

Carline Anglade-Cole: How to Write Copy Faster

Dan: Hello, how you doing? This is Doberman Dan from www.DobermanDan.com, and today I have the pleasure of speaking with Carline Anglade-Cole. How you doing, Carline?

Carline: Hey, Doberman Dan, how are you?

Dan: I'm doing just fine. I'm excited to talk to you today, because we're going to talk about some extremely cool stuff that I'm really interested in learning from you.

Carline is one of the top copywriters in the world. She specializes in a few different niches, but she's been at this for over a decade now. What is it, 11 or 12 years now, Carline?

Carline: Almost 11 years as a freelance copywriter, but then another 12 years before then working in the direct mail industry.

Dan: So you had a lot of background in direct marketing and list selection and all that other stuff before you went freelance, right?

Carline: Yeah, actually I started at Phillips Publishing on the telephones in the customer service department, and after six months I kind of moved up in the company and did different things, but customer service is probably one of the best jobs I ever had, because I could really talk to the customers and see what they were happy about, upset about or whatever.

As I continued my career with Phillips and got into the marketing department, I started to use that customer service experience and worked in the marketing from the ground up as a marketing assistant, to marketing manager, senior marketing manager, and marketing director, and worked predominantly in the health field, and helping them to grow all the products at the time.

This was a whole new field, a new industry and everything, so I got to really be part of a phenomenal era with Phillips. Now Healthy Directions is the name of the company, but that's what it was when I was there back in the day.

Dan: When people hire you, they basically get a double whammy. They get a world-class copywriter and they also get 11-12 years of direct response marketing experience with a huge major player in direct marketing. You should probably double your fee.

Carline: [laughing] Okay, great, thanks! I'll do that. But you're right, absolutely. And it's funny because most of my clients were always puzzled why when they started to talking to me about writing a package, one of the first things I would ask them is about their list, like "Who are you mailing to? Who's your best list?"

They weren't used to hearing that from a copywriter, because a copywriter traditionally is on the creative side, and then the list side is much more marketing and numbers oriented.

I spent many, many years on list selection for all of the Phillips products at the time for Healthy Directions. There was Dr. David Williams' newsletters, and then Susan Mark and Kristen Northrup and Marcus Lowe – all these newsletters were grown with our marketing department, so I was very much involved as far as the list selection and trying to get the list size to grow.

I started that way and then I kind of meandered more into the creative side and found out that was really my passion, writing the copy. But man, I'm so glad I started off the way I did, because I really understood the importance of the mailing list.

You can write a great package, but if it's not going to the right people then it's useless. Or you can write an average package, but if it's going to the right people it could do really good.

I do spend a lot of my time with my clients talking with them about who they're targeting, and even asking specifically, "What are the lists that are working for you?" because I'm still in tune enough to know if they say, "This particular list is

working,” then I kind of have an idea about the people or subscribers who buy and make up that list.

Dan: That’s a huge tip for any copywriters out there. That’s good stuff, and that’s not even what we were going to talk about.

Carlina: No, it’s not! We don’t know what we’re going to do today anyway. We’re going to wing this and see what happens. But yeah, there’s a tip for copywriters. If you have an opportunity to learn about their list and try to understand who you’re writing to or marketing to – and the good thing is, it’s not like you have to learn every single list.

For the most part, if you’re staying in a particular niche, then most of your clients are in that same area and they’re all mailing almost the same list anyway. There’s some little nuances. Maybe one list works more for aggressive buyers versus another one would work a little less so, so it’s okay, but you still get a good feel for it.

If it’s a list that comes from Healthy Directions, you know these guys are 60+ year olds, a combination of men and women, and they have these specific illnesses they’re looking for solutions to, or if it’s coming from a product list – for example maybe foot insoles or anything that kind of helps people to live life better – then you would get a feel for who you’re talking to.

What I do is try to put a face with the list, so I’ll think about my mom or my grandmother or someone who I know who may have arthritis or who may have joint pain. Just try to visualize who these people are, so when you’ve got that locked in your mind and you start writing the copy, then you’re writing to that person. You’re not just writing to some huge universe of people who you think are interested.

You narrow your thought process so that you’re writing to one person with these kinds of pains or whatever issue that you’re writing about. It makes a huge difference! It does for me, anyway. I think that most writers who focus like that, it makes a huge difference in the success that you’ll have writing the package.

Dan: In a teleseminar you did awhile back, I always remembered something you said. When you first tried your hand at copywriting, you wrote a letter to your mom. That's how you wrote the piece of copy. Do you remember saying that?

Carlina: Oh yeah, and you know what, I found it. I hadn't found it at the time. It was an insert that was going to go into the Health and Healing newsletter. It was one of the very first times we tried to promote other products in a newsletter. At the time I was a senior marketing manager for Health and Healing, and we were looking for someone to write this 2-page copy to promote this new book idea or special report that we wanted to give people so they would renew their subscription.

I'm like, "I'll do it!" because I just thought, "What the heck. I'd like to try it anyway," and they let me do it. Then of course I got scared to death and I thought, "Oh my goodness, what am I doing here?" It was for a special report on how to understand vitamins better.

I actually even named it after I wrote about it, and all I did when I was working on it, I said, "I know my mom is this market. She'd love to learn more about vitamins and everything else," but when I started talking to her about it, I saw this glazed look over her eyes.

