

Showbiz Blueprint Module 8

Week eight of ShowBiz Blueprint. Welcome back, you guys. What can I say? This time is flying by, as it tends to do, and the acceleration here at the end, I'm sure you can feel it, laying on more of the heavier technology, the bigger strategies. It's all part of the big puzzle that we put together over these 10 weeks and then for the rest of our lives moving forward.

Today, in week eight, we are going to dig into the holiday funnel. We're going to dig into pricing. We're going to talk about pricing, that oh-so-important factor that comes up in our live conversations in our Facebook group, and we're going to talk about working with producers.

All right. Let me just give a quick recap on everything we're going to be doing after we talk about, guess what? Week seven. A little bit of recap. So much happens in those modules. I know this and I read it in our groups. There comes a time when we have to decide what we're going to put on the counter and cut up and use right now, and what are we going to put into the fridge and into the freezer. We get to decide that very consciously, knowing that our alumni group is not going away, that this content is not going away, that you have access to the recordings, the transcripts, me through the group, and all of this. Take what you can. Take what does ... what we talked about a couple weeks ago. What is the 20% of this that will change your results 80%? It's in here. It's in here. Decide what it's going to do.

The CVI lesson, loved talking about it. As I mentioned in the follow-ups, there are a dozen ways to do this, iMovie ... I did it in Camtasia. You can do it in Final Cut, in Premier Pro, any of the other editing programs. The basics are the same. We record our CVI. We get an audio track under it. We save it, and we store it somewhere, and we put it on a page. Those steps, and they can look a dozen different ways. Loved hearing about LinkedIn. You guys are leaning into LinkedIn and that is fantastic. It's the way to do it. Who tackled live networking? Crickets anyone? Are we here in live networking? I hope some of you guys jumped into that stuff. Then, I love hearing in the groups and in our live Q&As just what's working for you. What percentage of ShowBiz Blueprint are you using right now? We will continue our journey, you guys.

Let's roll into today's agenda. I want to talk about a completion and an installation courtesy of our friend Bill [Lamond 00:02:31] from week two about ShowBiz Blueprint. I want to just do something to make it a very conscious shift in our brain of where this stuff is landing and how it's going. We're going to dig into a holiday funnel, a holiday party funnel for corporate events. The summer and the fall are the ideal time to get those lined up, and there's some very specific pieces which I will cover for you here today.

Pricing your show, we're going to dig into that because pricing is the big five-letter word, right? So many people have already talked about it. I know a couple members have already doubled their price and gotten it. I challenged one member to, what was it, 4X or 5X their price plus have add-on items above that. You guys, we have to charge people what they are accustomed to paying. We can just as easily scare the right prospects away with too low a price as we can the wrong prospects with too high a price, and we are going for the higher ones. We will talk about pricing, the actual fundamentals around it, and how we do it.

Then, working with producers ... While I am a big fan of outbound marketing, I will never, ever doubt the power, the multiplier, of becoming in the good stead of a powerful corporate meeting producer. As you

know, I've had relationships with some 25, 30 years. I have a relationship with some of the children of the producers I started working with. We will dig into all of that.

All right. Let's talk about the holiday funnel. Holiday party funnel foundation. Let's talk about this. There is a lot in this funnel, in this holiday party funnel. Get a hold of the parts right now, and then you can focus on the gigs, right? We're early enough. I mean we're here in mid-July, early enough to start working on some amazing holiday party gigs and opportunities. This is about quantity and not spending a lot of time on each one. There are a lot of holiday parties, a whole lot.

I don't know where you live, what city you're near, if you want to do them locally, if you want to go have a vacation somewhere and focus on a whole bunch of parties. I did a couple in New York in 2009 because I knew my family and I were going there for a 12-day trip. We had a great apartment right on Upper West Side staring over ... right across the street from The Dakotas where John Lennon lived and was shot. It was looking out those windows that I realized, even 25 years later, every minute of the day someone is taking their picture at that spot. That's the impact John Lennon had on this world. I hooked up a couple of holiday opportunity parties, speaking engagements, meetings while I was in New York, because I had plenty of time to do it. It's possible you want to go somewhere and do a bunch of gigs. Look where you want to do them, and let's get into how this works. There are a lot, so trust me.

Where are the events? They are booking hotel ballrooms, restaurants, community clubhouses, service halls, meaning like Elks Lodges, Mason halls, things like that. There's a lot of places where they are.

