday. So I knew, I flew out there and spent a whole day with him and just was fascinated, even more because I wanted to have a deeper understanding of this. I think it's very important to bring Michael on here and get deeper inside it. He's got a unique angle on it. We've actually become friends over the years.

MATT BACAK: Michael, I was thinking about this before I was going to do this interview with you. It hit me. There's some people that see the visible side of what you teach but you teach the invisible of what you teach. I think it's really interesting once you think about what you've done, the other side that most people don't think about or know about. So Michael, I kind of just you know, if I've messed up anything in your background or whatever or if you can give us a little bit more of your background or whatever, which would be good. I want to ask you some questions to really help people that have bought this.

MICHAEL HAUGE: Sure. Well, first of all, thanks for letting me join you here and talking to you. Yeah, I think the main thing to understand about my background is decades ago, I just wanted to be in the film business. So I sort of rode on a turnip truck to Hollywood from Oregon, which is where I grew up. I didn't know what I wanted to do. I started classes and got involved and discovered what my real calling was and that was working with the story aspect of movies, working with writers and eventually producers and directors and studios and so on. My goal is to help them get their screenplays to a point where they can turn them into movies or help them with their movies when they're in the editing stage. Make sure the stories are working at the max capacity.

MICHAEL HAUGE: As I did that more and more, I would get approached by people like you who weren't in the movie business but saying they were very interested in the way you look at stories and kind of expand it out. Story is story and the principles of good story telling are universal. But my particular take on it comes from looking at thousands of movies and working with writers of movies and it's all Hollywood sort of vantage point. That's kind of the door I come into this mobile idea of how do you create stories that are emotionally involving and will accomplish whatever goal you want to with the story. So that's it.

MICHAEL HAUGE: I have, my main thing is always my experience in Hollywood as a story consultant but it's expanded out now where I besides internet marketers, I also coach public speakers, novelists, attorneys, a number of different areas, anyone who uses story to enhance or expand on their abilities in their particular career.

Creating Empathy

MATT BACAK: Yeah and I think one thing, we've worked on this. We didn't just do, I didn't just do a private one day with you at your house and over the years, we've worked together on the phone. You've come to my house and we did a day together but the one thing I know we've and I was trying to pull out of you, just so I can have a clear understanding is and you hit on it earlier, too but didn't say the actual magic word which was empathy. You know, so I mean, I want to hit on it a little bit later, just to pre frame you a little bit, hit on a little bit later on how we can inject empathy or some of the ideas of injecting empathy. Before we do that because you are really the story master, you know, can you, is there a like a quick, you know, quick way that we can share with people how, because you wrote those, when you come up and start thinking about the stories, kind of the way we did with mine, the pre-Apocalypse and after the Apocalypse story. What goes through your mind when you're thinking about doing this? Because I know I gave you all the facts and you were able to craft it a thousand times better than I would have been able to. What are some elements you always ensure you have inside there when you're crafting a story?

MICHAEL HAUGE: You started in a good place and that is empathy and the reason I think that's essential is because before you ever begin crafting the story and figuring out what the story is going to be, the number one thing you need to understand is why you want to tell the story. So what? You could have just laid out facts and statistics and said this response and I made this money. But why a story to frame that? The reason I think stories are so valuable is because they create an emotional experience. They get your reader, whether it's a reader of an email campaign or a viewer of a movie or a producer in Hollywood reading a script, they become emotionally involved. It's hard to get somebody really that emotionally involved in numbers and statistics. Stories do that.

MICHAEL HAUGE: The thing that makes stories so powerful is because when you hear or read a good story, you become the hero of that story. That's really what you're trying to do. That's what you want is to create a story not just that someone is thinking about or observing on screen but they are participants in it. So as people read or are reading about your Apocalypse story, the thing that makes that work is by the time you get that point where it's there's a knock on the door and I hear the words we're with the Internal Revenue Service, they're the ones, the reader is the one knocking on the door. The reader is the one having that experience and it's like oh crap, this is happening to me. So you can, as a storyteller, give a direct emotional experience of whatever it is you want that listener or reader to

have. In the word of using stories as a sales tool, what you are doing eventually is or in the course of the story, you're actually giving your reader the experience of working with you. You are actually giving the reader the experience of going through the process you went through to have your entire business and livelihood taken away and having rebuilt it. Having that direct emotion experience is a lot more powerful than just hearing about it. The key way you do that is by creating empathy. It just means there it s a psychological connection between the person reading that story and the character in that story.

MATT BACAK: Yeah.

Three Components of Any Story

MICHAEL HAUGE: I kind of backed up there but you were asking how do I look at story or how do I hear a body of information about something that happened or how do I work with a client who says I want to get people to buy this product. So the first thing I'm always thinking about is well, I'm turning this into a story. Who is the hero of this story going to be? How are we going to get the reader to empathize with that story? What is it that character wants? What's the goal in this story? What are the obstacles that the character has to face? Because if your goal is to illicit emotion, emotion grows out of conflict. So if you think about it, character, desire and conflict, those are the only three components of any story that make any difference. They're all built on that foundation. So that's my starting point. What's the character? What's the desire and what's the conflict the character will have to face before they achieve that goal?

Mistakes Most People Make

MATT BACAK: That's awesome. I was typing while you were going and the one thing that I think is very unique because you know, I remember I don't know where I was flying to the first time... when you gave me the first and this is some back story on those stories that you guys know but when he gave me the first one, Michael, he was starting to learn me a little bit better. Figuring me out a little bit more. I usually hit him up when I needed something yesterday. I remember I was flying. I was getting ready to go to Australia. Michael has been very good to get on the phone and work with me on those things. I remember when I was there, the first time I ever utilized that first story that we did. People injected themselves, even though they didn't have the same exact experience that I did. Even though they didn't, they came up to me and said, you know I didn't have the IRS but I just went through a divorce. Or I just, my business partner and I broke up and it's been hell. They placed themselves in the story even though it was unique. I thought it was amazing, just seeing people placing themselves in there even though it wasn't the same experience I had. They still felt it and still re-experienced something that they've experience recently because of the way it was structured and things like that. Do you find that's kind of what a lot of people do?