She's like, "I don't understand this stuff. I go to the vitamin stores. I'm looking at these shelves and there's a bunch of vitamin C and I don't know which one I should buy. Should I take caplets or powder or crystals? 100 mg, 500 mg, 1,000 mg?" She said, "I'm so confused about this stuff! I don't know what to do, so I do nothing."

I'd been talking with her and remembering that conversation with her, here I am now having to write this special report about vitamins. So I just said, "How do we make this so easy for people that they can actually go ahead and act on the great advice that Dr. Whittaker was giving at the time?"

I just sat down and I just thought of my mother. I actually took her picture and put it right up on my wall as I was writing and I looked at it. The intro to the final revision ended up saying – my mom's name is Michelle – it said, "Michelle A.

wrote me a letter about an experience she recently had, and I'd like to share it with you."

Then I went ahead and explained everything my mom had told me about the frustration that she had, that she wanted to do better with her supplements and stuff, but she doesn't know what to do. She's just so stressed out about it that she's doing nothing, but she needs some help.

I had my hero at the time come to her rescue with this great report that is called, "The ABC's of Vitamins and Minerals." I just took that story that I heard my mom talking about and turned it into a sales piece.

Again, having zero copywriting knowledge besides what I was reading from other copywriters in general, I had not written anything myself, it was my very first piece – I wrote that thing and just said, "I'm going to keep it simple because I don't know how to be fancy like those other high-paid copywriters. I just want to get the point across."

It was a 1-1/2 page letter, because the other half-portion of it had to be the order card that we had to attach to it. Oh my goodness, we did that thing and I liked it. I thought it was cool and I thought it was very simple. I had my mom read it over and she said, "Oh, I would buy this," because it was just very easy to understand.

So I thought, "Okay," and I turned it into my boss and they said, "Okay, let's see what happens," and they mailed it and it got a 4% response. That was huge, because we were happy with 2% responses at the time. But it was a 4% response!

I remember Bob King, the president of the company at the time, coming to me and congratulating me. He said, "You did a great job on this!" and I was like, "Dang!" and that's when the copywriting bug officially hit me. That's when I said, "Wow! I could do this stuff and people could respond like this to it?"

I wasn't smart enough at the time to ask for any money. [laughing] It was all a part of my job as a senior marketing manager, so I didn't get any kind of royalties or anything from it, but it did get me started and it helped me realize that people just want you to give them information that they can use.

Bob King was very famous about ‘actionable information.’ People don’t want just information, they want something they can act on. They just want you to make it simple enough for them to understand what is going on, and then easy enough for them to get it.

That has been my mantra all throughout my 11 years of freelance copywriting. Keep it simple, make it worth it, give them something that they really want, and just make it easy for them to get the help that they need. That was it.

After we had that conversation I went searching and searching for it, and I found one insert that I had written and the headline was, “Shopping wisely for vitamins is as easy as A, B, C.” I’m not sure it’s a great headline, but it worked to our file at the time, so I had it laminated so I could keep it right in my office and remind myself, “This was where it all started.”

Dan: That tip there has been so helpful to me, picturing an actual person, somebody I know, and writing to them. I remember a few years back I wrote a piece for Agora, and they sent me over this research packet. They’d done some really detailed analysis of their list and they sent me an analysis of I think four of their customers. This would kind of cover the average of their customer list.

“This guy is 50-some years old. He does this for a living. His hobbies are this. He’s divorced with three kids,” and they even put kind of like stock photo pictures of the person they were describing.

That was so helpful to me. I actually printed those out and looked at those pictures – particularly this one older lady that was like 75 and crouched down working in her garden. I swear I felt such a connection and such an affinity with these people! I still believe to this day it was probably the best piece I ever wrote.

Carlina: Yeah. A lot of times you get caught up in the whole copywriting thing and what it means and all these rules – the four-legged stool or the 7-word headline or all these little rules that have been put into place, and there’s a place for them. I’m not knocking it at all, it’s great.

But really, copywriting is nothing but persuasion. It’s nothing but just getting your point across to someone so that they feel like this is a benefit to them and they

can act on it immediately and make themselves better off. That's really what it comes down to.

Man, we could cut this whole conversation down to just that one sentence about keep it simple, keep it relevant, and persuade. You're not trying to browbeat anybody. You don't need to show how super-smart you are by using big words. In fact, big words suck anyway. Just have a conversation with the person.

If you're going to write a letter to someone that you really, really care about, how do you do that? You don't have to introduce yourself in a formal way. You just start talking about, "Hey, last week I had a great time! When we did this and we did that, oh my goodness, it was so awesome. Thank you so much!" and then you continue on with the writing to that person.

It becomes so conversational that it's easy for the person to continue reading it. You break up your thoughts all the time. You made start with an "And" or a "But." You're breaking all kinds of rules of writing, and that's okay because you're writing to somebody you know, somebody you care about, somebody who knows you. It's the same concept.

One of the things that people have told me, and I take it as a compliment anyway, people who know me and who have read the things that I've written, they say, "Wow, you write like you talk!" And I'm like, "Duh! That's the whole secret to it!" Do that. Be conversational.

At the same time, you want to have some authoritative role because people have to have comfort and confidence in what you're saying, but just talk to me like you're my friend.