There is a four-part series in get more corporate gigs about ... It's called Working Locally. I would love you guys to find some time to watch that four-part series. It's not long. It doesn't take long to watch. You can do them all, basically, in a row in probably a half hour over lunch with a nice sandwich and a glass of water in front of you. On ShowBiz Blueprint Working Locally ... We'll put a link to that on the Replay page so you can find it easily. This will be an excellent addition to your networking work that we're doing here, that we're talking about doing live. I talk about getting out there and meeting some of the key players in the hotel industry in your area. Being a preferred vendor with a convention service manager at three or four of the great meeting hotels in your area, you could do a whole lot worse than have those people on your LinkedIn and on your auto dial. Being a preferred vendor for those people will land you a ton of business. I've had that relationship many, many times.

One of the other moving parts is your offer. Holiday parties are a special breed and your offer must offer value to them and not scare them. I mean this is something that's booked by someone who doesn't normally do this stuff. Every time, it's an office manager, an executive assistant, someone in HR.

Atmosphere is important, all right? Appearing in short segments is another way to do it, being an atmosphere act, appearing throughout the evening in short segments. Emceeding the overall event, that works. Leading games ... Maybe they have a couple of games, or maybe you could suggest a couple of games. I know at least one member in here is a game show expert, does game shows at corporate events and, my gosh, the holiday market time is a perfect time for that. Even a 30-minute show, a customized concert, a customized music concert, doing a couple of songs that are about their business mixed in with the regular set list. Customized comedy review of their year, I've seen this at holiday parties. A comedian will get to do a set but also work in customized comedy about a review of what happened in their industry. This is not the standard show package. We're not trying to sell that, so we have to have our offer in place of what we actually offer at holiday parties.

You have time right now to really schedule this out and pull it off with style and elegance, so let's dig into that. Take a quick look at the questions ... 20%, 50 ... Okay, good, nothing new over there. Good. That's kind of the foundational work for the holiday parties.

Let's talk about the triggers. This is the stuff that we have to use to really book the shows in a good way. You are approaching them before they approach you, so that's authority. You are the expert here, and you can use that to your conversational advantage. You know that parties have a huge potential to be lame, right? Holiday parties, oh gosh ... Man, they're so awkward. They're a time when people who usually do something together are there trying to dance, and have fun, and measure their alcohol intake, and not offend anyone. Employers, people who run these parties, they know that they have the option to be lame. They probably won't admit it to you, and that's fine, but you knowing that puts you in a position of authority because you're able to speak about it from that place of calming this, of taming it, of leading them through an event that isn't lame.

Scarcity, and it is very real here. The beauty of this funnel is that there is actual scarcity involved, nothing fake. There's not like, oh, there's only 90 books that can be sold. Hey, this is real. There are only so many Friday and Saturday nights available in December and you can play upon that fact. Get the dates, know them intimately as you start to do this, and then call it to their attention. All right? Let people actually know that.

Social proof. Get creative on this. Gather your reviews and give them a holiday skew. You can change the word event or concert to party, whatever it takes. If you've done actual holiday parties, use those. This is a great time for social proof.

Time saving. Let them see you as a hero of their time. This is something I guarantee you they are squeezing into their schedule to be able to book this, and it's a chance for you to swoop in and be the hero. You have what you need in place, all right? That's the stuff on the last slide. Have all those foundational pieces in place. We'll talk a little bit more about that, but have what you need in place and be the no-brainer choice for them. This is a big time-suck for someone putting this up.

Know the venues in your area. You might even be able to approach these people and offer them the venue, the person to contact at that venue, a handful of ideas. I'm going to talk to you a little bit more about that in a second.

Then you have the surprise element, right? This can be the call that someone in admin, or HR, executive assistant, whoever booking this thing was waiting for. Catch them while this is still in their someday-I-have-to-deal-with-this part of their brain. You know what I mean? This is like back in the, "Oh, gosh. It's July. I have to deal with this. I have to kind of start thinking about the holiday party." This is the chance and this is the best time. This is the biggest turning point in a sale, when you can point out to people and solve a problem that they don't even know they have. Whole different game at that point, right, when you're solving a problem that they haven't even fully acknowledged they have yet. Boy, be that person, and the time is coming up to do that.

Good stuff. That's kind of the triggers that you use in this funnel when you're doing this. Now let's look into the moving parts.