MICHAEL HAUGE: Oh, absolutely. You can find this in Hollywood. A lot of times I work strictly as a consultant now and lecture all over the place about story and screenplay and so on. Back in the day, when I was working in Hollywood, I was on the receiving end. I was working for producers, the people pitching stories. I would have people come in and say I've got this great idea for a movie. It's about bowling. And do you know that fifty million people in this country bowl? My response was always well, first of all, if there are fifty million people are bowling, they're not going to the movies so they're not

going to come. That's what not makes a movie work. The reason that those people are responding in the way they said to your story, the reason we can go watch a movie like Raiders of the Lost Ark, where the hero is an archeologist soldier of fortune from the 1930s, probably no one of the audience of the billion dollars that it's made has ever been that person. It doesn't matter if our real lives have not a common thing. What matters is we felt what that character has felt. So what they were responding to is not the IRS part of the story. It's the part of the story where it's oh shit, the rug was just pulled out from under me and I don't know what to do. That's a feeling we've all had. So the key is again, that emotional experience is telling a story where the underlining emotion of it is something that the people in your audience, your readers, have also experienced. That's where the connection comes, on that deeper psychological or emotional level. Then the facts of the story can be about pretty much anybody or any situation as long as they have a goal and obstacles to overcome.

The Hero's Journey

MATT BACAK: So were you able to look at or at least a PowerPoint I had or a piece of it, of the actual product itself? You knew I put that in there.

MICHAEL HAUGE: Are you talking about back when we first met? Or this new product?

MATT BACAK: This new product.

MICHAEL HAUGE: Yeah, I went through, you only sent it to me yesterday so I think I've gotten through the first five hacks. I certainly went through the one that included the Apocalypse story, yes.

MATT BACAK: So in that, inside there, actually I don't know if you noticed the drawing. Remember my daughter I was telling you about awhile ago? Twelve years old and making money online. She's the one, now she's gosh sixteen but she's the one that drew that picture of the hero's journey. One thing I think because I did stress, I did put some points in there and I put six different things. You know, is there anything specifically around the hero's journey that you could share because I know you've got the hero's journey that you could share that I didn't even touch on? I know that could be a long one.

MICHAEL HAUGE: Joseph Campbell spent his whole life exploring the hero's journey so there's probably quite a few things. I would say here's what I would say about it. That you could look at it as the hero's journey or there are other frameworks for story but the key to the drawing your daughter made, the key to that circle was drawn from Joseph Campbell and later Chris Vogler, who I did the video that you first saw called the Hero's Two Journey. The key is not is something missing but are the essential components there? That, the answer is yes because the essential components are if you're telling a story, you must start with the everyday life the character is living. What Joseph Campbell called and you called in that diagram, the ordinary world. That's the first thing.

MICHAEL HAUGE: The next essential thing is some new event must occur to that character living his or her everyday life, it's going to kick this story forward. In Joseph Campbell's terms that's the call to adventure. In my own approach because I take my own approach to structure, it's divided into six stages, which by the way are not contradictory at all to the hero's journey. It's just a different way of looking at the same body of information or the same principles of storytelling. It's what I call the opportunity. So first must be the everyday life where by the way we create empathy. But then something has to happen, that call to adventure that's never happened before. In your story, it was the

knock on the door. You first describe your everyday life. You were living high. You were doing well. You had a happy family. You had your own plane and so on and so on. That's the everyday life. Then opportunity knocked on the door. That's the call to adventure. Then the next essential thing is the character is going to respond to that and have to come up with some goal in response to that opportunity. Or that call to adventure. Now I call it an opportunity but an opportunity is not always a golden opportunity. In your case was a horrible thing that happened but it still an opportunity to move your life in a new direction or forced you to move your life in a new direction.

MICHAEL HAUGE: So then out of that, after that call to adventure and the hero begins this journey, they must have some objective that they want to accomplish. What I call an outer motivation. It's a finish line you want to cross. In your case, what you want to do is get back on your feet. Your goal is to get back to where you had been before they ruined your life. So that takes the character around the circle and then there's always going to be what I call the climax. I can almost remember what it's referred to as, what the actual term is on the circle but I don't have it in front of me, the one your daughter drew. But when you reach that climax and you take that hero to the point where they achieve that goal.

MICHAEL HAUGE: Then the final thing in that circle, there must what Joseph Campbell called returning with the elixir but what that simply means is we need to see the new life that that character is living having completed that journey. So those essential things, no matter what you term them, whether you take Joseph Campbell terms or mine or somebody else's, those are the key steps that a story must follow. That's the structure, so to speak.

MATT BACAK: Do you see it on my screen? I just popped it up.

MICHAEL HAUGE: Oh, okay. That's good. Let me pull it up here so I can see. Oh, what she put here is the new normal. That's a great way to say it by the way. That's what I call in the story the aftermath. It's the snapshot of the new life being lived. And I'll say this in an aside because we might not get to it, it's not really answering your question. You notice in that story about your Apocalypse, when you come to the end of that story, you are living a new life that is actually better than the one you were living at the beginning. It's a little subtle in that story but you got to a point where you knew you could do this. You knew you could start over. It gave you more strength and confidence about the program you were selling. It allowed you to come up with something of your own to touch more people than you ever had. None of that would have happened actually. I know you'll never look at the IRS as your friend but in a typical hero journey's way, that horrible event led to, at the end, because you had that courage to go through that process, a new normal that was actually better than the old normal. In Joseph Campbell's term, it isn't on this circle. I was thinking the terms were there. That new normal your daughter refers to or put in the drawing and what Joseph Campbell refers to as coming back with the elixir. The elixir in this case is the program you were able to create having been through this process that you were then giving to the world. That's very, and that's it. It's the hero comes back and somehow not just the hero but the world has been changed for the better.

MICHAEL HAUGE: Then in the context of that journey, the call to adventure and going through this circle or in this case, this kind of three sided rectangle your daughter drew, the final element that is absolutely critical is the conflict. The conflict is going to exist throughout this journey because emotion is going to grow out of the obstacles you face and all the things that you had to do. So again, in your story, in your Apocalypse story that we worked on that everyone read, you kept throwing in new

obstacles. The IRS came, that was overcoming when you got the letter but then your lawyer said they could come back at any time so you have to overcome that obstacle. Then the next obstacle is he said if you really want to solve this problem, you can't use any of the same things you've used before. You can't use any of the tools you've used before expect your brain. That's an obstacle. Then you somehow had to come with something and then you faced the obstacle that was more an inner conflict that you weren't satisfied just being you know, selling other people's products or acting as an affiliate or whatever it was. Those obstacles throughout the story are going to stand between the hero and his goal. The bigger those obstacles are, the more emotion there's going to be. The more emotion, the more involved your audience is going to be and the more likely they will take the action you want them to take at the end.