Don't give me that legalese, that mumbo jumbo, that kind of medical-ese stuff or whatever. Just tell me what you're going to do for me, and tell me how you're going to do it, and make sure I can believe you because you've proven it to me. And now show me how to do this so easy by ordering right now. That's it.

I thought, "Wow, if I had to put together a copywriting course it would be about the size of a post-it note, because that's exactly what I would have on there." And

I'd charge \$2,000 for it. [laughing] Now it's free. Everybody gets it free right now, so I'm done. I'm out of business.

Dan: I have to admit, I called you today for completely selfish reasons.

Carline: You, selfish, Dan? I don't believe that. [laughing]

Dan: Absolutely. I'm so selfish because something I read recently from you just got me greed glands flowing. It was about how to cut down my copywriting time by 50% and double my income. I absolutely had to find out more about this.

First of all, you started out the call giving us the keys to the kingdom on being a successful copywriter. Now that we know that, I want to find out how exactly to do this. How did this come about?

Of course I heard Clayton talk about this before, too. He wrote that *Give Me 90 Days* piece for Health and Healing, which basically launched the alternative health newsletter business. He wrote that like in a weekend, right?

Carline: Absolutely, sitting by the pool actually. He was sitting by the poolside. He was on a laptop and that was all he did that weekend. He was so excited. He had a meeting with the clients and it was the launch of Health and Healing, and this was a whole new area for the company to go into, and for the industry with alternative health and really trying to take it out to as many people as possible.

He was so pumped up because he had the information he needed. He had a very passionate doctor who had talked with him about tons of different stories and all kinds of really cool things, so Clayton was just so energized and just so ready that he just sat down.

Nobody thought he would have it done in a weekend. They thought he'll take six or eight weeks and get back to them or whatever, but he sat down there and it was a combination of sitting by the pool, typing it up, taking a nap, getting up, sitting there in his hotel room and typing it up, and just going. The words just started coming and the thoughts.

When you know what you're talking about it's easy to write copy. It's when you don't know what you're talking about that you have the problem, and he just was so excited about it and had that package written in a weekend.

Monday morning he calls my boss and says, "It's done, here you go," and we were floored, but it was a phenomenal success! That package with different cover versions mailed for almost two years, and we're talking about hundreds of thousands of pieces mailing every month, to where it got to a million pieces mailing.

We were trying to mail a million pieces every month for that package. It was just a phenomenal success, and see how much time it took for him. As far as writing time, it took him a weekend to do it, so that's kind of what got me going.

I knew that story. I was there when it happened. I remember how we were like, "What? He's done already? I can't believe it." Yet I started getting into copywriting and I fell into that whole thing of it takes six weeks to write a package, and I kind of let myself fall into that, so I was budgeting my time accordingly.

I'm getting six packages written a year based on that type of a schedule, and it got to be like, "That's crazy! Why am I doing this? There's a better way." And I've heard stories like, "How fast would you write copy if somebody put a gun to your head?"

Well, that doesn't do it for me. That doesn't motivate me as much to write the copy, thinking there's a gun to my head and I've got write it as fast as I can and get it done or whatever. Those types of analogies don't do it for me, but it was just how do I just stay excited about what I'm doing?

With me, I have a short attention span so I go into bursts. I love what I'm doing right now. I'm just 100% into it for the moment, and then I'm out of it, I'm done. So I just had to kind of find a way to work with my own body and how I like to thrive, and then tie it into copywriting and say, "How do I take my copy and do that same kind of emotion?"

That's kind of how the article evolved, and then I put it into place. I think it was back in 2005 when I said, "Okay, I'm doing good as a copywriter. I'm making decent money, but I'm limiting myself because I'm only writing six packages a year." I only had six chances of these things working, so I thought, "How do I increase this and still do what I'm doing and love what I'm doing?"

I gave myself that challenge to say, "Okay, how do I cut my copywriting time from six to eight weeks to three to four weeks, and still produce a good product?" That's the other thing – it's not just writing crappy. It's how do I take everything that I've been doing and just truncate it and just give myself a maximum of four weeks to write the copy.

That started in January 2005 and I said, "This is my challenge for the whole year," and I was rolling! I was getting so much more done in that time, because I went from writing the six packages to writing 12 and 14 packages, and they were the same size magalogs and tabloids and 24 pages and more. Nothing was a teeny weeny little 8-pager. We're talking large size promotions.

I was concerned how would the quality be. Well, my success rate actually improved! I had about a 66% success rate writing the six packages, and it jumped to over 80% when I was writing 12-14 packages. I was like, "Holy moly!"

I'm writing more packages and I think it was an 86% success. I did the math and everything else of what my copywriting success rate was, and then I doubled my copywriting income, because I went from six packages to 12 packages, and I'd gotten a 20% boost in my results!

That was the year for me! You know you do your annual income, you make X amount this year and it kind it creeps and creeps? That year it just blew out the water. I mean it doubled and I'm like, "Okay, this is good."

And yet I didn't feel as exhausted. I was still excited about what I was doing. Clients weren't complaining about anything. They were getting success stories and success packages, and I thought, "Okay!"

I started now saying, "Okay, I am going to book one package a month, and within that time period I still want to be able to have some goof-off time, I still want to

allow for any type of writer's block or anything that would kind of possibly cause me to miss my deadline, but I still need to factor all that in and still be able to get it done in four weeks."