The prospect list. Your prospect list, do you have past clients? Do you know people you've done holiday parties for in the past? Do you have people you've done end client meetings for in the past? Do you have places you've performed, venues, concert halls, performing arts centers? What places have you performed in the past that you can now jump in and offer a special holiday program? Certainly, your list, if you have one, an Internet search of companies in your area. You can buy a targeted list. There's a member of ShowBiz Blueprint who I'm sharing a video with him during the homework this week. He teaches us something. He's doing a holiday funnel with a list that he bought. It's incredible just to hear him talk about that. You can buy a targeted list for a couple hundred bucks of every company in your area, or in a 100-mile radius that does \$5 million or plus a year. They're having a holiday party. I'll tell you that right now.

Past clients of yours, lateral or vertical referrals, can you ask for those? This kind of research is an excellent job for an overseas or a local VA, someone you're mentoring. Not a difficult tasks. Give them the exact task of finding all clients within 100 miles that do five million or plus in business, or two million or plus in business. They're all having a party.

Good. Put it out there. Put out that you're doing this, that you're booking now your holiday season. Put a post on your LinkedIn or blog, an original article about the power of a professional entertainer at the holiday party.

Oh, I did some research yesterday and, doggone it, I forgot to bring it up. Let me bring that up quickly for you here. How can I do that quickly? You know what? I'm just going to ... Let me just do this. Let me bring it up live on a new screen here. Let me just share this screen. I did this search yesterday, found some really interesting stuff, company holiday party ideas. Good. There it is in my search. There were a couple that come up in here. You will see ... This is great. I found this is a great place to own. This is what Josh London was talking to us about. A lot of these you'll see are gig masters. No, no. This was a different search I did. Some of these are just on very good creative blogs.

I love this guy, Tim Decker. I don't know this man. He does sort of a Denny Dent act with the big paintings to music. Here's a guy who wrote a blog article just like Josh London was telling us, and he's coming up on the first page of Google, so why wouldn't we get on our own blogs, on our own LinkedIn, something with this kind of ... Here's the title that Josh would have told us to have, Corporate Holiday Party Ideas, because people are searching for corporate holiday party ideas. There he is on page one of Google. He offers himself down here, I think around number seven or so ... Organize an exchange gift. Actually, I think ... Yeah, chose an act like speed painter Tim Decker. Perfect. He put himself down here in the mix so it's not completely skewed.

These are great articles. Perfect time here in mid-July to get one or two on your blog on here. Get a couple. CNBC actually did a nice piece. I watched this video yesterday, and this was written by one of their staff writers. All this stuff, you can grab a spot on page one with Google with this kind of thing, and it's a great time to do this. Even putting it on your LinkedIn profile is a fantastic idea. Certainly, get something out there in writing to position yourself as an expert in this wide-open niche that will start getting searched real soon. I mean it's going to be being plugged into Google real soon. Give yourself a few weeks here to be found by the search engines. Make it keyword rich. Look at what Josh taught us about that. Be ahead of the curve.

I'm going to ask Josh to do a session here with us on pay-per-click traffic, because you could do a whole lot worse than having a pay-per-click campaign if you're in a big city. If you're in Washington, DC or something, "company holiday party Washington DC," putting in these phrases and buying some traffic, sending them to a very specific landing page. When something's that targeted, boy, you could really capitalize on this stuff, so good.

CVI landing page template. Of course, produce one CVI, all right, for all of them. Don't spend a lot of time doing this. You're doing company holiday parties in Minneapolis, Minnesota? Great. Do one with pictures of you in front of a couple of the big resorts, a couple of the big places. Certainly, if you're down in Orlando, you could do that. Make yourself look like the professional for that kind of thing. One CVI about holiday parties, one landing page, the only change will be on the landing page with their logo and someone's name you talked to. We learned how to do that with Popular last week, or WordPress, whatever you're using to do that, but have that one CVI about holiday parties right there on the page, and just customize the page just for whoever you're pitching.

Pricing. Of course we're going to talk about that a little bit more today, but you can up your pricing. A lot of people do that. I've done 2X and 3X. Not out of the question for the key dates in December. New Year's Eve, yeah, you can do 2X, 3X. Certainly, the big weekend days you can double your fee in holiday parties. People expect it. That's just something you should be doing if you're marketing this out properly.

