

## ShowBiz Blueprint – Module 10

Hey everybody, Barry with ShowBiz Blueprint and we are back for week 10. The speed of time, the calendar pages fly by and we are the bigger and bigger, better, stronger, more expensive, better equipped versions of ourselves than we were 10 weeks ago, certainly been six months ago, and last year, 10 years ago. It's exciting to be on this journey with you. I love it, and it will continue for a very long time. Let's do a quick week nine review just to take a look, because so much happened last week. The live Q&As are engaging. The Facebook group is bubbling on fire and there's always a piece of brain that's wondering, "What's next? Is this really a am-I-ready-to-fly?"

Boy, people worry about that. In every course I ever teach is, "Am I ready? Am I ready?" Like there's going to be this golden hand that comes down and touches them on the forehead. The truth is we've been building for it the entire time and we are ready. You are ready. I've seen in every single member of ShowBiz Blueprint since the beginning of time. Let's talk a little bit about week nine. We talked about money. We had the incredible interview Mike Michalowicz from Profit First and how he broke down the big problems with business, how we run them, and this simple solution. It may not seem simple at first. When I found myself opening four or five business savings accounts, it made no sense to me. I actually opened an extra one where deposit checks go into.

So, I'll hold that until gigs, so I know it's mine before I disperse it. The system is powerful. There is no denying it. Just the entire mindset of paying ourselves first and then letting the rest of the business grow in what's left. Huge importance. Don't overlook it. Even if you don't put it into use right away, let it be something that's on the top shelf of the fridge that you're going to grab out as soon as you're ready for it and you're ready for it at anytime actually. We revisited the phone strategies. We talked a little bit more about the comfort level of conversational cold calling. I hope you fall in more deeply into it.

I did some completion work around it and really found your place and control the conversation and controlling the pace in where they go, not giving in to giving price on the phone. That is not something we do in this paradigm of operation. Did you listen to the three interviews with producers? Did I promise you that would be a look under the hood you may never get to hear? If you've been lucky enough in your life to connect with event producers, go out to drinks ... For drinks with them after the show, have some conversations, become an advisor to them where they ask you about recommendations, ask you for to look at acts they're considering proposals.

You're in a blessed opportunity because it's at that point that you actually get to realize this is a relationship that can last forever. This is one that I can ask anything of and they can ask anything me of. So, I hope you get a lot from those three interviews. Keep those on your phone. Listen to those. Throw this stuff into your brain long-term. I make everything in this program available through audio files just for that fact. There's no reason to be looking at me after a big pizza in an orange shirt. You don't need to be doing that all the time. We talked about the video viral challenge in week nine and have some of you taken up, have some of the seeds been planted? Has there been some germination and sprouting going on?

I hope so. It's a powerful piece of where we're going in the future. The sooner you get the bad ones out of the way, the sooner the good ones are going to start trickling in. You may be brilliant and your first maybe a joy. I leave the door open for both, but I would say to get started and look at every tip we gave

last week and everything you heard from the three viral video stars that you got to hear interviewed. Big thanks to Chris Bliss, Judson Laipply, and Shawn Hanes, all who gave their time generously to ShowBiz Blueprint. All right. Let's look at today's agenda where we're going here in week 10. We are going to look, at what do you need? What else do you need from this program? I'm going to give some suggestions for getting it from you.

We're going to go deep into a module that I paid 10 grand, a workshop, and I've distilled it down to what can fit into this module, but it was a four-day conference and paid 10 grand to be at this conference. I will tell you that I made that money back instantly. If you put it into use here, you're going to save yourself a lot of money and you're going to raise your authority, raise your social proof, raise your presence in any market you attempt to do. We're going to do it all by using local network television news. So, I've been on 25 shows. There's an author for my 30 Days Sugar-Free program and my book when I wrote that. I have a big module here that I'm going to share with you inside the office about how I did that.

We're going to also stay in the office and we're going to do an entire module on passive income. Yes, I warned about this from the beginning and I saved to week 10 because I want all the showbiz stuff to sink in. Now, I'm going to show you, because I've said earlier a couple modules ago, one of the biggest ways that I measure success now is the number of days that I'm home. Passive income is the key. We have the ability as entertainers to shine above any talking head there will ever be in the world. Same thing we're going to talk about in the news module, when I teach you how to get on news shows.

Our ability to do something in a niche, produce an info product, sell affiliate products, any of the number ... A membership site, webinars, trainings, anything that we need to do as entertainers, we are miles ahead of anyone whoever has the idea. So, hold on to that gold. As we dig into the passive income module, I'm going to show you some of the nuts and bolts of how I actually do it, and of course, I'm available for questions on that. And finally, integration and application of everything that we've learned in ShowBiz Blueprint. Where does it fit into the life? How do we apply it on a daily basis? How do we get it to replace systems that we've used in the past on a full-time basis? Automatic response?

Not even that we have to think about it. This is the way we act so that that one day, when we're on the phonecall, we don't even have a chance to fall back. It's like me and sugar. There is no chance at this point in my life I would slide back to eating a piece of cake or something. It just doesn't exist anymore, those neurons that held onto that part of me that loved that taste was addicted to that taste. They're gone. I want those pieces of you the way you run your business to just be gone. So, we'll talk a bit about integration application for ShowBiz Blueprint and how we can make it the operating system we move forward with.

All right. I want to talk right now about what else do you need from me from this program and it's a bold thing to bring up. It's something a lot of teachers wouldn't even bring up at the end. They want to assume and hold the ego, the position that they taught everything. I'm not that guy. I want to assume that you always looked to this resource, this community as a place that you could come and say, "Hey, I'm lost. I don't know what to do." So, today, watching this module, I want you to keep part of your brain open and a notepad handy. Maybe just to think, act as if it's three months from now, six months from now, you get a phonecall you didn't expect, what comes up for you?

What can we answer during this week on our live Q&A when we have that 10th Q&A? What can we answer that week that maybe we haven't even talked about that's just something that's been brewing in

your mind the whole time? I would love to hear what that is. What is still hard to imagine and why? What have I talked about that you just can't quite wrap your brain around how it's going to happen or how it looks in the real world? Every single thing I've taught in ShowBiz Blueprint is from my playbook. It's from real world applications. I'm a zero theory guy. College, as I told you, was two of the worst weeks of my life. So, my stuff is all application: How I did it on the road, how I did it in the office, what I created, relationships I built.

It's funny. I look at relationships like Larry Bines' challenge, never kill a relationship. This beautiful TV studio that I'm in right now, this came from a relationship. This came from a client who I did a trade show, a couple years of a trade show for in Las Vegas. I know where they're at and I call him and said, "Hey, I'm doing these modules. Could I use your studio after night, after hours?" Take a look around this. I'll just wave my camera around here and show you. Do you see this ... This is world-class. This would cost me, I don't know, thousand dollars an hour to be in here with a crew and the whole thing and it's remarkable. That's the power of the connection challenge.

So, if you're feeling like how I would institute something, it's just taking little risks and I've done this a few times in the program. What's at risk for not doing it? What would you have to risk to do it? And you hold those two places and live in that zone in the middle, always moving towards taking the bigger risk, you guys. Always living towards that, because one day we'll be done and I want to know that you took the risks. I want to know that I took the risks. Are there places that you feel absolutely stuck? Maybe we've talked about these in the group on the live calls and it's still bubbling up for you and you're thinking, "Oh man, here we are in week 10 and I'm still feeling stuck on this one place." This is the week to put it in our group, to bring it to the live Q&A call.

The week 10 live Q&A call should be a rodeo. It should be a wild scene just like I did [in 00:08:56] the very first ... On call one, I have something I want to share on week 10, a prose that I think really sums where we've been. Besides that, I want it to be where we dig in and we feel exhausted. You don't like the greatest sex of our life at the end of a Q&A call 10, right? We're just exhausted. There's nothing left on the table. I want to ask you at this place to get clear on how you define being stuck versus being scared. Hold those two things, being stuck and being scared. Get clear on your own head on the distinction between those two. Where are you stuck and where are you scared? And bring that to the call.

Bring that to this work. If there's places where you're scared, we can work through it. If there's places where you're stuck, we can definitely work through it. So, let's bring all of that forward as we go. I want to ask you one challenge as we move out of this. What would you do if you absolutely, like if someone was going to come and slit your risk, if you absolutely had to book a new gig this week, right? I mean, you're seeing this module and it first comes out, you're going to have a full week ahead of you, what would you do? Come hell or high water, you had to book a gig this week, what would you grab from ShowBiz Blueprint? Hopefully, your mind is waterfall of ideas right now. I know mine is when that question comes up to me.