So the next year that was my other challenge. "All right, I know I can do a package in four weeks, but can I do better?" I really made that emphasis of focusing on writing faster copy, better copy, and then I was able to write a couple packages in 10 days.

I did one package in three days and that was phenomenal. It just happened because I had everything I needed and I was just like, "What am I waiting for? Let me write this thing," and I wrote it and I was like, "Oh my goodness," and they all become controls. It wasn't like any of them bombed, either.

That was 2006, so this is the fourth year of doing it this way and that's how I function now. I mean I still tell my clients I need four weeks, but I can get a package done in 2 to 2-1/2 weeks without any problem, and if I'm super hyped up or super excited about it I can get it done in less than a week

Dan: That's why I had to find out about this. First of all, it seems kind of counter-intuitive to me, like you more than doubled the amount of packages you were writing in a year, and I think most people kind of assume, "Well, you doubled your output so maybe you're not as good and your success rate is going to go down."

But not only did you double your output, but your success rate shot up from 66% to 86%, so basically I've got to find out how to do this. You've got to share this with me.

Carline: All right. In the article I had written out I kind of broke it down, but I figured, "What good is this bragging about this stuff if you don't make it actionable information again? How do I show copywriters what to do?"

To get things clear, this is not me writing a package in a week where I have absolutely no knowledge of my subject or my marketplace. This is not the case at all. That would be suicide or something like that.

I am an alternative health copywriter. That is what I do, that's who I am. Yes, I can write other kinds of copy, but my niche is alternative health, so I'm already familiar with it. I live and breathe alternative health.

I went to an iridologist this past Saturday and I was so amazed. I had read about iridology and everything, but I'd never experienced it. So I actually found one in the Atlanta area and I went to this person.

He's an 82-year-old European guy, a soft-spoken man, has been doing it for probably 40-50 years in Germany, and came here and he's doing this. He's 82 years old and this is something he's always loved to do and he's in a natural health food store.

I went and I had it done and I was blown away by the results that he gave me! I had my husband and my daughter go with me. I was in pretty good condition, but when he diagnosed my husband, he nailed him to the T. I was like, "Oh my goodness!" and all he asked when we sat down was, "What's your name? Give me your address and phone number."

I said, "Do you want a medical history?" and he goes, "Nope, I don't want anything else. Let me tell you what I see." So from examining my eyes he was able to make his notes, and then after he finished he said, "Okay, so what's happening with your stress levels? I see some sugar going on here. What are you doing? Tell me what you're eating."

We had a huge conversation after he examined me, and that's so opposite of doctors. Doctors want you to sit there and fill that form out in advance to tell them every problem you've had and everything you think you're worried about, and then they go look at you for a minute or two and give you a pill.

It was so awesome to have that experience, so I was so excited about it that I called him up and I said, "Listen, I want you to come to my house and I want to have my friends come over for you to do this for me. What's it going to take?"

He's like, "Well, if you can get 12 people..." I said, "I can get 15! I can get 30 people, no problem," so he agreed to come to my house. He's coming to my house in November and he agreed for two days I'd guarantee him 30 people

would be there for the iridology exams, and then he's going to get paid and I'm going to be excited. I get to watch this whole thing happen in front of my eyes.

I'm telling you this story because, like I said, I live and breathe my market. I know for a fact I'm going to hear something from that experience that I'm going to be able to put away in my subconscious and it's going to come out somehow in my writing later on. I'm just tapping into all this all the time.

So because I'm in my niche 24 hours, I'm always trying new stuff or supplements. Now when I get a client who's a health supplement client, it's not a new person to me. The only thing that's new may be the product and may be the actual company, but the market is not new to me. I love this stuff!

That is one of the big things that helps you write faster copy. You need to be an expert in your niche. You really need to be involved in whatever it is that you want to specialize in. It needs to be part of your life so you're exposed to it all the time, and that's where ideas come.

You kind of put them aside, make a little note and write it down, and as you start writing copy that stuff just kind of pops out of your subconscious out of nowhere and you go, "Oh, that's right! That's a good example," or somebody says something that's interesting and you kind of save that comment for something you could use in your copy.

Again, that was the first thing. It's not like you're brand new to the marketplace and you think you can write faster copy and successful copy. No, you need to know your market, so that's probably the first thing I would say to make sure you're aware of your market itself.

Do you want to go on to the next one, or how do you want to do this, Dan?

Dan: No, that's good.

Carlina: Because you know I talk! [laughing]

Dan: Basically being a specialist helps out. You don't have to learn a whole new niche, a whole new market every single package.

Carline: Right. If you have to do that then you're going to double your time, because you need to become aware of who you're talking to. So that's one thing – you need to identify with where you're going to be and stay there and become really good at it, and be around people who are in your niche so you know the words to use, you know the problems people are having, so that's all internalized before you even start to write.

The next thing I would say is before you write a single word you've got to know what you're talking about, so you've got to do your research.

Clayton was excited about the Health and Healing package because he interviewed the doctor in advance. He spent time talking to the doctor and getting the voice of the doctor in his head, then he had his research done. The various subjects that the doctor was excited about, he had to get that information and be aware of why is vitamin C so great and why is glucosamine so awesome.

You have to understand what you're writing about and you have to get your research done. Usually I ask my client to send me a copywriter's kit, and that will have any kind of background information about the doctor or if he's written any books or any reports or anything he's done, and then as much information as possible about the product.