MICHAEL HAUGE: So yes, everything on that drawing is absolutely right and those are the essential things. Then it's just a matter of enhancing that as you develop story telling skills or work with someone like me or whatever.

Injecting Empathy

MATT BACAK: Yeah and you know, talking about developing story telling skills, we really hit on this earlier on and you said I'll probably bring it up again, right when you said that, I was actually writing it down. I was going to ask you this question, what are some ways to inject empathy into stories? How can best do that?

MICHAEL HAUGE: Okay well, yeah there are a few very powerful ways. When you introduce your hero, in that normal world, that every day life, that set up, to create the necessary empathy, empathy really actually grows out of conflict itself in a certain way. Conflict is so critical to a story. It's where, it's what's missing from a lot of boring stories. It's just I was here and then I did this and then I did this and then I did this and now I'm here. It's boring because there weren't any obstacles to overcome. When you introduce the character, one way to create empathy is create sympathy for this character, this hero of the story. And in other words, you make the character the victim of some undeserved misfortune. Either you begin the story with the character having been victimized. A character is rogue. A character is stuck in a job they had. A character has just lost a loved one. Whatever it may be but we feel sorry for that character because sympathy creates empathy.

MICHAEL HAUGE: Another way is to make the character, put the character in jeopardy because we empathize with people we worry about. In that case, instead of it was 1997 and I had just lose my job or I was unemployed, it was 1997 and the rumor came around that people were going to be cut from the, some people were going to get fired. Now the hero is in danger of am I going to lose my job? What am I going to do? In movie terms, this is so many movies or action movies where it starts out with the hero being chased with someone or a rolling boulder in Raiders of the Lost Ark or something like that. Put the character in jeopardy of losing something that's of vital importance.

MICHAEL HAUGE: The third way you can create empathy is to make the character a good person, likeable. They're generous, they're kind, they're loving and giving towards others. We empathize with people that we like.

MICHAEL HAUGE: The fourth way to create a character who is empathetic is to make that character highly skilled because we like becoming on a sort of make believe fantasy story level someone who can

get the job done. That's part of the reason we would empathize with someone like Indiana Jones or James Bond or a superhero. We're nothing like those people in real life but we wish we were. So the more of those elements you can inject into the character when you introduce her, the stronger it will be.

MICHAEL HAUGE: If we go back to the example of using that Apocalypse story, notice how it began. You started out saying I have been able to do these things. In other words, you presented yourself as good at what you do, as highly skilled, which is true. Then I had a knock on the door and they said Internal Revenue Service. Oh my God, you're the victim of undeserved misfortune. Then they said we're investigating you and you could end up in jail. That's jeopardy. Now your worry is for your family and your employees and your associates you were involved with. That shows you're a good person. In other words, we used all four of those devices within about the first five minutes of that story or less? All of that was really designed. When we were working together, the reason I was pushing you to start there with those elements because that means by the time you're dealing with the IRS, we have become you. I'm not talking about you Matt but you Matt the hero of the story you're telling. It happened to be a story about you but you were just making yourself the hero. It could have been about someone you knew, someone you worked with. Same principles apply.

Understanding the Invisible

MATT BACAK: I think it's really important for people to understand this because when they look at it, I've had people try to swipe or model to really close to ours and it's interesting. I've always said this over the years. I said to people, I said one of the most powerful things, the most powerful force that I've found in business is understanding the invisible. The things you can't see or don't know because there are things we know we know, there are things we know we don't know and things we don't know we don't know. I forget where I got that, somewhere. But the fact is what people don't realize is the reason that first story, because there were two different stories that we had, the pre-Apocalypse, when it happened and after the Apocalypse. The first one, I remember and I wanted to share and you and I talked about this, I really wanted to share my story. For some of us, when we're sharing our personal stories, especially in the guru business or the information business, we share our stories and we have stories like mine. It was hard, so emotionally hard for me to talk about. I couldn't, and I really wanted to craft it well and that's why I reached out to you. I keep on saying this but I don't like how I'm saying this. I remember talking about this. We finally came to the conclusion to make it easier on me, we talked about this guy. This guy, the whole thing, then at the end by the way, it's me. It made it so much easier. I can't remember, I think it was just because it was hard. I know we had a lot of discussion on that. Do you remember that conversation?

MICHAEL HAUGE: Yeah. To be perfectly honest, I don't remember that was the reason we went there. It might have been. It's been quite a while since we were working together on that story but I had another reason for wanting to do that or suggesting that.

MATT BACAK: Here comes the invisible!

MICHAEL HAUGE: You immediately used this is a more sophisticated structural principle and you added the principle of curiosity. This is one you see all the time in internet marketing but that net was as you start telling the story and you don't reveal who exactly this person is. Then we start thinking who is this guy? We assume he's a friend or a client and then after, with the curiosity building, then you used a

second powerful device and that is the element of surprise. That is oh by the way, I should tell you, this story is about me. Structurally it was stronger and one other too, which was subtle, and that is in telling a story about yourself, you have, you're making yourself the hero of the story but you don't want to do it in such a way that it seems immediately kind of self grandiose or you don't want to distance people because they think here's a guy who just wants to talk about himself. You've got to get them totally involved with the character. Then leap out, it was really you that made us more empathic and connected to you, the real person because oh my God, you mean this happened to you? One of the things especially in the world of internet marketing, it's critical, if you're good at it and you're doing it for the right reasons, you don't want people to buy a product and disappear. You want to build trust and an emotional connection with you because you want customers that are going to come back to you over the long haul and know that they're going to get, be working with someone whose genuine and also honorable and ethical in what they present. So it's important in telling the story about yourself to look at the bigger picture, which is I want this person to connect with me beyond the limits of this story. That was a very helpful device in doing that. So this is a higher level of story because it goes beyond those core principles. But those are all reasons that it was valuable to add that device in the beginning of not revealing who it was.