So, those are the top things that I want you to really focus on and bring forward and just double down on the effort you've put into them so far and think, "That's what I'd do if I had to book a great gig this week." All right, you guys, let's go into my office and take a look at the remarkable, remarkable world of making yourself in demand an authority, an expert by using the power of local TV news. We're going to talk about being on demand by being on TV. This is one of my favorite modules in ShowBiz Blueprint to

present because it's something that I have taken to a crazy, crazy level. Allison said I made a couple of custom pop pages for producers last week and the producers were really pleased, "Yes!"

One said, "This is the perfect time for us to use this." Okay, awesome. Taken the chance, Allison. Always an impression to me in this group. So, cool. Thank you. There's a big smile on my face right now. And Michael ... Mike Toy asked us about, how do we practice smiling? It was a great question to put in the thing. I tell you guys, I wrote an answer on that group last night that I meant practice until it hurts and then practice more. It is so natural. It's so natural now for me and it's important in the module that we're talking about right now about getting on TV.

You have to smile every single second you're on TV and I will show you examples of this when I show you through my replays today, but it feels weird at first and it feels stupid. It feels awkward, and then you start changing energy of every conversation you're in, everything you're live with, every phonecall, every time you're on stage, every time you're on TV. When you're chatting in a meet-and-greet, my gosh, always light up with your teeth and your smile and just make it come alive. All right. You can do that. If you're having teeth problems, get a Sonicare. I love Sonicare. I'm such a big huge fan of that tool. Whenever I go to get my teeth cleaned, my hygienist says, "Why are you even here? You use a Sonicare. You don't need to be."

So, I get the ... A little side tip. So, let's talk about being on TV. This is about getting on TV but not with your act. All right. This isn't about taking your seven-minute act on TV. Back in the day, 1986, the very first time I was on the Tonight Show, Johnny did his monologue. They went to commercial. They came back and they said, "Ladies and gentlemen, the Raspyni Brothers," and we had eight minutes to do our act. We didn't have to be on fire. We didn't have to be eating a snake while we juggled. We didn't have to be racing against some tragedy where someone was going to get hurt. It's a lot different nowadays, right? So, we're going to talk about other ways to get on TV that isn't just doing your act, because that way it doesn't exist anymore.

Yeah, there's America's Got Talent. Incredible discussion going on ... Oh, what site is that? Maybe it's our alumni group. Maybe it's Marketing for Entertainers, Chad Wonder's group. Somewhere there's a really good discussion going. Make a note to myself to find that because I want to link you guys to that ... Taking notes today, right, we always take notes ... About the discussion going on about AGT, America's Got Talent. And really, how that's playing for entertainers, but that's ... discussion. One of the big TV opportunities nowadays. There's certain ways to play it and everyone's got their own feel about it. I've never done it. Probably never will, never will want to, but it's out there for people who want to do it.

There's a way to use it, but today we're talking about a different kind of television. It's a pretty good kind of television too. It's a pretty good type of television as well. In week one and two, I talked a lot about passion and expertise, who you are? What you bring to the market? Today's discussion around TV is going to be aimed at morning news spots. Morning news spots. The goal of this is to include authority, recognition, social proof and photos just like this one here on the left. I mean, look at this photo. This photo didn't exist. This photo did not exist. This photo didn't exist about a year ago. I didn't have any networks as an expert. I didn't have any of the Fox, ABC, The CW, CBS or NBC, just didn't exist.

So, went out and created it. That's what I want to talk to you guys about today. You may have a reasonable question to add on. I don't want to talk about a topic. I don't want to talk about a subject. Wonderful. And is that a fear or is that block? Because if it's a fear, then you got to step over that thing. If it's a block, I'm going to show you today how to undo because there's great ways to make comments.

To help people, we're going to dig into so much of this. I don't even want to talk about it live. I'm going to use some of these slides. They'll guide me because in our limited time, I tell you, I could easily forget some of the important stuff.

So, let's talk about this. What do I talk about and why me? This is the ... What do you know about that can help others? All types of ideas here and this is just a real loose ... real loose list of ways to help people. What do you know about that can help others? Look at this list on this screen here. Silently in your own room, raise your hand if you have some of this stuff. I mean, do you have tips, experience, maybe a website about something? Do you write a book? Do you have education? Can you lead a workshop? Yes. The answer to that is yes for every single one of you. You could lead a workshop. Just by being entertainers you have what it takes to lead a workshop.

I'm hereby officially removing any belief you have that you need sort of a badge or a certification or somebody to touch on the forehead from somebody in power ... And I'm using my air quotes on that ... "To lead a workshop." Not true. Have you done research? Have you discovered something? Could you interview experts? Could you write a simple white paper? Could you co-author a blog or a video? Could you do a demonstration? All those are ways to get on TV talking about a topic that means something to you or something that's in the news. We'll talk about hooks and when to get on the news in a second. But the big question, why me? Hey, are you joking? Come on. You got comfort on stage in camera. You got personality. You have special skills. You're not just a talking head. You know how to hold the stage.

And I tell you guys, TV is a hungry, hungry beast. TV does not sleep. It's always eating content, especially with all the stations around nowadays. So many stations, yes, I try and focus on the big networks. There will be a time when I'm going to ... I'm turning my focus over to the smaller cable shows, but you're really specialized in food maybe for my sugar program or weight loss. But man, at the beginning, I did 25 shows in a row on the five major networks. Yeah, white papers, Allison. Good question. They're basically special reports, but it's more of an academic feel. Google "white papers," you guys, and you can see an exact template for a white paper, what it should include.

But you guys could write those about anything, anything that's either in the news and you have an angle, you have a way to talk about, and you have a way to share some information ... Rich, thanks for the Sonicare link. Nice. Get the smile going. Sure. Good, okay. So, TV is hungry. That's a fact of life. There's a lot of channels and they're all hungry. They all need content. So, we are brilliant content. I'm going to review how I do this on a future slide here. We'll dig into that. Let's talk about hooks. Timely is probably the number one hook in the world. Right now, what's timely? Hey, we know that. It's a year away from presidential elections here in America. There's all kinds of other things happening.

I'm not a big news guy, but when I need to find out what's happening, I go check out a couple headlines ... I'd look if I want to talk about my sugar-free or weight loss or diabetes. National Junk Food Day, I think I mentioned ... Oh, last week, I did the thing with Nathan. It was National Junk Food Day. So, I have little alerts about what's happening in food. Then I'll find a way to connect that to what I want to talk about. Second biggest hook in the world, local, what's happening? Or [happing 00:18:58], as I have on that slide. What's happening in your area or in the area you want to go to? In my sugar-free talk, when I go to Phoenix, I look at the obesity rate for adults, obesity and overweight rate for adults and kids and I slip those right into my piece.

I find a couple of health food stores because when they ask me, "Where do you get this stuff?" I mention stuff that's happening right there in Albuquerque or in Phoenix or in Las Vegas, Palm Springs,

San Diego, wherever I happen to be doing those TV shows. I have those things ready on the top of my mind. Technology hooks are huge. Five tools to keep in touch with kids. Great one. Everyday items, five cleaning tips to simplify your life. Emotional hooks, I was killed and came to life. Local hooks. Happening in your area. Threw that one up again for some reason. I'm not sure why. So, all kinds of hooks. Those are a couple of the big ones: Timely, local, technology, everyday, emotional. You can get all these things.

Money-saving tips are another great one. Ways to save money. Celebrities, everyone loves celebrities. Which celebrities don't eat fish? Or mine, which celebrities are sugar-free? I run with that angle. Whatever your niche is whatever it is that you might be able to talk about from your experience, from all those bullet points that I had a couple slides ago, whatever it is you want to talk about, substitute that in and find the hooks that makes sense. Then stack those hooks. If you can do a local and timely and celebrity, that's like number one. That's big. That's how I sell the sugar-free ... If I'm going somewhere, I find out the overweight and obesity rates in Albuquerque. I tie it to something.

I try and do like something on Valentines Day, the sweetest Valentines Day you've ever had sugar-free. I also just put in what celebrities are living sugar-free. There's five celebrities that I always use in my segment proposals. This is great. Only one TV show have I ever talked about the celebrity piece because it's not that important. It's not part of my mission or part of my message. It's just something that I used to get the gig. It's part of the booking process. I don't want to go on there and talk about Tom Jones or Tom Hanks or Alec Baldwin, Gwyneth Paltrow. I don't care. It's not part of my thing. I always joke with myself ... And my mastermind groups are on TV, I always say, "It's their TV show except for the four or five minutes that it's my TV show."