If the product has ten ingredients, I need the research on those ten ingredients because I might be able to use something. One of the ingredients might become my lead or be a sidebar or something. I don't know yet, so I'm like, "Give me what you've got. Don't sit there and edit the research for me. I'd rather have too much research than not enough."

Then you've got to get the research thing going on so you have good solid credibility in the piece that you can go ahead and use in your package so that your package makes sense.

Most of my clients are very good with that. The ones who aren't or who need a little more help because they're too small to have a research team on hand, I recommend my researcher. Four years ago I formed a relationship with Sandy Ferguson, and I just had her really kind of understand who I am, what I like, and

then as a researcher she knows me enough that when she's looking for things she'll go, "Oh, Carline would totally eat this up. This is so her."

She's actually researching. She's not just giving me a bunch of information. She's actually looking for things that have that "wow factor" to it. You don't want a researcher who's just going to dump a bunch of stats on you. You want somebody who kind of understands the business.

I always recommend her to my CopyStar readers. Sandy is awesome. www.FergusonResearchGroup.com is her website. You can check it out and see if she can help you out. She's easy to work with and she's very reasonable, so I always give her a little plug if possible.

You get the research kit in front of you, and I always ask my clients to give me samples of the product. If at all possible I take the product. You saw my cabinets. I remember you saying, "Oh my goodness, this woman is crazy about all these vitamins and stuff," but I try everything.

Well, I won't take male potency products, so that takes me out of that market right there, but if it's something that's good for your heart or another product, I have found so many things that have helped me and my family by using these things or by reading about them, it's just a win-win situation.

I usually book my schedule six months to a year in advance, so I kind of know what's coming up. I'll have two or three months' headway to use the product and then see what it does. If it makes a difference on me, then hey, I'll create my own testimonial about how wonderful I think this product is and put it in my package itself, because I've convinced myself that the product is great.

That's the other key thing you have to do when you're writing copy. You need to believe in this stuff. I mean I'm sure there are some people out there who could say, "This is total crap," and yet they write a package and it can work. That's not me and I don't think that's most people.

I think if you don't really believe in what you're doing, if you don't believe that this is a very good product that can really help people, and you've read testimonials of people who have had this problem and then taken the product

and it's given them some kind of relief or has made it disappear or whatever, you've just got to feel like, "This is so good, I have to let people know about this!"

That's how I always get. It's only happened a few times in my career where a client has sent me something, a product or whatever, and I tried it or I read about it, whatever they've done before, and I did not like it at all so I turned down the job.

This was not at the time where I felt like I could afford to do it. I'm talking even years and years ago taking a project, and I'm like, "I don't believe in this thing. Why am I going to try to promote this company when I don't believe in this product?"

I've had to do that and it's cost me a lot, but I'm glad I did because I just feel like ethically I don't want to help promote a bad product in the marketplace. I want to promote good products that I feel are going to make a difference in people's lives.

I think if that's where you're coming from and your resolve is coming from there, it's going to show up in your writing. You're going to be convincing, because you're convinced that this product works. That's the other thing, is you've got to make sure you believe in what you're doing.

Knowing what you're going to do, having good research that involves credible sources – UC Berkeley, Harvard University, Mayo Clinic – when you can find a quote from those kinds of reputable sources, that's gold.

You've just got to put that somewhere in the package, even if it's just a pull quote that you pull out so you can name drop Mayo or anybody else in your package. That builds credibility and that is huge in helping you be successful in writing the copy. So that's another one.

The other way I'm able to write faster copy is that I really only work with a few clients, and I try to get to know them and their business as best as I possibly can. When I first started off it was just like whoever is willing to hire me, I'll take their job. Thank you for the opportunity.

There was one client, then I'd go to a completely different client who has all different ideas of how they want to do things and restrictions on what they want in the copy, so now I'm going to this other client and I've got to relearn them and their nuances and what their legal department is comfortable with.

That takes up time that is valuable time that could be used to be writing more copy. Within the course of a year I'll only work with maybe two to four clients for the entire year, and that's great.

First of all, they're booking me for multiple packages. I have one client and he'll call me and say, "I want six packages next year. I'm not sure exactly what the dates are. Just kind of spread them out a little bit in your schedule," so I already know I'm going to have this client and I know his business. I know his philosophy, I know his legal conservativeness, and everything else, so I know there's six packages there and I'm pretty comfortable with what the client's about.

Then I may have three other clients to take up the other six slots, and that's what I like. It's great because you're forming a relationship with these clients. They know you, they know what you're able to do, and they're comfortable with your success rate. Then you know them and you know they'll pay you on time and you know that they're going to mail your package.

It's a great, great place to get yourself into, if you're not there yet. It's forming relationships, not just trying to write a package and hit a home run and move on. You want that client to feel like if you wrote a package and it did not work for them, then you'll do whatever it takes to get that package to work for them.

Many times I have been willing to rewrite a package. I've been willing to do different things – new covers or whatever it needed to give it a chance to work, and they know that. They know that I hate losing. I mean I'm really a bad loser. I try to act all nice on the outside like, "Okay, it didn't work," and on the inside I'm like, "Aaaaghhh!! I hate losing!"

If they're willing to give me a chance to get the package up and working again or whatever, I'll do whatever it takes, and I don't charge them extra for that because I just don't want to lose. I want my package to work. I want it to work for them, because I want them to hire me again and I want this to be a good thing.