Why Story Telling Matters

MATT BACAK: Yeah. We brainstormed on it because I said I'm having a really hard time. It's interesting because we came to that conclusion. I think you were just giving an example of someone else doing it that way and then we kind of... I'll tell you. It's been so fun. I'll give you a big plug but it's been so fun working with you over the year. One, he listens and he just says everything. You said what I wanted to say, it would take my you know, a day, an hour to say and you can get it down, distilled down to five minutes. It's really, but it's really cool because this, when I set out and I want to share this with people and this is kind of a side thing about myself. This is probably why I've been so drawn to work with Michael, outside of all his experiences and stuff like this. When I first started this business and I found my journal the other day and it's amazing. I wrote down, I wanted to become one of the greatest copywriters in the world. I mean, this was years ago. This was probably 1999 I wrote that. When I got into the internet marketing space, I wrote I want to become one of the greatest copywriters in the world.

MATT BACAK: As I went out and started learning from the direct response copywriters, I started discovered and wrote down, the greatest storyteller in the world. I knew that story and I started noticing that the guys that were the best direct response copywriters and most people don't realize the start of email marketing, when we first got started online, when I first got started online, there was no can spam act. The way we know today was not there. the way it was, there was a bunch of guys that used to direct mail that would put write letters and put them in the mailbox and ship them out. Pay for it and they, what we did was, they figured out, they would buy lists and mail letters in the mail. They started noticing they could do it on the internet. Those long letters they used to mail people. The email was this long letter, this really long sales letter they send in the email. When they clicked on the links, they went to order form.

MATT BACAK: We don't have that today because what ended up happening is corporations, the progression happened from that. That did work. It was just, when people clicked on links in emails, it

was straight to the order button and fill out the order form. As if you would in the mail but that stopped working early on, maybe 2001, 2002 or maybe even earlier. It stopped working. The reason it stopped working was because corporations came in with the spam filters and basically weren't allowing HTML emails to come through. We had to quickly change and you know, adapt. We had to evolve. The way it evolved is the way it is today. What we did is instead of emailing this long sales letter out to people, let's go ahead and put it on the internet and then we'll just write short emails to tease them, to build curiosity, to get them to go to the next page. Most people don't realize that but that shows it all kind of, how now if you see people writing short emails, clicking on a link and going to a page to buy something, that's where it really started from. That's why we went there. we just couldn't get those long letters through. Recently, I even tested it. one of the great things is questioning. I always question things. I wonder well why did, why did we change? Then I remembered and said maybe today we can actually do this. I was hoping it would work but we're still using the short emails to go to the page but it would be so good to lessen the clicks.

MATT BACAK: The reason I bring that up is the other day, you made me think of something. I just, actually it was yesterday. 19 hours ago, I wrote something that's really in line with something you said. I wrote it in the and you can kind of see it, I popped it up on the screen. I wrote it in the list building club. In the list building club, we're about to break 18,000 members. It's all my customers and subscribers. I said something the other day. I said here's my challenge to you. I said, as much as I've screamed build a list over the years and more recently screaming louder to build a buyer list and turning them into valuable customers because they are both great assets. However, attention is probably the most valuable asset in your business and without it, nothing else happens. I challenge you to take the attention of your competitors and bring them to you. This is over in another area that I have which is the real Matt Bacak, where I'm talking to a lot of people in there. But I brought it up to the list building club and I brought it up to a lot of people because I think it's really important to not just get the attention but also to maintain the attention of people. You know, and the great thing is, Michael and I were talking today and I said something like your product would be a movie or a book. Our products are information products. I think if I look at it that way but the way we get people, we've got to and in movies, we've got to keep their attention. In stories, we have to keep their attention. In your email follow-up sequences, you've got to keep the attention on you. Attention span and this is something I've and I'm going to un pause this or actually bring it back over here so you can see Michael's pretty face. I'll let you guys see him over there.

MATT BACAK: But the reason for me to bring this to your attention is because I know this. As a kid I was diagnosed with ADD. I used to say this at my events forever and I'd be like guys, as soon as someone gets on the internet, it's like everybody's got ADD. If you think about it, it's like have you ever gone online and all the sudden you're there. You went to do something and somehow you clicked a link and went to another thing and another thing. After about an hour goes by, you're how the hell did I get to this place? So like, seems like everybody's got ADD. Attention spans on the internet are really small. I had a product I came out with a while ago and it was called Email Boosters and it talked about you have six seconds to capture someone's attention. The reason I bring that up is because when you inject or infuse the stuff Michael and I are talking about right now, into your, I think a good place for it is your follow-up sequence to get people to know you, love you, like. When you do that, when people are wondering what's going on? What's next?

MATT BACAK: When they buy into who you are as an individual, and they know who they're buying from and they know you come from a place of being authentic and being, having integrity, whoever you are, people are going to spend, are going to be paying more attention to you. That's really important. Next time you send out an email and you tell them to go buy something. Next time you send them an email and tell them about a new strategy or new technique or new product coming out, if you don't have that attention of people, you're screwed. Right now, people look to their email boxes. As they get on their email box, there's thousand emails that come in. Some of them you haven't even sign up for. You're like how did this happen? But people will be paying attention to you especially if you inject what we talked about a little bit earlier in there. Pretty much all these things. That hero hack is really important. But even building in what he talked about, building empathy and you know just really getting people to like you, because it will keep your customers around for a long time. Kind of what I said in there. It's not just about the transaction of getting customers. It's about turning that customer because that's not really an asset. The asset is once you have that list is you know, having their attention for the rest of their life.

MATT BACAK: To give you an example, I have people that have been following me since gosh, 2001 or 2003 is when I actually when I went out and started teaching. I started doing it before then but it was all by someone stumbled on me and said I'll pay you to tell me what the heck you're doing. That's how I got into the guru side of things. I do other things outside of that. I think the key point that I really want to make is attention is really a key thing. One way to do it is getting them to know you, love you and like you. Michael, do you have anything about anything I said that you would like to expand on or maybe inject inside?