I take it over at the beginning and I hand it back to them at the end and a powerful way to do it, and I'll give you some examples on how we do that. So, those are the hooks: Local, timely, celebrity, a great stack sandwich if you can do that and you can. Of course, you can. Segments. Let's talk about segments and let me jump over here to a website and show you something here. Boom. Boom. Boom. Boom. Boom. Boom. Let me grab you this. This is a site called [sugarfreebarry.com](http://sugarfreebarry.com). I will put this in our chat box right here if you want to click on it and follow along at home, play the home game. This is my media page. You have to build a media page. Funny, funny story about this. I called my first TV station before I even did a workshop. I did a four-day workshop, which I'll talk about at the very end.

Before I did it, I called a station in Reno and pitched the idea it was a few days before Valentines Day or a week before Valentines Day and I pitched the idea of going on and talking about the sweetest Valentines ever that's sugar-free. Wonderful timely hook, wonderful local hook, and I booked it. So, the lady says to me, the producer, she says, "Can you send me your media page?" Oh my gosh. I went into a full-on panic. Then because I'm a bit of a nerd, 45 minutes later I had some version of this page that you're looking at right now. It wasn't this blown-out version, but it was Sugar Free Barry. I didn't have the domain name. I bought the domain name. I threw up a quick WordPress site.

I threw up the segment proposal, which I had ... I just copied. It wasn't good. I'm doing much better now. I didn't have any TV shows, so on my media page I put my TED Talk. Now my media page here is filled with I think 25 or so segments from all over the country. You look at these things and you say, "Yeah, you're Barry. You have those ... " You guys, let's back this up a year ... A little over a year. I didn't have any of these, so you can do this stuff. I didn't even have a book at that time. I didn't have anything. I think said I was writing a book called something about 30 Days Sugar-Free. I was running [30dayssugarfree.com](http://30dayssugarfree.com) website. So, pretty funny.

Let's take a look at segment proposals on the segment proposal page. I just have a thumbnail of the four different segments that I do on TV shows. Sneaky, sugar-free snack substitutions for school lunches. Breaking ... That one's just ... I bring in food and I talk about things you can put in a kid's lunch that aren't full of sugar. I do some great demonstrations on that one. Breaking up with sugar. This one's more aimed at adults. This is kind of ... I play on the whole breaking up with, kind of breaking up that love affair with that unhealthy relationship. 50 ways to label sugar. This is another segment I do and I talk about all the ways that sugar's mentioned on labels. All its different ways that it's hidden in our lives.

Then here's the original ... The old [bew-ick 00:24:18] of the gang, how to have a sweet valentine's Day without sugar. So, let me pop one of these open. This is the very simple page you put together. Then you also always send this to them in a PDF. In fact, let's just look at the PDF because every TV show I've done with maybe an exception or two, this is on the anchor's desk right in front of them as they're talking to me with certain things highlighted or underlined or ... Oops, sorry about that. Let me get that back. Let me kill that. With certain things highlighted or underlined, they have this ... Oh, shoot. I lost the PDF. They have this exact PDF on their desk ready to go. So, I will dig into this, but this is as fancy as it gets.

Let me pop back over to the content here. We're going to dig through this. So, segments. You need a segment proposal. You open with a statistic, always the first thing you do in the segment proposal. And you guys, right now at home, have at least something that you're working with. Have a working model idea right now because there's 20-pluses of us online right now and it's only showing me who's watching the screen. So, when you guys disappear, I can tell. But have an idea right now, just something that we're going to play with. You can change it later, but start playing with something. If you're a musician and you want talk about how music helps children with behavioral problem ... I'm going to make all this up right now.

Music with behavioral problems, wonderful. Start working on what we're doing right now. Just make the scratch notes using that and you can change it later. If you're a magician and you want to talk about how trickery is used in political campaigns, wonderful. Great segment by the way. Very timely right now and that could be used in a powerful way. Who else do we have on here? Allison, body art. So, let's talk about the visual imagery and how visuals have been used throughout history and advertising. Could you imagine you saying into a producer, you're going to show up with two fully painted models, be able to have that segment of you talking about how imagery has been in history and how presidents will use imagery in this upcoming campaign? What else? Donald Trump.

Hey, that's stuff hot right now. So, great. Let's keep going with this stuff. Let me just see this. So, your media page has clips, segments, outlines, segments that you're proposing. The media page is only for producers. I don't really put that anywhere. It's what I send the TV producers. That's all that media page is, [sugarfreebarry.com](http://sugarfreebarry.com). I just put that there. You can name it after a book. If you have a book, I Love Me More Than Sugar, the name of my book. I have the companion website to my book, so I didn't want to put it there. So, the Sugar Free Barry's the media page. All we do there is have what talks to them. Why we should do it? What we're going to talk about? Why us? Segment proposals, clips of TV shows and I'm living proof that you can book your first TV show with no TV clips on your show. That's exactly how I did it when I made that site.

Since it's this producer, wonderful producer who I've done her show four times now with nothing on that page. So, good. Here's the proposal. We open with a statistic, "The AMA reports that sugar intake ... That America's intake of sugar is associated with cardiovascular disease, high blood pressure and depression, and contributes to the Center for Disease Control's statistic, that 48% of American children

are overweight or obese." Boom. That's it. I put that into the very first segment. It shows the people at the TV station, "Hey, this guy knows how to make a segment proposal." Next, I place a quote. And here, this is from you, this is from me in my case, "According to Barry Friedman, author of ... " Oh, and I will change this to the best-selling book, I Love Me More Than Sugar. The quote, "We are bribed, rewarded and punished with sugar since birth, and that's why we're all addicted."

That's it. Just a quick quote. That's what I put on there at that point. Okay. Then I quickly described the segment in a sentence or two. "In this fun and simple food demonstration," and I highlight that because I'm going to do a little bit of a demonstration here. I want them to know that. "Barry will share with your audience three simple substitutions your kids will love and it will boost their mental, physical and emotional capacity throughout the day." So, this is my one aimed at sneaky sugar substitutions that kids will love, so this is that. This is it. This is what they're going to get in the segment. This is what the viewers going to see and what they're going to take away. Perfect. Then I highlight a couple of the hooks.

Why have me do this? Why not just have some guy in a lab coat who's a doctor or a nutritionist do it? Hey, they may want that. What I'm telling them in this segment is that's not what they're going to get. I say, "Juggling demonstration, as a four-time world juggling champion, Barry will demonstrate how it's safer to juggle two ping-pong balls in your mouth than it is to eat what's in the typical American lunchbox." How's that for a crazy bald statement? I don't really do the ping-pong ball juggling on that one so much. It's a fine one. Sometimes I'll do it as a bumper coming into the clip, but I really like to make my point with other props, but this is just such a tasty, delicious soundbite for a segment proposal. I mean, how in the world can you say, "No," to that one? You can't really.

Then I state my formula, and you guys, you will all have a formula. You will all have a formula. My formula on these proposals I use is free. Oh, oh, I'm sorry. One more hook I do is I do a celebrity hook and I told you about that. I talked about a quiz. "Celebrities who live sugar-free," and then I list these five celebrities and then I just say, "Which one?" Then for just a social proof and kind of a fun popularity tie-in, I say, "Barry was his opening act for two years right after Tom Jones." So, that's something that also hooks them because I already said, "Here's a four-time world juggling champion." So, the tie-in to that, "Barry was his opening act for two years."

I never talk about that stuff on TV, but it's all just stuff to show the producers and you guys all have stuff like this, all have stuff to show the producers that you're going to be a brand guest. You're not going to come on there and be the scared person from the dog shelter who has to talk about three puppies that are up for adoption. You're going to own this thing, so I do the celebrity quiz. Okay, then I state my formula. My formula, F-R-E-E, and they have a card. They have a title card arranged for this when I get to the studio to do the show. It's F-R-E-E fruit, so I just talk for a second about fruit, great natural source of sugar. Your body knows what to do with it. It's got fiber in it. It's available. It's healthy.

It's not processed. So, great. Then I talk about replacing junky snacks with good snacks. The first E is examine, examine those labels, and I may even talk about a couple of the other ways that sugar is hidden on labels, some of the most common names. Then I talk about exercise. How these bodies are made for moving. We need to burn the calories that we eat. So, that's my sugar-free exercise. This segment proposal right here. And then at the very end, I drop in my ... I drop in my bio and my contact information. Final piece of the segment proposal — the bio and the contact. So, my bio, Barry Friedman's the author of I Love Me More Than Sugar. It's made over 200 television appearances including Tonight's Show and the Presidential Command Performance.