Follow-up five-part sales funnel? Yes, of course. We know how to do that. Are you thinking about hiring an intern or a commission-based employee for this work? You should be. It's a great task and it's very simple to do. Gave a quick search term for you to do, but this is something ... If you have a young mentee who's out of school for the summer and you want to mentor someone ... Look, let me come back on screen. If you want to give somebody a life-changing opportunity, help them get clear on doing this. Do you know a 15 or a 16-year-old who's going to be sitting there paying with one of these things all summer unless they have something to do and a chance to make some money? Man, how great to involve them, to get a chance to change their life. Seize an opportunity this clean if that's something that appeals to you. I love doing that kind of stuff.

All right. Let's look at the action steps, what we need to go forward with this holiday party funnel.

The assets. What do you have and what do you need? Let's get clear on that. I've mentioned kind of everything you need here so far. What do you have? What do you need? Gather your list. Consider buying a list for the price of few minutes on stage. If you're charging \$5,000 for a show, you can buy a list for what amounts to about three or four minutes of that show if that's for an hour. If you're doing a \$1,000 party, who cares? This list will cost you a couple hundred bucks. Dig in. These lists can be very valuable.

What do you need as far as a CVI landing page? Is it Popular? Is it WordPress? Whatever you're using, create a generic holiday party video script and run it with Energy on a CVI. Just get people jazzed up, 60 to 90 seconds about how bad it can be and how good it's going to be when you're there. Always speak about it in the, "When I'm there." Don't be pitching yourself in this thing. Act as if and use great energy in the video.

Get calls and proposals going. It is really hard to have money coming in if you don't have proposals going out, all right? That's just basic math. This is an excellent opportunity to get a whole bunch of proposals out. In fact, you guys should use this as your ...

All right, you guys. That's a holiday funnel. I will bet you, I will wager you, and I will challenge you to get one of those into action summer, fall at the latest, and start really feeding that into an email sequence that connects with people, shows them the value, plays into the scarcity ... One of the most true times in the world when there's scarcity, those holiday weekends. It's undeniable. Then book some of the gigs on those things. Take advantage. Grab the client's fears and their indecision by the reigns and drive it right into a booking for you.

All right. Let's dig into pricing. Pricing, it's the money, right? It's where we're going to go. Next week, I have a special interview that I did with a very popular author. I'm going to keep it under wraps for a little bit longer because it's going to be powerful for you, but I want you to know that we're going to talk about money on a meta level, a level I've never talked about in ShowBiz Blueprint before. It's going to be very powerful. We'll do that next week, but today I want to talk on pricing.

Money is nothing more than an indicator of the value you bring to your client and to the market. That's it. We could make it fancy. We could butter it up with, "I should have this many TV shows. I should have this many, uh, Ted Talks." It doesn't matter. It's the value that you can create. We have done so much work on creating value with our CVIs, with our conversational calls, with our serving in advance, with our funnels. There's no doubt about it. We have already shown these people the value that we can bring to their event. This is the place to not blow it. This is the place to not charge too little that we're going to look like a Ford Fiesta to somebody who's looking to buy a Tesla Model X. We can't confuse them on price, and that's often by going too low.

My show, and I will tell you this, Raspyni Brothers show is not radically different than it was in 1985 at the Renaissance festivals when I was wearing tights, and bloomers, and a open-collar shirt, and I didn't have any gray hair on my chest. It's literally, within 80%, the exact same show. What's changed is the value I give to the clients, the way I position it, the way I market it, the clothes I wear. Honestly, your show is good enough. It's the value, and the money piece has to be in line with everything else you've already delivered.

We charge what we charge because our story that we hold in our brains is that our price ... that we're worth this much. Honestly, that could have been determined by looking at what our competitors charge. It could be a special time when we spent a lot of time dancing with our fears about money. It could be programming from our childhood. It could be a bad reaction we got once when we quoted a fee that we actually wanted and we just shut down and we went into a closed-off place about that higher bracket. The first time is said \$5,000, I lost a whole lot of clients that were used to paying 1,500 or 2,000. First time I said 7,500, lost the \$5,000 clients, 10,000, lost the \$5,000 clients. It never fails, but there's always more clients who are not ready for you until you're charging a price that they're actually comfortable paying.

This goes for every market, every market there is. Our friend [Joel Bauer 00:22:23], who we talked about, positions himself as a huge authority when he used to do trade shows. He'd get 30, 50 thousand dollars for a trade show, really, really serious money, but he positioned himself that way. No different than other guys who were doing their mentalism, and magic, whatever booth. It's not that, it's the

positioning of this thing, and it's the story he holds about himself and we hold about ourselves that keeps us locked in the price.