MICHAEL HAUGE: Yeah, I mean, for one thing, this idea of attention, I think you're also pointing to not just what we were saying about an ongoing relationship and what they feel about you personally but if your goal is not just to capture but maintain attention, stories are very powerful at doing that. I'd be willing to guess whether you're a kid or adult with ADD, if I asked you to name your favorite movie ever and you thought about it, and I asked you how many times while you were watching it, did you leave the theater? My guess is the answer would probably be zero. It's like what happened to your ADD then. You can take the most restless, rowdy, wild child and plunk them down in Transformers or Frozen or Toy Story or you know, the Avengers and they're not going to be restless because they transport into that story and all those distractions go away. So you can hold someone's attention with a story in ways that just facts or figures or instructions or whatever it might be, won't be as powerful as way to do. You can weave those other things, weave that information, weave the messages, weave the action you want them to take into the story and you can hold them for more than that six seconds. I think anyway. Are you there? Matt? I lost you.

MATT BACAK: Actually, no you didn't. My cat was making a lot of noise. I felt so bad.

MICHAEL HAUGE: Here I am talking about how I can sustain your attention.

MATT BACAK: Well you had me the whole time. I was talking to the mute button. I was like how does he not hear me? Then I moved the mute button.

What is Meant by Hero

MICHAEL HAUGE: I was giving you theory and information. If I had been telling your story, you would have let the cat go and keep the mute button off. There's a couple things that as we talked that I think we should clarify for people. First it's the idea of the hero because what is important for you to realize as you're creating your stories and as we're talking about the hero's journey and I refer to Matt as the hero of his story or whatever. A hero, at the beginning of the story, a hero is not someone who is heroic. A hero is someone who has the potential to become heroic. The story is going to be the story of how they go from being average or normal or struggling or whatever into finding the courage to be that hero by the end of that story. Then that means by implication or application or osmosis, it means the story is turning your reader from their everyday life into becoming a hero. So I don't want you to get that idea that when we talk about hero, we're talking about Hercules or Iron Man or something. At the beginning, the person is just an everyday person. They may be wealthy or highly skilled in one way but they're still struggling with certain challenges or emotions we all struggle with. I just think it's important that when we're talking about heroes, we're not talking about Batman. Unless you're talking about Batman in Batman Begins, before he became Batman and he was a kid whose parents were taken away from him and that was the undeserved misfortune.

How Hollywood and Internet Marketers Differ

MATT BACAK: You know one thing that came up for me while you were talking about that and it's kind of bringing this into light for people in the internet marketing industry. Maybe a year ago, maybe a year and half ago, a couple of my students and then actually friends, some of my friends got together and you were invited out to go talk and share about this. Because they just discovered it. It was funny because one of the guys was putting and on I don't want to mention any names, they were putting it on and he's sitting where I'm sitting now, in my theater. He's right next to me. He said how did you discover this amazing thing and he started telling me about it. He said I'm reading all Michael's stuff. This is a big name, in our business, someone a lot of people know and follow and love and like and he just discovered it. He talked about how he was utilizing the information that we're talking about right now in his webinars and webinar follow up series. And his email follow ups before it happened and how he was making so much money because of it. When you were there at that event, bringing it back to that, when you were there, you said you were sitting in the audience and thinking about the way these people are doing it. not the sense that they're doing it wrong but can you share, because we noticed people going up there and talking and I'm pretty sure you pretty much sat through the whole thing, listened to people even though you're not as technical as everyone in the room. I know you kind of noticed things about their stories. What did you notice a lot of people are missing out on maybe if you recall back to that moment or that time period, what did you notice that a lot of people seemed like they were missing out on?

MICHAEL HAUGE: It wouldn't even just be limited to that particular group of people because I've since been consulting with a number of internet marketers as I said. There's a few, well, the first thing, I mean, is just the absence of story altogether in what they're doing. It's not realizing the power it holds.

MICHAEL HAUGE: Then I think that it always comes down to those basic things I was talking about before. The thing to understand or the thing that I guess I began to realize at that event or when I first began coaching internet marketers, as well as public speakers, is there is one key difference between Hollywood and the world I sort of come from and your world. That is in Hollywood, when you tell a

story, the entire goal is simply to tell a story that's emotional involving because if you can do that, people will pay money to go see it. There's a direct jump from emotional story to income. Any other arena that's using story, let's say internet marketing, there's another piece to it. That is, you're not telling the story because anyone is going to pay for the story, you're telling the story you want to use to move people to action. So one of the key things to do as you're coming up with your stories, if you hear this and go through Matt's program and say I want to use this story idea. I like this hero's journey thing. One of the first questions to ask is when someone has heard this story, what is it I want them to do? Let's make it as simple as possible. Let's say I want them to hear this story and I want them to purchase my product. Well, if that's the case then what you want to make sure is that the hero of your story does what it is that you want the person to do after they hear it.

MICHAEL HAUGE: By that I mean, well let's take yours as an example, Matt. At the end of the Apocalypse story and how you rebuilt your business, you're offering a product. I think you were offering two different ones, one that had come about previously because of it and then you were offering a new product. But the way the story worked is because you are telling the story about how the principles or the steps revealed in that product led to your success, now it's going to get people to click that button that says buy now. Or whatever words on the button that they pay the money for. So this may sound simplistic but it's something that not everybody is thinking about. The story needs to be about a hero who has a goal, faces obstacles and then solves that conflict, solves those problems and achieves that goal by doing the things that then your product is going to enable your buyer to do. So maybe that's too simple but I see, I see that being sort of you know, being missed there.

MICHAEL HAUGE: And another thing that I noticed is often times internet marketers seem to think the only story to tell is their own. There is a traditional this is how I got started in internet marketing story that you hear repeatedly and it usually starts with I was in a job I hated and I wasn't making enough money or I lost my job and I needed money and I found out about internet marketing. That's fine and that's a great story and that can be very helpful. But don't be afraid to tell stories about other people, make them the heroes because they succeeded by already using the product you're selling. That has a number of advantages.

MICHAEL HAUGE: First of all, you can then take that person and that person in the story may be closer to where your buyer is than you are as the seller of the product. I mean one, for you Matt, you've got such a longstanding, solid reputation. People are now going to you because they trust you. But there is a danger in, maybe danger isn't the word but there is a problem you have to overcome sometimes and that is I might hear you for the first time. You're saying well I have been very successful and I now generate a million dollars a revenue a year or whatever you're saying. Then you're saying I've got this product and I would say to myself, yeah, it's easy for you. You've been doing this for ten years, fifteen years, you've already done all this. So you may have a lot of talent I don't have but I don't know how to really even send an email. So what am I supposed to do?