Hey, don't let anything that's in that paragraph scare you guys away. I don't care if you have never done a TV show. You've done plenty. You've appeared at events. You've entertained over a million people. Excuse me. You have done your show in front of this many audience members. You do this many shows a year. Doesn't matter. I mentioned I pull out what I have to work with. You pull out what you have to work with. Don't ever let my credits that are on here tell you that, "Oh, there's some reason you can't be doing this." I don't put any of this up there or anything except to inspire you to find yours. And then the contact information. If you have something you've written, put a small picture of it there.

If you have a DVD you've made, put a picture of it, anything to lighten it up a little bit. Mine, I go for a little more social proof by putting this little ... let me make that a little bit bigger for you guys ... by putting this little picture of me from the TED conference up here. Whatever you have, pull out the guns, not the time to be shy. Then the contact information. I put my cellphone right here. I want producers to be able to reach me when they want, [barry@sugarfreebarry](mailto:barry@sugarfreebarry). I keep my media site separate from all my other stuff. That's it. I mean, that is a basic segment proposal. I'm just going to quickly look at another one just to show you that this is what they look like. I keep that format. I want you guys to go to Sugar Free Barry, use this format exactly the same way.

This is my one on breaking up with sugar. The only really that changes on this thing are these two paragraphs. Oh, that paragraph didn't even change. I talked about why we're all addicted. Three simple steps that will get them far enough away from the addiction so that they can decide what part sugar will play in their life. That's it. That's probably the one that changes right there. Props is the same. I think I changed it to props on here instead of demonstrations, just a little bit of testing the same stuff I'm saying though. 50 ways to label sugar, same thing, the AMA. Boom. Same quote. This is the format to do. The little graphic I have here just blows up into a cute little graphic with a bunch of sugar, names.

All right. Let me get off the sugar stuff. Oh, Gwyneth. Oh, thanks for spelling on that faith. I maybe should check that out. How do you get your news and how did you learn WordPress? There's actually a great course in doing WordPress. I probably paid more than I needed to. I want it just to learn how to do it. WordPress very simple. There is video tutorials on YouTube. Your happy place is on YouTube for learning so much of what you want to learn. Don't feel like you have to pay huge money. There are courses in doing WordPress anywhere from a hundred bucks up to couple thousand dollars you can pay to learn WordPress, whatever works for you. It's something I needed.

I guarantee you faith there's someone in your neighborhood who would love to build you a little basic simple WordPress site to be your mentor, to mentor with faith [inaudible 00:35:16] more. Can you imagine that? Yeah, there's people out there. You need to take the risk of asking them. So, your media page, juggling increases the gray matter. Yeah, things like that, Peter. Exactly. Juggling increases gray matter by 3%. The effectiveness, the size, whatever you can pull out in the way of science for that. Why wouldn't you go on news and talk about how many kids you've entertained at your school programs? Why schools hire you and what the takeaways are?

And even interview a couple of principals. Have a couple of pull-quotes available. Man, you're in a great place to get a new segment set up for yourself right away, and I can hook you up with the great people like Good Morning Reno, because I know you live over in that area, Peter. Good, awesome. Good stuff, guys. All right. Let me keep going because we have a lot to share about TV. You guys, there's a lot to share about TV. Good. So, that's the segments. That's how you build the little proposal up. How do we contact a producer? A pretty complicated sentence. You may want to grab a screenshot. Hey, can I speak to the person who books guests on the news? I literally say it that exact way.

I don't open with, "Hello, this is ..." I don't treat them any differently than I would just treat them with someone who I'm on a par with, who I'm on equal level with. This is some person answering the phone who's just maybe a intern, flunky, whatever. They're not the ones making the decisions. So, talk to that person just like you would someone you're calling to ask someone ... Ask someone, "Hey, can I talk to the person who books guests on the news?" If you make it too big, they're going to think, "You don't know what you're talking about." This is how they expect to hear it. Then you get to that person and they do answer the phone. If they don't answer the phone, hit zero, go back to that person.

There's certain times to call these people. Most of them work from 11:00 at night till 8:00 in the morning. That's their work time. So, when do I like to call these people? I like to call them around 8:00, 8:15 in the morning. 8:15 in the morning's a great time. If it goes to their voicemail, wonderful. Hit zero, go back, ask if the person's in the building. You're showing up as a pro when you do this. Ask if they're in the building. If they're not, ask when the best time to call them back. Do not leave a voicemail. We're not leaving a voicemail for these people. This is a live conversation. They have this happen to them all the time. They get pitched. This is what happens to them. They love it.

They love it when it happens in the exact way I'm teaching you right now. My name is Barry and I'm the author of I Love Me More Than Sugar and I have a segment for your viewers called How to Break Up with Sugar. Let's pause for a second. Then I describe the segment. How in the world Barry do you describe the segment? Are you a psychic? Are you a master of memory? No, I have this on my screen. Well, I'm talking to them. So, I say, "As you know, Jill, the AMA just reported that America's higher intake of sugar is associated with cardiovascular disease. 48% of people in Reno, of adults in Reno; 32% of children in Reno are overweight or obese." Right there, I've told them that there's a local and a timely hook.

I say that we are bribed, rewarded and punished with sugar since birth, and that's why we're all addicted. It's not your fault. In the segment I'm going to share with audience three simple steps to get them far enough away from the addiction so that they can decide what part sugar will play in their life. Now you're watching me read this stuff you guys, but I've got a smile on my face. I'm standing up. I'm having a conversation. This stuff, right here, is nothing than a guide for me on how to do it. I'm not sounding like I'm reading. I'm not actually reading. I'm using for highlights, notes. I don't say, "In this segment Barry will ..." I say, "When I'm on your show, I'm gonna share with your audience these three simple steps that will get them far enough away from the addiction so that they can actually decide who they want to be with sugar going forward." That's pretty good.

That's what I do in a pitch on the phone. It takes about 30 seconds. They will ask you to send them an email. At that point they're going to say, "Do you have something, an email that you can send?" And you do. You have your segment proposal. On my very first one, I said, "Yeah, I'll have it to you in less than an hour," not knowing what the heck I was going to do, but I got to work real fast. Then you do it. All right. So, contact the producers, one of two things going to happen. They're going to ask you when you're going to be in town and they're going to say, "Can you email me something?" That's the two things they are trained to ask. Keep these conversations very short. Get them the email, the segment proposal that you have, demos to use right off my website at [sugarfreebarry.com](http://sugarfreebarry.com). Good.

So, pieces to have in place. Media page would be great to have in place. Model mine or make it better. Mine is a 45-minute version, one of the WordPress default theme, 2013. I certainly didn't get fancy on it. Never went back to make it fancy. This is the theme that comes right out of the box when you get a WordPress site. So, this sizzle reel.

I've had this made. This is kind of a compilation of all my TV appearances up till this point. I'm doing this all ... Let me break away for a second. I am doing all of this TV for one reason and one reason only, and that's to get about 50 of these local segments so then I can get on The Today Show. Because after you're on The Today Show, a lot of cool things start happening. So, I'm building steam. There's great stuff that comes along the way. Being able to say that you're on TV helps with bookings. It helps with targeting your message to a group you may want to speak with. It gives you authority. It proves people love TV still. I know we're not doing it for these 10 weeks, but people love TV. It was a big lesson for me. People still watch that thing.

You can drive traffic. We'll talk about what you can do with the traffic in time, of course, but the point is don't get hung up on any of the details of making this stuff. This is all fairly easy, cheap to contract out and valuable. Segment proposals, model mine, perfect. Any props you're going to need, have those in place. A huge smile. Every minute, from the second you call them on the phone until the minute you're back in your car, you have a smile on your smile. It starts when you walk in the studio because someone's going to be there to greet you at the door because it's 5:15 in the morning and they're going to feel better when they look at you. They're going to introduce you to the team better. Huge smile.

Inappropriate costume for what you're going to be doing, whatever you're going to be doing. I have done segments where I'm dressed as a chef. I've done segments where I'm dressed as an author. I go with a casual look. Just do a quick scan of some of these. You'll see a open collar. I've done a tie on some. The T-shirt. I have some people that I really want to model. I want to model like Michael Palin when he's on TV. Tony Robbins, when he appears on TV. So, I've done all kinds of them. Here's one I did. I just wanted some variety for my sizzle reel. I grabbed a cool-looking orange chef outfit, a white chef outfit. Variety's a spice of life. In every segment that I went on, I wanted to get a different look and I wanted to get a different soundbite or two.