We've done a lot of talking about it in the groups already. We've touched on it. Here, I want to invite you to connect with what's blocking you biggest about money. Do what Bill Lamond taught us, the completions, the installations around your relationship, your belief about your value. What's good about it? What's bad about it? Who do I need to thank? Who do I need to apologize to? And what else do I need to say to become complete? Yes, it may not happen in the very first completion you do. Build on it, though. Working on your pricing ... You got to your price after how many years, decades in the business? Breaking through to that next one can happen exponentially faster with the tools we're using with positioning ourselves and doing the completion installations about the new value you bring to the market, but you have to stay on it. It's like training a dog. You have to stay on it. You can't tell him to sit just once.

Find ways to add more value. This came up in one our live Q&As. I know it. Someone got a lower price. The client said they had a lower estimated budget than they wanted. Find ways to add value and hold your price. A couple examples of this, we covered some of these in the live Q&A but, honestly, you can do a benefit for a big supporter. Performing arts centers are often sponsored by hospitals, 10 CDs for the top management. If you're a speaker, you could meet with the middle managers in a private mastermind. You can customize with teamwork if you're doing some kind of a teamwork presentation. If you're a singer, a song writer, you can do a customized song, all these ways to add value. Pull things back off the table, hold them in reserve. If they don't ask you to go down on your price, they can just be surprise bombs that appear at the show. Any of those benefits that I just offered, they could be surprises you offer to over-deliver, but if there's a problem with budget, add these things back in one at a time. Don't show your whole hand at once. Always reserve a couple of things that you can bring into the negotiations, a powerful way to do it.

All of this, you guys, is especially true if you're in the under \$5,000 price range. That is an open field for you to jump up to that price range. Get rid of the clients who were keeping you down and use everything that we've learned in this. There's no reason that, at the end of ShowBiz Blueprint, you should be charging less than \$5,000 appearance fee no matter what you're doing, honestly. Good.

Let us dig into the next topic which is landing in a producer's inner circle. All right, you guys. What if you want to hang out and meet and be in the inner circle of great producers? This week, I have huge surprise for you. Three interviews with amazing producers who have been in my life for a very long time. Not this guy, unfortunately. He didn't make the cut. Gosh, making me nervous. End clients are one way of playing bigger, absolutely. They're a great way of playing bigger, but just like Austin Powers here, you have to reach out. You have to be connected. You have to be known by the industries. Producers are multipliers, one person who has 5, 10, a dozen, two dozen contacts, maybe, or maybe even people working for them selling, depending on the size of the agency. The tentacles go out and touch gigs that we could never imagine reaching out to end clients.

Yes, we're going to learn some ways to get inside a producer's inner circle. I'm going to share with you my five favorite ways in. As usual, we're going to look at this coming at it from different angles, not just the expected straight-in way, how to come at it from the side. Can we use what we've learned in ShowBiz Blueprint so far? Can we use it with producers like this guy? Would he be impressed by all the stuff we've done with conversational calls, funnels, CVIs? Yes, yes, and yes. So much more that we can

use, it all applies to producers, and I'm going to show you how. Customized video intros are ideal for producers. Boy, making one that introduces you in a way that they haven't seen before or haven't seen in a long time puts you in their good graces. It tees you up for a beautiful conversation with them.

Let me take Austin back out. He has to go to the bathroom, and I'll be right back. Let's dig in to getting inside of a producer's inner circle ... Our shirts matched, though. It was pretty nice. I like the guy. He's a good guy. Fantastic.

Sales intros are really a good way for us to introduce ourselves to producers. We can do it in a similar way that we do CVIs, just not aimed at a gig, but literally introducing ourselves, saying a little bit about them, showing that we know something about who they are, the niche, the service that they work in, corporate events. Do they do performing arts centers, concert series, libraries, colleges, festivals? Let's know something about them, and let's build a CVI that actually shows that we understand who they are, right? It's a very customized CVI. It's made directly for them.

Certainly, outsourcing is a very big piece of this process, having a VA go through and collect for you the agencies, the meeting planners, corporate event producers, speakers bureaus who work in the industry that we are working in. Have somebody build that database for you. I don't want to share the one I have because then everyone's got the exact same one, and some of it's probably outdated because, as I told you, from my 850-plus contacts in my database, I didn't stay up with it. I mean, I knew the ones that made me the money, and those are the ones I stayed up with.