MICHAEL HAUGE: Whereas if you told a story about someone you coached or helped or trained or who bought the product previously, you started out right where I'm beginning and they succeeded; now I might feel a lot more potential or believe a lot more strongly in what that product would do for me. So I'm just saying, don't think we're only talking about hero's journeys where you're telling the autobiographical story like Matt was doing. You can also tell the story about someone else or you can create a character who is a composite of people and add some fictional elements to it. Because my

model about story is stories must be true but they don't have to be factual. In other words, I don't believe in making up a story about someone succeeded with your product when no such thing ever happened but if you know several people have succeeded but to enhance the story, you combine qualities of them to create one hero that's really compelling, that to me is perfectly okay.

MATT BACAK: Yeah and you know, I'm sitting here and one thinking we actually, this whole thing, this whole bonus was you know, I don't even know. I literally just got done with my product. I was on the phone. I hit him up. I said I need some consulting. I reached out to him again. I reach out to him when I need help on stories. I was working on something specifically for that one thing he talked about is hey new people, I've been in this business forever. I can't assume everyone knows me. I was kind of looking for a short way of saying something. From that, he said something which he is actually saying again and I want to reiterate that. You challenged me. I don't know if you remember but at the end you said, Matt, I'd really like you to think about, because I'm going through all my presentations of the past, figuring out some of the stories, keeping a library of the stories I've used, seeing which ones I want to keep and get rid of and which ones I want to tell and things like that. He said Matt, I'd like you to spend some time thinking about the stories you could have, what you just said of students or people that have been successful and things like that. I'm like great. Now I've got some more things to do on that. And just by me saying that, hopefully you guys are thinking up of what some of the things you could do of your people that have been successful using maybe your service or your information. Or your product or you know, whatever, whatever it is. We've got people in all walks of life that are listening to this. Everyone is pretty much a business owner, using the internet to make money. We can't assume that most people are in the internet marketing world. If you buy from me, you try to model some of the things you'll want to know things that I'm doing. So you know, but it's something to think about, is how maybe even if you're selling, thinking of you know, you're selling, I don't care what it is. Treadmills is what's in my mind but if you're selling treadmills or whatever but think about how you can utilize that just one aspect we talked about right there. Removing yourself from it and injecting someone else into it.

What a Good Story Isn't

MICHAEL HAUGE: There's a couple other things before we end that are sort of critical to me that I want to make sure to get across to people that are listening to this. One, I've mentioned several times but I want to hit a little harder. That is that idea of the goal that the hero has. You had asked about when I hear stories from internet marketers or anyone outside the world of Hollywood, this is a frequent issue. This is a frequent thing that may not be totally missing but it's not nearly as powerful as it could be. That is when you tell a story, you want to make sure that the hero of that story has some goal they want to accomplish because the story is about them going through the steps to accomplish the goal. A story is not simply a series of events thrown together. At least a good story isn't. We've all had family reunions where we've had to listen to stories from our aunts or uncles or whatever it might be. You know what I'm saying. The compelling stories, the ones that hold us riveted, we keep listening because we want to know ultimately did the hero achieve the goal? Did they grab the brass ring? In movie terms, did the hero stop aliens, stop the serial killer, get the girl, get the guy, whatever that particular goal might be.

MICHAEL HAUGE: Here's the key though. The more specific and visible and vivid you can make that a goal, the stronger the story is going to be. So I would caution you against telling stories where the hero decided I want to be a success. Now that's a goal. That's a very clear goal. The problem with that is I can't create a picture of what that looks like. If you're selling a weight loss product, instead of the person wanting to be thin or the person wanting to be attractive, the goal is the person said if I could just get my weight down to 175. Or if I could fit into a size, I don't know anything about clothes, I'll say a size five. Is that a size of dress? If I could fit into my old wedding dress for when we renew our vows for our 25th anniversary, then it would make me so happy and make my husband so happy. Okay? Now it's hard to picture losing weight. I mean, we can sort of vaguely imagine it but imagine the image you plant in someone's mind when they picture a woman who was overweight who is now in that wedding dress renewing her vows with a happy husband. It's so much more vivid. It keeps the reader, the listener, the viewer of the story, we're much more emotionally involved because we know exactly what that finish line is and we want so much for that picture to be real. Instead of rich, a specific amount of money. Or even better than that, if I could just have that vacation on the beach that I have always dreamed of, that I promised my wife when we were married. Whatever that might be. The more vivid that picture of success, the stronger the story is going to be. I'll stop there so if Matt you have anything, you can go.

MATT BACAK: No, no, no. I think it's really good. The one thing I was just thinking about and a lot of people, we could get into a whole lot of things but I think so far, I'll just tell you, we're going to get off here in a little bit. I know you've been very generous.

MICHAEL HAUGE: We're going to have an interview that's longer than the product.

Negative Triggers

MATT BACAK: I mean I just always, this conversation to me is, well our conversations are really important to me. That goes back to the beginning when I was researching it, I literally wrote down those things because I knew how powerful it was. But a couple things I would share from my perspective that and I used these and I think about these in ways when I'm writing and I think about like we were talking about the glamorous things. This is what really got me thinking about it. You were talking about the vacation homes and this and this and this but I was thinking about that lady that's losing weight and sometimes people don't think about these things. The reason to me I've found that sometimes people move faster towards or faster because of pain than they do towards pleasure. So something to think about is how can you inject some of that stuff into your stories? To give you an example, if you think about and Michael is actually really good at this stuff is understanding the psychological side of things. One of the things going through that lady wanting to lose weight is not just for you know maybe their husband but it could be for that boyfriend from years ago that never said yes or because they're going to school, going to a 20 year reunion and they want to be able to show up the other girls that are now fat and were teasing her in school. So thinking about things like that because a lot of people really, it does help because people do resonate in that. It could be a good reason to urge people to go and buy. Negative, sometimes more of the negative triggers also really help.

MATT BACAK: One of the big things is you know, is create, inflicting in some emotional pain that you might have had. We used to have this thing years ago. I shouldn't even really bring it up because it does make more negative conversation but I want to use it as an example for people to think about. It was a sales strategy that we used to talk about. A friend of mine developed it and we kind of got away from it.