So, those are things to have in place pretty easy. Let's talk about tips ... Thoughts and tips about what we can ... How we can make these segments excellent. People are comfortable when they laugh. That's one thing we are better than anybody at is keeping this stuff light. Every news program needs a light segment. I've been offered an ongoing appearance at Good Morning Reno, but I don't want to be doing that all the time, but I get to go on whenever I want now. People are very comfortable and they laugh. Don't ever take your knowledge for granted. You guys have ... You have knowledge. I promise you that. We've talked about it. Michael, you've talked about your IT background. We've all have knowledge and how we can help what's going on in the news with our insight on it.

Add to their words — this is a great tip that somebody gave me about TV. Don't ever say, "Absolutely," when they say something. It's such a tendency. I think in all my TV appearances, I'm glad to say ... I think I only have one absolutely. Boy, that's the kiss of death. They don't know anything. You're the expert. If they say something that is spot on right, your next word is and, and then add something to the conversation. Don't be that person that says, "Absolutely," and then ... You don't just kind of reiterate what they say or changes their words. Not a pro move. So, they say something that's spot on, you say, "And," and add something to the conversation. TV loves a smile, talked about that.

And have more energy than you consider reasonable. There's a bar, a litmus test for you to use. What do you consider reasonable and how could you 2X or 3X it? Because that's what TV needs. It needs a lot of energy. Take a look at some clips of people who were doing TV news properly. Just some more tips, sleep really well the night before. If you can, get there early. I love to go in early and just grab a hotel near the studio. Use props liberally. We are not normal people. A song, body paint, a magic trick, a

juggling move, a ventriloquist dummy, whatever it is, however we're doing it. A great joke, a stand-up routine, all those things. A song ... Yes, a song, of course, a song. Make your point. I always keep the use of my props.

You'll notice when you use those. I always come on introduced as an author. Yeah, they can't stop mentioning a four-time-world-juggling champion, but I will never do props at the very beginning of my segment. I may do it on the bumper if they ask for it. I'll bounce a chair or a ladder on my face when they're going out into a commercial before they come back into me. The segment for me is about the book, about being ... I don't have my book handy ... about being the author, about being the expert. Then I give them the cue that I want. When they know they have 30 to 45 seconds left, I say, "Ask me. Do you have a way that people can remember this?" That's always my cue. That can be your cue, too, to go into the prop piece.

Be the expert first, because once we ... Once I get a couple ping-pong balls in my mouth, no one's taking me seriously as an author or a speaker or a educator. So, get that stuff out of the way first. Be the person. Keep it fun, of course. Use your smile. Use every trick you have to make it alive, but save the big monkey show for the end always. Posture counts on TV. Sit on the edge of the chair, don't be a slumper. Always consider the audio and the video piece of the segment. There are always two pieces, so how's it looking and what are you saying? There's a lot to talk about around that one. Have a strong opening statement, always open your segment with something that's just like boom. I've done a decent job of this.

Take a look at some of the segments and find your opening. What's your opening statement that's just going to engage them? I said it at the beginning of this talk, I consider it my show until I hand it back to them. All right. So, this is my segment. This is my program until I hand it back to you. So, come off big, play big. This is the bizarre thing. I tell you something. Let me put this in perspective. These people, these anchors that you're going to work with. They don't really know anything about you. They may have gotten a quick, "Oh, we're gonna have a guy talk about sugar-free," and that maybe it or maybe nothing. I've had them come over to me and say, "What are we doing?" It's great.

So, you have that 60 seconds or 90 seconds while the commercial before you is playing and what you talk about during that 60 to 90 seconds is what they are going to say when the guy goes, "Three, two, one, live." That's what they're going to talk about. Don't be talking about how your brother used to live in Reno and now you come here and visit him. [inaudible 00:47:28] going to go, "Here's Barry Friedman. He comes to Reno once in a while," because they have nothing else to say." What you're going to do during that time is you're going to fill them in and exactly how you want that introduction to play out, not saying, "Here's how I want you to introduce me," but I just talk about the benefits of sugar-free.

I talk about the obesity and overweight problem here in Reno. I talk about stores that I visited. I pretty much look them up online just to find some health food stores in town that are playing. Then if I have a couple foods, I just talk about that. Then when they come back into commercial, the introduction is always so much. They've gotten a feeling for who I am. They know I'm going to be fun because I've totally taken over. They have trust and that's really one of the biggest pieces we can offer them is, "Hey, trust me for this five minutes, three, four, five minutes. It's gonna be worth it for you to trust me on this." Have a signature story. Mine is always about how I quit sugar on leap day when my nine-year-old asked me, "What are you gonna leap for leap day?"

I've gotten that story down to about 15 seconds. I think I tell that story just about perfectly on the Good Morning Phoenix one you can watch on my media site there. That one, I think I did the story in about eight or nine seconds, which is a great amount of time for a signature story. I had a big frozen yogurt with my son. I felt disgusting. Leap day was coming up. He asked me what I was gonna leap, and I was thinking about the gummy bears in my belly. I said, "I'm gonna leap sugar for the day." Then I talk about going forward, but great signature story is important. Celebrities are on TV. This is a marketing tool. When you're on TV, you are seen as a celebrity. I don't care if it's a local news program.

If you're on there talking about something and you're having fun, you are a celebrity in the eyes of people who can book you, especially if you have a picture you've gathered that has huge amounts of social proof on it. This picture right here with me, with ABC, Fox, all the logos, Barry Friedman, speaker coach, author. I don't have a degree in this stuff. I wrote a book that I got to number one best seller, but I did not have anything when I started this stuff. It's a journey. All this stuff's a journey. You guys can do it. Keep eye contact with the host during the show or don't look at the camera. If you ever see a news program where someone looks at the camera, but it is about the creepiest thing in the entire world.

They're like, and then they look at the camera, and it's like, "Wow, why is that person ..." You don't realize how that's never done with a guest. The anchor looks right into the camera. They're reading the teleprompter that's going right in front of them. Guest don't look into the camera. They don't talk directly to people at home. Let the cameramen do their job. The cameramen are really good at doing their job. You keep eye contact with that host, they're going to show a side of you, they're going to show a face on of you and it's going to be beautiful. It's going to look natural. It's going to look like new looks. The second you start looking over, looking into the camera, getting that scary thing going on, it's a little Helter Skelter-y, so don't be that person.

Go big or don't go, my final tip on this thing, man. Boom. Boom. Boom. Take over the show. I think I've made it. Go big or don't go. Further training I want to touch on, start at the top by saying, "I have no financial interest in you doing this at all. I wanna just tell you what I did to really expedite my growth into being a leader and being a presence on TV." I did a workshop that you can see at [guaranteedcelebrity.com](http://guaranteedcelebrity.com). It's not cheap in money. It's extremely cheap in time. I learned everything that I do in this. I got permission to teach what I'm teaching you here from Clint Arthur. Allison, the signature story doesn't have to be eight seconds. At first, I perfected mine down to where I hit the really hot points in about eight or 10 seconds.

You'll only get anywhere from three to five minutes on the segment. You don't want to spend 30, 45 seconds telling your signature story. You can do it quickly and then get to really what you want to be talking about and why it matters to the people at home. So, I think I told mine in about, maybe eight to 12 seconds on that Good Morning, Good Day Phoenix TV show or Good Day Arizona. I think that's Good Morning Arizona, something like that. I think it's one of the few I have on my site from Arizona. Anyway, everything I learned about this, I learned from this guy, Clint. I endorse him wholeheartedly. Why I did this segment ... Why I did the workshop, it's a four-day workshop.

It's literally ... It's a think tank. You're locked into this room in West Hollywood right on this stage lot of KTLA, one of the big stations in Los Angeles. You don't go out of that room really. We went to The Arsenio Hall Show taped one night. It was kind of fun. But really, you're in that room emersed with 10 or nine or 10 other people and Clint, and you dig into your message. You dig into what you have to share. He is a genius at extracting the gold, extracting possibilities that you might've never even thought about. Creating the segment proposals. This is Thursday and Friday only. We haven't even gotten to Saturday

and Sunday. Creating the segment proposals, practicing, delivering them, getting straight point-on coaching from your peers and from Clint.

He's got three or four different sets around his office. The only types of sets you'll ever meet on a studio up on two stools, sitting on a couch, standing behind a desk. Think about the studio. I think those three and maybe one other, but it's all the different looks you'll have in a TV studio and you get to actually practice them. Then it comes to life, Saturday and Sunday when you pitch to producers around the country. He'll line up anywhere from 10 to 15 producers and all nine or 10 people in the group take three minutes with each of the producers. The producer from Chicago will come on and all 10 people will pitch them back to back their piece and then they'll get up.