Even if the package doesn't work, and it happened a couple times where the product needed some work or whatever, but the package I wrote did not work for the client, and I was willing to do whatever it takes to do it again.

Then the client decided, "No, we're going to kill the product," and they still called me back to write another package for them later on, because they saw I was determined, I was committed, I was professional and was willing to do whatever was needed on the other package.

They said, "Wow, we were really impressed with that, so we want you to work on this product for us." So there can be a good thing that comes out of it, even when you don't have a winner with your packages. It's how you handle yourself as a professional, and that's key too.

That was my thing. By 2006 I already had a few clients. I was already comfortable enough with my marketplace. All those things were kind of already going in my favor before I started jumping into the whole "faster copy" approach. That's where I felt strong enough in my niche and I had a few clients.

Now I will admit, I will go outside my niche at times, and I think I said that in the article. If Oprah calls and wants you to write a package for the Oprah Company or whatever, I'm like, "Oh yeah, I would do that." Or if something is maybe just not necessarily in my niche but it's exciting for me and something different, I'll step out of my comfort zone and do something just to keep the brain cells going, and it's worked out too.

I don't do that too often – maybe one or two packages a year I'll do something that's not health related – but maybe it's lifestyle or senior-oriented or something, maybe travel. I'll do those kinds of things to step outside my niche, but yet not go too far away from it to have to relearn an entire niche.

Dan: Working with as few clients as possible, it's advantageous for the copywriter and the client too.

Carline: Absolutely, and it's funny because some clients feel like they need to have a lot of different copywriters working for them, because one copywriter may

run out of ideas. They're like, "What happens if he or she goes stale or whatever?" and I'm like, "Well, that's kind of stupid thinking."

To me it's like, no, get a copywriter that you have a good relationship with, and get good products in front of that copywriter that can work for the marketplace, and you have a nice long-standing relationship.

Most of my clients now, I've been working with some of them for the whole 11 years that I've been on my own, and most of them at least four or five years consecutively. It's nice that way because they understand me.

They know when I write a package, and it only took me a week to write the package, that I'm not cheating them. I'm not trying to hurry up and get paid and move on type stuff.

It's because I know you've got the package that you need, the package that's going to work for you, so I don't have to play those stupid little games of writing fast and then you hold onto it and wait and make them think I've been struggling and struggling over this stuff for weeks and months and whatever, and getting so close to the deadline that I'm stressing out over it.

I don't play those kinds of games. Sometimes a client will call me and go, "How's the package coming?" and I'll go, "Man, I'm struggling. I need more time. I need to get it done. I'm still going to get it done within the timeframe, but I'm not there yet."

Other times they'll call and I'm like, "I'm done, you're going to get it in an hour," so it just depends. But they know me. They know I'm going to write a package that's going to be the best that I can give them.

That's why I don't do a bunch of rewrites either. When I give you my first draft, you think it's the first draft, it's the first time you've seen it, but it's probably my 5th, 7th, 10th, or 12th draft – it's different versions of it. But whatever I've given you is what I feel is the best copy right now.

Now, I'll accept the rewrite suggestions and whatever, and I may tweak the copy a little bit better, but it's not going to really change. It's not going to make it that

much better. In fact, if I get to a third version, by that point I'm so done with the product anyway.

I read an article from Richard Armstrong. He had an article that was really interesting. He said, "The first package you turn in is what the client needs. The second rewrite is what the client wants. And the third rewrite is what the client deserves."

It does not get better, so if you have to go through it 10 or 12 times, that's ridiculous. I would just like pull my eyebrows out without tweezers. I don't work that way. It sucks and I don't like it and my packages never get better.

So I'm always wary when a client starts wanting to talk about rewrites and all that. My packages usually don't work when there's multiple revisions to the original copy, and I've learned that too.

I remember putting my foot down saying, "You know what, I'm giving you the copy. You can look through it and give me one round of changes to make with it, and I'll look at your changes. If I agree with them I will be glad to make them. If they're legal changes that I have to make, I will be glad to make them. But if it's your suggestions and I don't agree with it, I'm not making them."

I make that very clear, because I need to take ownership of this package, because if it doesn't work they're going to come back to me and tell me that my package sucks. So I need to know it is my package that sucks, not your package that you just butchered up, and I don't know where my copy is, and then you've mailed it. Then you come back and tell me it doesn't work. I've got to keep that ownership to it, so I will fight for my packages if I need to.

Fortunately I don't have to do it too often. Again, my clients know, "You're paying me a lot of money. Why do you want to sit there and micro-manage me? Hire somebody and pay them a quarter of the amount of money and micro-manage them."

It's kind of ridiculous. You get what you pay for. If you're paying \$25,000 for someone to write copy for you, let her write the copy. It's as simple as that. Let her do it. If not, you do it and just keep the money.

Dan: Your track record is impeccable. Your track record speaks for itself, so I would think that an intelligent client would defer to you. Even if they differed with you on something or they wanted something changed and you said, “No, I’m not changing it. We’re sticking with it. We’re going to mail.” I mean your track record is incredible.

Carline: Usually they do. If they’re making a suggestion I try to work with them. I’m not trying to play hard ball and say, “I’m not changing anything.” No, if there’s something that has to be changed, like I said, for legal reasons or, “Carline, we’re not comfortable taking that kind of an aggressive approach,” okay.