It was called the CAB technique. It was cut, agitate, and band-aid. Find out where their wounds are and cut it open. You know? Then once you've found out what that wound is, you know, that emotional pain they've got, then what you want to do is agitate it. When we're saying agitate, just keep on pouring salt on that wound after you opened it up. Then after you have that, then it's like okay Band-Aid it. Thinking about that and just throwing that in there, people it's one of those things that really does help urge people to buy. That was a very explicit one. I haven't even thought of it until you mentioned it. It's been years since it popped in my mind. But a lot of times creating that emotional pain and taking it in and letting them know. Because people do, it really is a powerful concept.

MICHAEL HAUGE: Absolutely. That's what Tony Robbins always said. There are two motivating factors. We want to seek pleasure and avoid pain. The desire to avoid pain is always stronger. That's why a story about someone who if you don't change your life, you might go to jail because the IRS could knock at your door, that was a great example of that I want to avoid pain. That was your driving force in that story. Also, I want, there's one thing I'm going to correct you about. I don't know if we looked at it this way when we were working on the two but you're talking about two stories. You're talking about the IRS and then the story about you building your business back up. To me that's one story.

MATT BACAK: Yeah.

MICHAEL HAUGE: To me, it's one story. You are consciously or not and I don't remember well enough a lot of times when I do things unconsciously because it sort of feels right. But you lose a very valuable technique when you're storytelling and that is don't tell the story all in one sitting. Split it up. So it's like actually the first half of that story was up to well, if you structure it out, the midpoint is when you decide you want to create your own product. By taking you only so far towards the goal then you stop and you can create content. You can describe the product or add factual information or instruction information and then you come back to the story. The whole time you are doing that, people are sitting through the content, the exposition you might say or the facts because they still want to know how the story turns out. I think that overall story is the opportunity knock on your door, you began the journey I've got to get back on my feet. How am I going to do that? Then the big commitment was when you created that product and the climax is actually when you broke all those records. That's the climax of the story that began with the IRS. If you look at it like a movie, that's the way it would be.

Meeting Will Smith & the Inner Journey

MICHAEL HAUGE: But you brought up something else that I think that is the last, the other really important thing I want to get across to people. You talked at the very beginning about how I talk about the invisible elements of a story. To me, that means two things. I think what you're referring to is the way stories work under the hood, the invisible techniques you can use inside. There's another way I look at that. As you mentioned, I think or I did, I did a seminar once with Chris Vogler, a guy who is the story expert when it comes to Joseph Campbell and wrote a book called the Writer's Journey. He and I are friends. We've been working together for decades. He did a seminar called the Hero's Two Journeys. Then we turned that into a DVD or a CD.

MATT BACAK: I actually popped this up because I actually have this.

MICHAEL HAUGE: Matt just popped up, the CD. There's also a DVD of a video of that lecture. And what I mean by the hero's two journeys is there's the journey, what I call the journey of accomplishment.

That's where there's this visible goal where he overcomes these obstacles and achieves the goal. There's also what I call the inner journey. That's the transformation the character goes through when they, in the process of achieving that goal, it is the transformation the hero has to go from to living in fear to living courageously.

MICHAEL HAUGE: I'll tell you a quick story because Matt you may not know that you have something in common with the world's biggest movie stars but the first I ever met Will Smith, this is how it happened. I was you know, working and you know, doing my thing of consulting and lecturing and so on. Every once in a while I'd get in one of those moods where I'd go yeah, I'd like what I do but I'd like to be in that inner circle. We all feel sometimes there is an inner circle and we're on the outside of it and if only we could be in there. As I'm sort of feeling sorry for myself unnecessarily, the phone rings. The woman on the other end says hi, my name is Tracy and I work with Will Smith. I said you mean Will Smith Will Smith? She said yeah, that's him. Will wants to know if you would be willing to take a look at a script he's shooting right now because they are struggling with the ending and they would like to get your input. I said yeah, I think I can find the time. So she emailed over the script. It was the script for I Am Legend that they were making at the time. I looked at the screenplay and wrote up all my comments and suggestions and so on. I emailed him back and to me that was very exciting. I thought, wow, here's the biggest movie star in the world and I gave some input. I thought that's cool. That was a nice day. I thought was the end of it.

MICHAEL HAUGE: Then a few days later, I get a call again and she said hi, this is Tracy. Will wants to know if you'd be willing to talk to him about some of your suggestions for the movie. I said yeah, I think I can find the time. So we set up this phone call that he will be calling me. And I sit here nervously waiting and finally I get the call. He gets on the phone. I've never met or spoken to him before. He said hi, I'm Will. I said hi. I said I know you wanted to talk about I Am Legend but before we do that, you've got to let me do the fan thing for a minute. He said okay. So first I complimented him on his performance in Pursuit of Happyness. I said I think the climactic scene where you find out about the job should be shown in every acting school world because it's such a great example of underplaying the scene. He said, well the thing is one of the main reasons I took that part is just so I could play that scene. I thought cool. I've impressed Will Smith. Then I said the other thing I should tell you is the movie Hitch is one of my all-time favorite movies and I actually use it frequently as an example of a great romantic comedy because it follows all the principles of a well-written romantic comedy. He said well, what you should know is that the whole time we were developing the script for Hitch, we kept asking ourselves are we doing what Michael Hauge said we should be doing in his video and making sure that these two people are connecting at the level of essence? That was the one that I felt like wow, I'm on the inner circle because I never had the experience before of someone saying that the reason their movie followed the rules I talked about was because they heard me talk about the rules and follow them. The thing he was talking about was the video the Hero's Two Journeys.

MICHAEL HAUGE: The thing I want to say about that inner journey stuff is if you can inject into your story this deeper level, this idea that the hero is not just battling external obstacles but they are also wrestling with the tug of war we all feel between staying in our comfort zone and doing what's familiar and leaving our comfort zone and taking risks and branching out and doing something new, which is scary but is the only that's going to really lead to real fulfillment and real development as a human being. If you can layer that idea of the hero of your story being emotionally afraid in some hidden way

that they may not even be conscious of, then your story is going to feel even stronger. That's what that inner journey is.