Then afterwards, they thank him, someone takes over and the producer says, "I want this person not write for this person. If this person talks more about this, I'll take them." They take all the notes and then you get the results. So, I booked ... I was that guy who blew the class curve. I booked all ... I think there were 14 or so in my Celebrity Launchpad coaching session. I booked all 14 shows. I haven't even done them all even though I've done 25 TV shows. I got on the phone with some, didn't want to go too far. One person in ... I think it was in Connecticut. They wanted me ... Gosh, I'm going to Connecticut. Okay, I may have to call that person. They wanted me on. They said, "If he doesn't talk about sugar, it's fine. We'd to love have him on as a juggler."

Ah, not going to happen. Not clear on the concept, so I didn't call that one back, but hey, all the others that just aced and had a good time and you can too, because you know how to talk to a camera. You know how to be an entertainer. You know how to bring the money and everything that you learned in the first couple days. So, that's what I did. That's why I did the Celebrity Launchpad. That's why I invested in it. I think it was 7500 to \$10,000. I forget what it was, but really what it was? It was buying time for cheap money. I know for sure I would have done, spent two years trying to piece together how to learn that, maybe somehow booking one show, but instead I flew home on Monday with 14 bookings.

That was a pretty good feeling and a huge education on how to do it. So, I bought time for money, something you can't do that often. Who does it? I was in the room with relationship coaches. Who else in the room? Let me think. I was in the room, sitting right next to me [inaudible 00:55:20]. This was a moniker that Clint came up with for her at the workshop. It was on Friday morning. He showed up and he goes, "You know who you are? You're America's favorite bisexual grandmother." It was awesome because she was talking about wanting to help older people come out of the closet with all the laws changing. Great time. And I hope I'm not in touch with her that much, but I hope she's on every show in the world right now with the national law that was just passed.

I mean, Good Lord, why wouldn't she be on TV talking about that to every TV show in the world with all the orange stripe rainbow Facebook pages we have now and people celebrating the law change? Which, yeah, of course. So, she was in the room, someone across the table from me helped people with their ... Helped elders from long distance. She taught people how long distance to help elders with end-of-life stuff, very valuable. One guy was a time management expert. Oh, at the end of the table, it's so funny, so much connection with these nine other people in the group. I just think about the big table. There's a huge like 30-foot table in the room that we all sit around in the think tank.

One lady did ... What was it called? Medical tourism. She helped people from all over the world at no charge to her. She was paid through the doctors. She worked with how to go to Thailand and get your teeth operated or how to get a new kidney and whatever, but she was an expert on medical tourism,

her company, SkyMedicus. I remember her company so well. She talked about it. She booked quite a few shows especially in the areas that had older populations. Anyway, great stuff. Those are the kind of people who did it. Experts and all types and entertainers. You guys got something to talk about, about life, about helping kids, about a hobby, about a new way to look at something in life.

If you have something to talk about, you're one of the people who does it. And should you do it? I step back for that and only reiterate, "Look into it. Know that I have no financial interest in it." That said, get in touch with me if you want to do it. Clint only brings people in off personal recommendation or I should say they get priority to do it and I would be happy to talk to Clint about anyone who's doing this and who's thinking about doing it. I know he'll meet with you and chat with you on the phone. So, good stuff. That's the TV segment. I hope to do about an hour on that and I don't know ... It seems like ... Fuck, where I'm at? Okay, good, man. We did good on that one.

So, that was four days locked in a small room. Of course, Saturday and Sunday of that was Skype pitches to producers around the country of which I'm really proud to say, I booked every single one of them. I was the only one in my group of 10 or so, 10 or 12 students that booked every single one. I grabbed them hungry with my book not even fully written and went proudly and did those TV shows all over the country in the course of maybe two or three months ... Became a regular south, west and jumped around. Let me just summarize what we did in that and I just want to just grab the real germane points for that and I'll include these couple slides on the notes down below.

So, if you just want to glance at them and take a peak, people are comfortable when they are laughing. Number one thing that I always do on a TV show is I take where am I going to get the next laugh? What are my laughs? I probably mentioned in the module the things I go into a TV show with are soundbites that I want to have original and a look that I want to have original. So, if you look at my sizzle reel, you'll see sometimes I'm a chef. Sometimes I'm in a jacket. Sometimes I'm in a nice V-neck T-shirt, just always want to build it with a sizzle reel in mind. So, I definitely always wanted new soundbites and a new look for everyone. People are comfortable when they laugh and that's another thing I always wanted to do.

Everyone in my TV appearances I got a couple laughs for. Don't take your knowledge for granted no matter what it is. Even if you're just studying up something to be on a TV segment, if it's not an expertise, but you're going on to do something local about Mother's Day. Get a couple facts. Take that knowledge and be the expert on it. Never, never in your life ... My teacher would kill me if he ever heard you say the word absolutely after a interviewer says something. We don't do that. We don't say, "Absolutely." We are the experts. If they say something that's correct, we add to it. You'll never see an expert on TV say, "Absolutely," and let that stop. Smile more. TV loves a smile. From the second we walk into the studio, we have a smile on our face.

We learn to talk with a smile on our face and a smile in our eyes. It's what makes newscasters great and we want to go there and we want to look that way. Have more energy than you feel is reasonable. Definitely have more energy than you feel is reasonable. If you're here on TV, you're going to show here. If you're here on TV, you're going to show here. You're never as big as you feel, so blow up on TV and look at my sizzle reel. You'll see I tell myself right before I go out, "I'm gonna blow the lens off this camera." Sleep the night before your appearances. Doesn't matter if you're a guy who gets six hours of sleep like me, five to six hours sleep a night and functions beautifully before a TV show.

Do what it takes to get yourself in bed eight hours, even if you lay there and read for an hour. Be rested in a TV show. It requires such a radical amount of energy to go out and blow up and three-to-five minute

segment. You won't believe it. Next, use your props liberally. We are not normal people. I don't care if your prop's a microphone, if you're juggling, if you're doing a magic trick, if you have a ventriloquist dummy, if you're making jokes, if you're using a Bible. It doesn't matter whatever your props are. Use them liberally. These are a big piece of why we can get on TV when a talking head can't get on TV. Huge piece to use our props. Always consider what's happening on both the audio and the video.

Those are powerful pieces of the TV appearance. People forget, a video is made up of audio and video. So, what are you saying and what are they seeing? Always make those looks so good. If you could avoid it and if you're like me, only one of my 25 segments was I sitting down and I swore I would never do that again. There was one that put me in a bar stool. They said they had to do, but I just kept standing up and kept going at them. Be on your feet. Be that guy who has the energy. I could've taught these classes sitting down, but I can't sit. You guys know that from the live Q&As. My office doesn't even have a chair. Posture counts on TV, so if you're sitting somewhere on the very edge of the chair, not back, don't have your back against a chair.

You won't believe how it looks like you're slouching when you're on TV. Sit on the very edge of the chair. Feet straight in front of you, hands here, and use your hands for your props. Posture's huge on TV. It sends a very big message about who you are. Strong opening statement, strong opening statement. Head to [sugarfreebarry.com](http://sugarfreebarry.com) and take a look at the opening statements. I start every segment with, "Often times." The segment is going to start with my soundbites that I want to make sure I get out. So, I'll do it right at the top. By doing it at the top, I have a chance to be at full energy, have the host's full attention. If I screw it up, I know that I can come back to it later in the segment.

I can wind it back in. I can say, "Hey Phil, one day, we are going to look back at sugar the same way that we now look back at tobacco." Great soundbite that I've used very well in my TV appearances and I say it right at the top when I have energy. So, good stuff. And this is a trick. I probably mentioned it during the model here, but I just want to reiterate it here. They're going to open up the segment by talking about what you talked to them about during the commercial break. You'll always be following a commercial break. Whatever you were talking about, if it's your brother has heart disease, they're going to come up, "Here's Barry Friedman. His brother has heart disease." It's unbelievable, but that's the memory they have.

They didn't know about you two minutes ago. They're reading your one sheet right before you go on. So, I always use that time to set them up for exactly how I want the segment to start. I'll say, "Just ask me about this right at the beginning." And I say, "How do you think you're gonna start this?" Or, "What do you think we should use for an opening?" They'll say what they say and I say, "It'd be great if you asked me this." So, give them a way to lead you into exactly where you want to go. I said it in the module. I'll say it here. It's their show except for the five minutes that it's my show. That is my operating system when I'm on a news program. It is totally my show for those five minutes. I don't get away from it.