Let me kind of cut back on it. Let me do the changes, not the lawyers, not somebody in house who wants to be a copywriter and go ahead and edit my copy. Tell me what the problem is and I’ll fix it. Don’t try to fix it for me.

It’s happened a couple times where my copy went out with one headline, and when I saw the sample -- after it mailed I got a sample of the package – and it had a completely different headline on there. That ticked me off. I said, “What in the world are they doing?” They tell me, “We had to change it because at the last minute we found out XYZ.”

I’m like, “Why didn’t you call me? Why didn’t you tell me? I would have given you a headline. I would have done something to help this,” and then the package doesn’t work. They come back and say, “Your package didn’t work.”

“Well, that’s not my headline, it’s your headline!” That’s what I’m saying. I have to have that ownership, because if it was my headline and it didn’t work, man, I’m going to work my butt off to try to do something else and make it work.

But if it’s your headline that you went ahead and overstepped what I wanted, because it’s your company and you did it and it didn’t work, then I’m going, “You know what, we’re done because I can’t trust you.”

There’s a trust factor in there. You have to trust that you’re hiring me to do the best that I possibly can, and I have to trust that you’re going to allow me to do the best that I possibly can, so it’s a two-way street.

Those kinds of clients through the years, I just don't work with them anymore because I don't trust them. It's easy to get rid of that. Fortunately, again, it has not happened a lot.

Dan: This is kind of off our topic, but I've got to ask anyway. This working with a few clients, of course it makes sense for the copywriter and for the client, but my slightly paranoid side wants to ask, let's say you've got maybe two clients who are giving you a majority of your work. How do you cultivate other clients in case client #1 flakes out or goes out of business? How do you cultivate other clients when your dance card is full, to kind of have ready and waiting just in case?

Carlina: Well, you don't fill up your dance card with just those few clients. It's very tempting, because you're like, "Oh man, this is guaranteed money. I don't have to go and try to get anybody else," but don't do it. If one or two clients have a bad year, then so do you. Never put all your eggs in one basket, that's what it comes down to.

With me, I have my core clients that I work with, and I always try to add one or two new clients to my schedule every year, because those could be my next long-term clients. I don't know. Sometimes they're the biggest pain in the butt and I have to learn to just cut them loose after that one package I've worked with them on, but I do try to make sure I take on a couple of new clients to keep things fresh, to keep my little income streams coming from different sources instead of just one or two, and that's what you have to do.

It's so tempting when a client will say to you, "Oh listen, look, I want to take up your whole year. I want to take up your whole schedule. I'll book all your packages," and I've had to say, "No, I don't do that."

It's happened a couple times and I'm like, "Wow, that's a guaranteed income right there for me," but I don't do it. What if you've done that and you have a bad relationship with that client on that very first package? Now you've got 11 more packages to work with them on. [laughing] That sucks. Or their business doesn't do as well, so they're mailing a lot less quantity than you estimated they would, so that affects your income.

I do not do that. That was some of the best advice that I got. I think Clayton was the one who told me that. “You know what, you need more than one client when you get started.”

Now, you can do some types of other arrangements where it’s not just based on the copywriting. If you want to go more into a business arrangement with a client, you can go exclusive with them. But usually for that to be the case I need to have some kind of percentage of the company or back-end or something that makes it more worthwhile for me to give you my schedule, as well as block out anybody else.

It’s smart for the client to do that, because they’re going to get me to write for them so that I can’t write for anybody else. So that’s smart on their part, but it’s not smart on my part unless there’s some kind of additional other arrangement that would be far more superior to what I could make as a copywriter freelancing.

So my answer to your question is don’t just limit yourself to just a few clients. You do want to still be able to work with others.

Dan: That’s good advice. That makes sense.

Let’s get back to writing faster copy. What’s another tip that you have for us?

Carlina: All right, let’s get into actually writing copy right now. Let’s start talking about what it would take to get yourself started with writing copy. The things I mentioned before were more of kind of getting started, the pre-work.

This is all part of the pre-planning or the pre-writing stages, which was to get a client that you’re comfortable with, you understand the client’s little nuances, and you’re in a niche that you’re comfortable with. You’ve got research that’s credible, really good stuff, so that’s the pre-writing stages that we kind of discussed earlier.

Now you’ve done all this, you’ve got this great client, you’ve got a great product, you understand your niche and you’ve got all this research that you’ve kind of gone through and you think is really neat and cool and everything else. Now it’s time to start writing.

To me, the biggest obstacle I have – I’ve had it from day one and I have it now and I’ll have it tomorrow when I start writing copy – is staring at a blank screen.

Dan: Thank God you’re going to address this. This is what I need to hear.

Carlina: Yeah, you look at that blank screen and there’s a cursor just blinking at you. You just go, “Oh crap, what am I going to do now?” To me, it just can take away all my energy. I want to get up and leave and never do copywriting again, because it’s like, “I’ve got to fill up 50 of these pages? I can’t do that. That’s too much writing.”

All the negative vibes and messages start going through your head that you’re not that good, you suck, and they’re going to find out you’re a fake and all that stuff starts coming, because you’re staring at that stupid blank screen.