MICHAEL HAUGE: Matt, in your story about the Apocalypse, one of the things that consciously or unconsciously you wove into that is this idea, there's a sense when you begin that story of the life you're living, yeah, you had all that material goods but there's also a little bit of a sense of being stuck. That maybe isn't enough. That becomes true because what you said towards the end of that story, you said what you realized is was that it was fine just making money and selling other people's products but what you really wanted to do was create your own product because your real satisfaction came from the way you could touch and help as many people as possible. That moment required real courage because you could have gone, you could have made as money as you made before just by continuing on the path you were. So it was a risk to go off and create your own product and do it that way. Yet, you took it because you had a bigger internal goal than just the visible of getting back to an income level. That's when that story becomes, I think, really rich. It becomes more layered and more emotionally involving because it's like yeah, that's really what your buyers want to do. Those who are buying products from you are about improving their business. I believe the people listening to us right now are interested in more than just making a buck. You are providing information and services and products that will help other people change their lives. So if that idea that you can change on the inside as well as just change your circumstances if you find the courage to do it and the realization that your buyers are deep down feeling resistance to buying something because we all resist change. None of us really wants to change. We want to be able to stay the same, not take any risks and still be richer or happier or thinner or whatever. But to really be fulfilled, you're going to have to take that risk. If you're aware that your buyer has that fear and you're telling a story about a hero who has, who's deep down fears he's able to overcome them, it's going to strengthen your story. It's going to strengthen the appeal of your product and I think your feelings and the rewards you get from the products you sell.

Why Your Products/Services Matter

MATT BACAK: Yeah, I mean, it's amazing you say that. I know we're going to have to get off here. You've already given us more than you've said you would and I truly appreciate that. You know, I've got to bring this up. I've [unintelligible] the thing you were saying is an old thing I used to talk about. People don't realize it's a great movie. There was a movie that inspired it. It was about a butterfly effect. How one little thing can affect everything else. You probably know what it was but I can't think of the name of it. It inspired me to think of this idea of realizing that hey, it's our job as a business owner or as a product creator, as a whatever we are that has products or services, it's our job, our duty, our right and our responsibility to go out there to the world and to give it to them. If we don't, we're stealing from the lives of others. We're not just stealing from the lives of others, we're really ripping people off if we don't do that. You have this great way of teaching. Even I'm taking notes while we were doing this. I'm pausing the screen and taking notes behind the thing. I'm sitting here, writing stuff down, putting stuff on my phone because every time I glimmer something new from you. But the reason I bring that up is you know, we, people, you know, there's people I meet and they're like I've got this great idea, great product or great service, and if you don't go out there and sell and utilize these techniques and stuff like that, I believe you're stealing from the lives of others. If you don't better yourself and become a better marketer and everything else, if not, your competitor will get to them. I think you and I Michael had this conversation times ago. You sit there and watch somebody talk about

what they're doing and you sit back and say oh my gosh, I can't believe this guy is talking about this. He's a complete idiot. He's got it all wrong. You know, it's just amazing what they're doing. It's like oh my gosh. I could do a thousand times better than whatever that guy's doing. Whether you're looking at a product that's like yours or when you're looking at something that's inferior, if you don't go out there and market and let people know you have it, I believe you're stealing from the lives of others. You're ripping people off in this way because your competitor now has the opportunity to sell an inferior product when you've got something superior. When you said that, I was like yes. This is one thing I would usually end my conversations in and it's a good ending point for us. Unless there is anything else you've got. One, I want to make sure that people know, I've actually kind of while you were talking, I pulled up some pages, your page, your URL, your website which is storymastery.com. So I know nobody can see that, that's storymastery.com and I know on there is your contact information. Is that probably the best way if someone is like hey, you know, I'd like to spend some time with you or to help on something even more, is that the best way to get a hold of you, through that?

How to Get in Touch With Michael Hauge

MICHAEL HAUGE: Yeah, absolutely. That's fine. My website is storymastery.com but here's what I would say, if you're listening to this recording and are participating in Matt's product, just email me if you would be interested in talking about how I may be helpful to you in developing a story part of an email or an email campaign or whatever. Email me so you can tell me I heard you on Matt Bacak's 17 Email Income Hacks. Just so mention Matt's name and email me directly. It's just Michael@storymastery.com or you can go to the website and click on the contact and it will come directly to me. Then I'll get back in touch with you and we'll actually design something specific for whatever your situation is in. so that I can coach you on that or consult with you like I have done with Matt. He's been generous to mention me many, many times here. I love doing this and I'd love to help you with the story part of your campaign because I truly think it's a way you can not just create more business built you can really get through and touch people on a deeper level about what your products and services can do for them. On here, just get in touch. I'd love to work with you.

MATT BACAK: One thing, I would usually never say here's the contact information. I think it's truly, like I said at the beginning, I think it's truly important if you want to take it even further. I realize every day that I'm not superman but sometimes I think I am until I look in the mirror, you know? I realize I'm just a human being. I'm going so hard. I haven't had a break in three weeks. I told my wife yeah, I think I'm superman until I looked in the mirror and realized I'm not. But the reason I bring that up, but if I was superman and you know and I said, you know, my biggest superpower that nobody knows about and they don't even know it's happening or my biggest secret weapon, it is Michael. I truly believe that and I've been very grateful.

MICHAEL HAUGE: That's so nice of you to say and I appreciate that deeply.

MATT BACAK: Because it's the invisible superpower that nobody knows about. You can't really see but I'm revealing it to you now and I wanted to say hey, this is somebody I do work with and he was gracious enough, nice to get on here and I truly appreciate that. We're going to get going. But again, thank you very much and guys, I mean, I do encourage you as much as I hate always giving out my you know, some of my resources because I will tell you, Michael make a promise, if my people do start booking you up and you know, move people out of the way so I can get in sometimes. I've had copywriters say Matt I'm

too booked up because of all the people you sent to me. I'm like who sent them to you in the first place? Make some room for me. Don't forget about me.

MICHAEL HAUGE: I promise I will always move you to the top of the list, Matt. You're so much fun to work with. You're such a, we've had, that's the thing. We've had so much fun working on these stories together. Of course that's one of the things I appreciate. You give me to opportunity to do the thing I love and passionate about so that's great. But I promise. You'll always be shot to the top of the list. Just don't tell anybody.

MATT BACAK: Unless it's Will or somebody giving you a call. I get that. I really do truly appreciate it. thank you so much for your time. I enjoyed this.

MICHAEL HAUGE: And good luck to everybody.

MATT BACAK: Thank you.