Have a signature story, one that you can tell very quickly within 10 to 15 seconds that summarizes your reason for being there and talking about it. Could be about your mom, could be about something. My signature story's about how I was having a frozen yogurt with my son the day before leap day and he asked me what I was going to leap for leap day and I had a stomach ache from the yogurt. I said, "I'm gonna leap sugar." Never went back to sugar. Signature story that's tight and gives you some reason to be talking about this. Hold yourself as a celebrity when you're on TV. Who's on TV? Celebrities are on TV. It doesn't matter how you think about that or whatever. The people at home think if you're on TV, you're a celebrity.

Hold yourself that way. Hold the energy of what you talk about that way. Do not worry about the camera. There's going to be cameras all over. Don't worry about it. That's not your job. Keep eye contact with the host or the props you're working with. Don't ever look over to see. It's the creepiest thing in the world. It is the creepiest thing in the world to be watching the news and see a guest, like kind of I do and the camera there. Don't be that guy. It's not made for news. Keep eye contact with the host. Go big or don't go, you guys. TV studios are the place in life for us to walk through the door and become the character who explodes onto the scene and makes them wonder, "My gosh, I suck at my job. How's that guy so good?"

Be that person. Be the one who lights it up so bright that the rest of the news is just like a sinking stone after you. That stuff's going to play so well when you put together your sizzle reel and you're going to get following from that. People are going to be taking the action that you tell them to take. All right. As I mentioned everything that I learned about this, there's a continuing resource at [guaranteedcelebrity.com](http://guaranteedcelebrity.com). Man named Clint Arthur who I did a workshop in LA. High price and high-value workshop. If it's something you want to continue with, it's something I can recommend quite highly. Without any financial tie to it, jump in there.

He does like to know where people come from though, and he let's people in on a recommendation basis, so talk to me if you want to do it and I'll connect you to by email. All right. Let's go into what's next. All right, you guys, as we look back there have been so many new concepts and new technologies in ShowBiz Blueprint: Interpersonal, relational, communication, technological, reflective, and I've challenged your beliefs. It was a lot of head and a lot of heart and that's how I did it. This program has changed you in many ways. I've heard it and I've seen it. The homework, the group meetings, the new products. We have recreated ourselves and some even recreated again.

I stayed on you really, really hard, and look, everybody's still alive like I promised. I want to talk about integrating this. Integration is defined as the act or instance of combining into an integral hole. From what I've heard, you have all been shaken pretty well by the content. I know it's been a boatload of information and I'd be lying if I said that some past members have not fallen off the wagon. It happens, they come back and we take it again and you're invited to do that every single year. You have access to the content all year long. In this video, I want to talk about the nuts and the bolts of integrating ShowBiz Blueprint into the core of your being. And to do that first, I have to start with what might be wrong.

It's you getting out of practice, getting out of rhythms, forgetting that you have the support systems, forgetting that you have the content, forgetting that you have it all loaded on a device. It's in your pocket and you can listen to. Forgetting that you have an alumni group. Forgetting that you have an accountability group. Feeling alone and gravitating back to the old way of being. Forgetting the important pieces of the puzzle. Sometimes you'll feel lost or what do I do now? It's always available. Jump into the alumni group and ask somebody. What else could go wrong here? Sharing what you learned out of context. What do I mean by that is by talking to other entertainer friends who have not been through this, who don't know what they're doing, and you mentioned one tiny piece of ...

And it doesn't make sense and it spins into something. All of a sudden, they don't get it and you start to not get it. Stay in the container of people who've invested in themselves, invested the time and money into this program and into this community. Discuss in there. So many alumni see their friends asking them, "Wow, what's changed in your career? Why you working so much bigger?" I invite you to hold it as precious as a sacred piece of your education, because out of context, this stuff makes almost no sense. I promise you, it makes almost no sense. Another thing is stop. You believing that this was just a

class and now it's over. Far from that — I created this to create a community and I hold that community very dearly as you can see in our alumni group.

All right. So, let me talk to you about staying whole. Just staying a complete ShowBiz Blueprint alumni graduate piece of the puzzle. Everything in here has been tested as a system. I told you at the beginning of that. I don't fragment the system. This is not a buffet. Don't pretend like, "I can just do this and not do this and I'm gonna slide this part out." It might work for you. If it doesn't, come back to home. Listen to this program again. Let it happen regularly. Like I said, have this stuff handy. If there's a gap in your knowledge, speak up. Always know that there is support for everything in this program. This will take time. Don't give up on yourself. Don't go back to sleep. You guys changed, takes change, and 10 weeks, this is a drop in the bucket of your life.

This has to become an operating system, absolutely has to become your operating system. Be patient, be kind, be vigilant and be compassionate to yourself. If you fall off the train, I deal with this stuff all the time in my 30 Days Sugar Free. There's no positive effects from guilt and shame in there, in here, in anything in life. We're all too old and mature for that. Be kind, patient, compassionate, vigilant to yourself and stay with the program. And a really important piece of this, you guys, get and celebrate successes as often as you can. Don't forget. Don't throw away the big contract that came through the big deal. Celebrate it with somebody else you love.

Celebrate it in the group. Come in, tell us something that happened that was a miracle. You'll read them in our group and they light up everybody. They re-energize us all to get going. Let's look at the application. Making this a part of your work and life every single day. Nothing in here will hurt. This is nothing you're going to end up with a scar or a tattoo from. This is just doing the work. Huge journeys, they always happen in very small steps. If it feels too big too you, I will challenge you that that is a dare. Take it, take it, and do the dare. In life and in business, can you practice the principles of ShowBiz Blueprint, even outside of the office?

Wild thought. What can you take from ShowBiz Blueprint and actually make it a part of your operating system as a human being and a relationship as a father, as a mother, as a daughter, son, brother, sister? Where can you find the principles of ShowBiz Blueprint that can help you even outside of life? There are many and I don't want to point them out to you. I trust you'll find them. In your writing, where can you look to get rid of the word I? Yes? Where can you make it always more about the reader? Now certainly in a memoir, you're going to want to write some I's, but for the most part in all of your marketing, all of your communications with the clients, the I is not the important word. The, we, if you're in team, it's not the important word. It's always them, their clients, you.

My gosh. Find the ways to hold that. In relationships in general, can you find ways to listen more and talk less? Can you ask yourself, "WAIT, why am I talking?" And make sure that there's a necessary and true reason for you to be talking, allowing our prospects, allowing our partners to talk to be heard is the greatest gift we can give them. It can reward in financial. It can reward you in deeper relationship. Completely off topic, I will tell you that if you are a male in a relationship with a female and she's talking a lot to you about something that's very, very important and maybe you haven't listened in the past. When it gets quiet, when you may have found yourself pushing back, defending yourself, these three words will change your relationship. Ready? This is way off topic.

"Is there more? Is there more?" Ask your partner that. See what happens. See where the conversation goes. Back to the application to this stuff. Serving, are you generous with your gifts and your insights?

One thing I hope you take away from ShowBiz Blueprint is that there is no competition. We treat prospects the same way we treat clients and we are generous with our gifts, our insights, our talents, our creativity and we are generous from the very beginning. Overdelivering, when you walk away, are people saying, "What the heck just happened? Who was that guy? How amazing was this phonecall, this opportunity, this gig, this TV appearance? How amazing was this stuff?"

And we talked about this from the very beginning, you guys, finding niches. Finding niches for yourself and for others. Stay open to your expertise. Always look for places that you can combine your passions in life, your education, your experience with your gifts as a performer because there's a population in between there that have seen the likes of you and I will demand a strong request/demand that you really look for that always in your life. There are chances to share it every day. In life and in business, let me just hope that you take away the outsourcing piece, give the gift of empowerment to others and reap the benefits. My VAs, the people that work with me on my team, they are just so ... Their life is richer because I made a phonecall one time, because I asked them to be a part of something.

They helped me and that helps them play bigger in their lives. So, I'm going to encourage you again to make outsourcing a big piece of your life and not just the quick kind that happens on Fiverr and you never meet the person, but building a relationship with a VA, with an admin person, with your own custom booking agent, a video editor, clients, how can you outsource anything you don't need to be doing or want to be doing to someone who can be member of the team? Next, the funnels, the big beautiful funnels, all the funnels we created. They improve your efficiency and they allow for massive productivity. They are multipliers of your time, one of the few things in life that is a multiplier of your time.

We talked about branding, who you are, how you show up in life and in business. Make bold, bold statements with your actions and make everything that a client ever sees and hears and experiences from you congruent with that brand. It's not going to have an idea on Monday and be in action on Tuesday, but it is something we can always be working towards. Did I mention this concept? I think I did, maybe, but it bears mentioning here that a great coach told me once. He said, "An impossible goal ... " Always was interested in me setting impossible goals. And he said, "it's not a place to get to, it's a place to come from." Not a place to get to. It's a place to come from and that is what branding is in a nutshell. It's where we come from.