Research. Find the ones that are out there. You can search any of those words and find the big players in this world. You'll hear in the interviews for this week three of the big producers. Introduce yourselves to them. They know they're part of the ShowBiz Blueprint faculty, and they expect to hear from the more proactive people. Reaching out to them shows them that you're a proactive person.

Be conscious of your branding and communicating, just like we've done when we work with end clients. Keep that straight across. Show these people who you're going to be when you're working with them before you're working with them. Does that make sense? Be who you are. Be authentic. Be within the confines of your brand. Work within the mission of who you are as a performer, as a business person, when you're introducing yourself to these people. It's going to go a long, long way.

A lot of producers you'll find, some do golf events, some will specialize in technology. Seize opportunities that are based on the niches that they are currently immersed in in those markets. If you have a trade show act, if you have a performance that's completely aimed at a tech crowd, find the producers who are actually working in the tech crowd. You can tell by going to their websites and looking at their client list. Are they working with Google? Are they working with Facebook? Are they working with these big data storage houses? Are these the places they're working with? Propose something that's inline with what they're already selling. Don't stand over here and say, "Hey, you guys should come over here and see what I'm doing." No. See where they're going and stand right in the middle of it with a big shiny sign that says, "Let's talk." Powerful stuff to do.

Okay. Let's dig into my five favorite ways to get inside of a producer's inner circle.

Fasten your seatbelt, you guys, because this is a little radical. Send them work. Yeah, that's right. If you're doing some outbound marketing and you end up getting it all the way through the sales funnel

and the people are ready to go to contract, find a producer that you absolutely love and want to work with and have them do the contract. Get on the phone and say, "This is Jerry from ShowBiz Blueprint. I had some little communications with you." That's if one of the producers that you met through our interviews ... But if it's just someone you know in town who you've talked to and that you've had maybe a little conversation and started ... Or even if you haven't, "My name is so and so. Got a client who I've taken all the way. I've been wanting to work with your company for quite a while, and I'd like to hand this one over to you and have you do the contract."

Radical, radical way to approach working with a new producer versus calling up and saying, "I'm so and so, and I do so and so, and do you have any work for me?" Just, boom, night and day difference. Really one of my favorite ways. I've met some of my favorite producers by doing this. Knowing who they are, having a gig lined up, and just sending it to them to handle the paperwork makes for a very, very interesting first conversation, literally the kind where they hang up and turn to the person in the office and say, "You're not gonna believe what just happened." I want to invite you to take the risk of handing away a commission and starting a relationship by giving away a gig. Very powerful.

Number two, building a custom landing page for them. That's right, just like we've done with the CVIs with or without a video, building a page that connects some of the dots between you and them and including that in an email sequence that you send to them. We'll talk about the product launch in just a minute, but this customized landing page can talk about what you know about them, a few things you want them to know about you, maybe some people that you know in common that can build some authority and credibility by coming in with some introductions, possibly regions that you've worked in that you know they've done shows in. This is literally just a single landing page using Instapage or your WordPress theme, however you do your pages, that is customized just for them with their logo on it. It's a beautiful way to start a relationship. It shows you doing some work in advance and learning something about them. Way, way stronger, again, way stronger than just calling up and saying, "I'm so and so. Here's what I do. Do you have any work for me?" Number two, building them a customized landing page.

All right. Number three. This is a biggie. Fasten your seatbelt a little bit. We're going to do something called a product launch. We're going to do a mini product launch, you being the product and the launch being them, the producer. These are creative. This is a little email sequence. I don't even call it a funnel because it's just a couple of simple emails that starts a relationship, and it could end at any time. Funnels we tend to carry through to the very end. These are ways of introducing yourself to a producer without doing that phone call that I've demonstrated a couple times already, "I'm so and so, and I do this." We're not going to do that.

This is using creativity. We're going to build little bit of suspense. We're just going to say, "Hey, I'm Mark. Tomorrow I want to send you a couple of ideas about what I do and how I'd like to work with you," and that's it. We're going to go very simple. Down below this video, I'll have a couple other ideas, but it's literally a one to two-sentence email where we just pique a little bit of interest. We don't have a signature that sends them to our website. We don't have anything like that. This is a B2B email, and it's building a little bit of creativity.