Let me talk about a couple of daily actions to support how you move forward with this. Find ways to test and tweak your capacity, always pushing yourself a little bit more each day or each week or each month. However it works for you, test and tweak your capacity to do more, to be more, to say more, to create more, to perform more. It's a skill that we should constantly be checking our hard drive, fragmenting our hard drive and seeing, can we do something more? Can we show up bigger in the world? Next, turning off random time wasters. Random time wasters are great, but schedule them into your schedule. Plan them into your schedule. Dan and I always had this joke with the Raspyni Brothers where we said, "We don't mind improvising the entire first five to seven minutes of our show as long as we've rehearsed it first."

Same thing. Know what you're going to do and then go out and kick its ass. Just make it so brilliant. I'll ask you to really look at exercise. If it's part of your life now, can you do something else with it? Can you make it more exciting and keep it live? If it's not, you guys, our bodies are made for moving and that will help every aspect of your life. It's a daily action to support your excellence. Have a confidant, please, and be a confidant. Have someone in your life who you trust enough to talk about the stuff that happens

back in the dark parts of your brain. The sooner it gets light, the sooner the mold dies and the sooner the bacteria is out of your life. There's a saying in 12-step work, "We're only as sick as our secrets."

If you have a confidant in your life, someone you can truly trust, maybe you met him in this program, maybe they're in a accountability group, whoever it is who can work for you, I invite you to really engage that and get conscious permission to be that person for somebody and with somebody. This is coming from me, be very conscious of that hole in your face. I mean, seven holes in our head, I'm very conscious of what goes in every one of them. My ears, what I listen to and allow in my eyes, my nose, and my mouth — very conscious of those seven holes. What we put in is what we put out to the world. I want to invite you just as a parting shot here as we move towards greater and greater excellence to be very conscious of treat those seven holes with a lot of respect.

Daily attention to your show and to your business, you guys. That's why we're here, ShowBiz Blueprint. This is the two things together, and daily conscious ... Daily consciousness to each of them, the onstage skills and the in-office skills will make you bigger. All right. Let me take a breathe. Haley, I want to make sure all those ones I just did and the ones that are coming up, just put on the screen sort of the headline of what I'm talking about. Not all bullet points of it, but if when I where we're going on the next topic, just put each of those on. Cool. All right. Next, I want to talk about finding the gigs you want because this is a core of ShowBiz Blueprint. We don't wait for the phone to ring.

We are big, big believers in the outbound marketing efforts because they are there no matter what happens with the inbound world. It's what we can control. So, please stop waiting, stop settling and it's unacceptable that you do that, literally unacceptable. Use the internet to lead you towards the creative bookings. The answers await you. They are on the end of a search that you can do or an assistant can do. Conversational calls, LinkedIn, recommendations, all of these ways to stimulate, agitate the outbound marketing. It has to be a part of your world. This is a numbers game. As you get better, so the results. It wasn't great 10 weeks ago. I trust you've had some success with connecting just as I think about who's in this group.

I know everyone has had some level of success with connecting with a new prospect, a past client, a current client. That connection is what we came here for. It's what I promised you that everything would operate differently that we would act from a place of creating business 100% of the time and we are getting to do that. Practice building trust and not selling your show. Do you hear that? Practice building trust and not selling your show. The selling of the show will come from that. Then always ask for recommendations, lateral or vertical. Ask for recommendations after each show that you kill in. That is part of the post-show funnel. So, you'll be doing that automatically, but it's something I don't want you to miss.

Let's touch on the funnels real quickly. This can be a daily exercise that pays off in spades. The sales funnel, the pre-show, the post-show, the business card, holiday, didn't get the gig, maybe there's others in there. I don't know. I'm going here. Test, adjust, and build your templates. Never let your templates be stagnant. They should constantly be updated with what you know works for you. What I give you is a baseline that works really well for me and I always invite you to tweak it and find what's working best. Get this habit ingrained and the results will be measurable and consistent, which is what we want. We want a long-term business strategy that's measurable and consistent.

From week two, I'm going to remind you to listen to week two again and love the phone, you guys. Get the recording software, hardware, software. Whatever it does, listen to it and critique yourself. Use a

headset. Use a lavalier mic. I have a lavalier mic for a phone as well and an ear piece. Make it as natural as it needs to be for you to feel like you're talking to a dear friend. Take notes during the call in writing, engage the creative right brain. Move your hand and don't be afraid. Don't be afraid on the phone that I'm going to give too much. If it's a prospect, the quickest way for them to be a customer is for them to feel your genius, your brilliance, your heart, your brain, your creativity. Don't ever think you need to hold even a single bit of that out.

Touching on networking, seek out opportunities to connect with people. We talked about it online. We talked about it offline you guys. And networking, this is a relationship business. I said it from day one. We have to keep new people coming into it. Larry Bines' Connection Challenge, a perfect example of seeking out opportunities to connect with people. Practice everything live, written, phone. We have to network. Toastmasters, I can't tell you how many alumni have gone to the top and won awards in Toastmasters because of the genius, brilliance that they bring to the Toastmasters group, just speaking in front of a small audience is so radically different than performing and it's something that makes you just a much bigger version of yourself.

The breadth of what it gives you to be on stage, to be able to speak to small groups. I don't know if I mentioned the story of ... I did a show in at the Georgia Dome for 60,000 people, at the Georgia Dome for an Amway Conference one night. The next night I flew home from Atlanta and I went to my first Toastmasters meetings and I shook like a little girl, like a little boy scout. I'll be a proper there. I just shook like a little tiny kid in front of 12 people in a room with fluorescent lights. Made me a much bigger performer to do that. Don't disappear online with your clients or in person. Don't disappear before, during or after your shows. Be visible.

Think Penn & Teller. Still to this day, they go out and audience shake hands, take pictures after the show. It doesn't matter how big you are. You're never too big to connect with your audience and your prospects. All right. Let's touch a bit more on application. Habits become easier every single day, that's why they're habits. Take care of business. Elvis used to say, "TCB, baby." We can have as much fun as you want, but take care of business and it'll take care of you. Move in harmony with your highest vision of yourself. All right. Always keep, "Where am I in my business? How do I wanna be perceived and move in harmony with that?" Trust your gut. The gut instinct is so much smarter than this stupid hunk of gray we have in our head that depends on nouns and verbs.

The feelings you get down here, the insights, that's always the truth sensor. Gosh, and it feels so good to say that to you guys. It feels so good to close this up and just unload everything that's happened and in side of my business here and I love freeforming this stuff with a handful of notes that I've prepared. All right. In closing, I'm going to invite you right now to do something. Compose an email of the biggest takeaways that you've had from ShowBiz Blueprint. Freeform it, take a picture of it, write it, type it, however you do it best and set it using a scheduler to deliver to yourself via email weekly, monthly, twice a year, whatever you think. When do you need those reminders?

Set it to deliver it to yourself to pop up a reminder and read it each time it arrives. Make it part of your operating system to read the big takeaways you had, what you want to be doing, where you want to make sure you want to be operating your business. Make those stretches grand and keep reminding them ... Keep reminding yourself of them. And always be working on something that scares you, you guys. It's a ... What was her name? Marissa [Mayers 01:23:28] I think from Google that says, "We are always working on something that we're not ready to be doing." Is that incredible? Just always be

working towards something that you're not ready to be doing because the opportunities are going to come.

As soon as you open the door, they come walking through. My biggest hope, I know some groups that have been together for three, four, five years in ShowBiz Blueprint. If your small group is working for you, if you lean in to it, keep using it, you guys. You've built something strong over the last 10 weeks and I will invite you. If it works for you, keep it going. If it doesn't, close it in a good way. Don't feel like you need to just stop calling. It's a sacred space you created and I hope you'll continue to use it. If not, close it in a good way. All right, you guys, that is the end of module 10. We will have our final live Q&A in a couple days.

I can't thank you deeply enough, sincerely enough for everything you've done, everything you've given, putting your life on hold for all the hours that we've done so that it never looks the same, so that you have all these new tools in your belt, a new belief in yourself, a new price, a new way to look at your value to the market. That is an immeasurable gift that we have exchanged with each other and for that, I thank you. I'll see you in the last live Q&A and then for the rest of our time together in the alumni group of ShowBiz Blueprint. Barry, signing off from ShowBiz Blueprint for the final time. Take care, bye-bye.