The next email, we're going to show a little bit of value, and we're going to talk about what we do. We're going to just introduce ourselves as the name of our act, how long we've been around, a couple of our clients, a link to our website, and then this is the biggie, a reason that we would like to be on their

roster or connect with them to serve their clients in a way that they may not have someone right now who is doing it this way. It's an invitation to a phone call. We end this one with the same way end the other ones, a time and day that we're going to call them on the phone. Just these two emails. The second one, after we've told them these details about us, we are just going to say, "I'm going to call you Wednesday at 3:00. Hope we can have a few-minute conversation." It's setting the path a little bit to lighten that first phone call and give them a little bit of information, and do it in a way that's a little more creative.

It's a very tiny product launch. We will dig more into product launches a couple weeks when I talk about launching a book and being on TV. We're going to do a bigger module around that. This is a very, very tiny product launch for my third-favorite way to get into their funnel.

Number four, personal introduction from someone you already know. If you go to an agency, a producer, a meeting planner, speakers bureau, website, you'll start to see people you know, other entertainers. Do not be shy about asking for an introduction to them. You can call them a competitor. I don't use that word. I never consider anybody a competitor of mine. I consider them a future business partner, and I love ... I invite you to hold it that way as well. It's a powerful ... a way more empowering way to hold other people who are doing similar services that we are, a future business partner. If you see someone listed on there, ask for an introduction, especially if it's someone you've known for a while. That introduction will go a long way in opening up a conversation and getting you onto that roster and an opportunity for them to put you on a proposal at some point in time.

Number five, just as radical as number one, invite them to a gig you are doing. If you're doing a gig in a city where a production company is located, it is your responsibility to do the research and do one of these other ideas that I've talked first to set up the relationship and then make the move into 3D. Give them as much notice as you can. I've had producers come to my shows in Orlando, in New York City, in San Antonio, Salt Lake City, Chicago, just to name a few, Los Angeles, and they've become relationships that would have never happened if the person only saw my video or website.

The 3D meeting, as we talked about when we talked about live networking, there's nothing that will ever touch it. If they can see you live in the show ... There's an item in my rider which is available in our shared files. You can see, there's always at the bottom of my rider, the right to have up to eight guests for the entertainment portion of the show only. Those seats are always, well, they're always set up in the back, but usually they say, "Oh, just come sit at our tables." Give producers the opportunity to see you live and it will exponentially catapult the depth, the value of that relationship faster than the show passes by, especially if you have a good show.

All right, you guys. Those are my five favorite tips for getting inside a producer's inner circle. Which one's you going to grab onto? Which ones will you commit to putting into action ASAP? Who can report first that they did one of them in our group? I look forward to hearing that.

I also told you at the beginning that we are going to do a little bit of a completion and installation around ShowBiz Blueprint. We have been at this now for eight weeks, lots and lots of hours together between our live Q&As, and our modules, and our Facebook group. I've gotten to know each other pretty well. You came into this with one feeling about ShowBiz Blueprint, some hopes you had about it. Whatever the feeling, the beliefs, the relationship you had to you and ShowBiz Blueprint to the beginning. I want to invite you to do a completion about that right now, the relationship you had, and

do an installation about the relationship you want to have, the belief you want to have about your part in ShowBiz Blueprint going forward into the future, weeks nine, weeks 10, and then for the rest of your career.

The completion, the simple steps of it, what's good about it? What's bad about it? Who do I need to thank? Who do I need to apologize to? And what else do I need to say to be complete? We can do that about ShowBiz Blueprint. Can you believe it? I'm asking you to do this because you can do completions and installations literally about anything in your life. Get all that data into one place, delete it, and then install the new belief you want to have about it going forward, the techniques, me, the other members, the portal, the Facebook group, the alumni group which you'll be in soon. There's so much to install, the relationship, the belief you want to have about it going forward, and I invite you to build the biggest image, the biggest possible vision you can have for your participation in it, your execution of all the strategies, and the results that it gives you. What's good about it? Who do I need to thank? And what else do I need to say for this to be a reality?

All right, you guys. It is Barry. Week eight is in the can, and it has been such a joy to spend these eight weeks with you and especially this module right now. Hope you got as much from it as I did. Put the holiday funnel into place. Take a deep, deep look at your pricing, and let's do what it takes to overcome our beliefs about working with producers and forge ahead in a good, good way to make relationships that are fruitful for both you and the producer for years to come. I will see you on week nine and in the live Q&A. So long.