So this is my tip. This to me is the #1 way that I’ve found to handle this writer’s block, and that is don’t look at the blank screen. Don’t have a blank screen. Get rid of it completely. There’s no reason why you should ever have a blank screen up, especially if you know it just wipes you out looking at it.

The first thing that I’ll do is this. I know I’m writing a package for Client X and I’ve worked with them before. I know this client likes to use the standardized order form, for example. So I say, “Okay, let me go to my last project that I worked on for them and let me cut out that order form, and let me just paste it right into my blank screen.” All the sudden there’s numbers, there’s words, there’s images on this page, and it’s no longer blank!

What else do you know you have to have in a direct mail package, even before you bother writing one single word? You’ve got the order form, that’s important. What else do you need? You know you need a guarantee. Some kind of a money back guarantee is going to go on this thing, so again I’ll go back to my little archives and get the type of guarantee that I may want to use for this product. I go and I cut it out and paste it on that page. Now I’ve got a guarantee on there.

Again, I'm going to change all that stuff later. I'm going to make the guarantee kind of fit more what the package is about, but I don't know what the package is about yet so I can't do it. But I know I'm going to need a guarantee.

Again I say, "I know I need testimonials, and the client gave me a bunch of them," so maybe what I'll start doing then is I'll just start reading the testimonials. As I'm reading the testimonials, the words that I find are really interesting, I'll just go ahead and have a little bracket. I'll say SB for sidebar, I'll leave the number alone, I don't know what the number's going to be yet, and I'll put a closed bracket.

Again it's [SB#] and I write the word *testimonials*. As I'm reading my testimonials, all the ones I think are really cool, that I think, "Oh, this is nice, this is nice," I'll just cut them and paste them right into my document. I'm just pasting away, anything I think is really neat.

Sometimes a testimonial is so wonderful I'll go ahead and write a headline for it immediately because I have an idea. Other times I don't know, but I'm just putting my testimonials in there because, you know what, I need to have testimonials in the package, so I'll just go ahead and put them in there now.

By now I've probably got 6, 7, 8 pages of copy, and I haven't really written a word at all. I get the basic elements that I know I will absolutely need to have in the package, and I go ahead and put them in there.

If it's a product, like some supplement that's got 10-12 ingredients to it, I'll just go ahead and put in all those ingredients somewhere, because I'm probably going to fill a sidebar that lists all of the ingredients, how much of it you get and what it's good for. Somewhere in there as a credibility piece I'm going to put that in there.

Then what else do I absolutely positively have to have in my package? I've got to have a headline. Do I know what the headline is? No, but I know I need a headline. So in Impact 36 or 48 type I'll type, "Big friggin' headline goes here," right up there, and there it is. "Oh my goodness, I've got some pages of copy," or something frickin' close to that, and I haven't done anything.

Now I take a break, because I've been working really hard. [laughing]

Dan: You've been working really hard copying & pasting.

Carline: Yeah, it's kind of amazing how it works. That's how I overcome the writer's block. That's how I don't ever look at a blank screen, and that's how I don't let it drain me, because I don't start with a blank screen. I'll pull up a previous package and I'll use that. I'll rename it and get rid of stuff.

Let's say for example I put a guarantee in there and it's not the guarantee that I really wanted to use, but I went ahead and used the guarantee. Or maybe it's from another client's guarantee or whatever, and you're scared that you may end up leaving that same guarantee package, when it belongs in some other package or whatever.

What I do in a case like that, where I'm cutting and pasting from other sources that may not be that client's, I'll put the whole section in either yellow or green gold or something to stand out. Usually if I use green or some real bright color, that lets me know, "This is just a copy and paste job. It will need to be rewritten later." Or sometimes I'll just write a note, "Rewrite this later."

I don't stop myself and go, "Well, let me go ahead and write the guarantee now," and get stuck writing a guarantee when I don't know what I want to really write about yet.

All this is doing is helping you baby step into the package, to get you going so that the writer's block and just wanting to stop working for days because you don't want to look at that screen because it's blank.

That's my trick. That's how I do it every time, every package, because that gets me out of that mode of a blank screen page. Once all the sudden I've got this going, now I've got some momentum.

"Oh my goodness, I've got a big frickin' headline that goes here, I've got my guarantee, I've got my order form, I've got testimonials in here – wow, what else?"

The other thing that I do is, when I'm researching, I'm actively researching. It's not like I'm sitting there just reading tons and tons. Right now on my desk, Dan, I have

a 300-page document that took me two days to print out. The client sent me this for a project coming up next week I'm going to be starting on, and he sent me all the research to it. That thing is a stack like you wouldn't believe, and it's sitting on my desk right now.

Will I read all that stuff? Yeah, I will. I'm going to go through it. With a fine tooth comb? No. I'm going to look through, I'm going to read, I'm going to look for something that pops out for me and makes it interesting, and when I find something that's interesting, I'll already have my document open for that product. I just start popping information in there.

I'll get a great quote that I read about from the doctor. It's like, "Oh, this is cool!" If I can't cut and paste it, I'll type it in. I'm having these little blotches of copy all throughout that has an idea, but I don't know my theme yet so I'm not sure where it's going, but I just go, "Oh, this is a good thing! This is nice. This is cool," or again some special quote that I may have come across or some kind of research that I think is really interesting or some wonderful stories that I've got in here – I'll just start putting all that stuff into my document.

It's just a jumbled mess, is what it is, but it's my mess and I understand my mess. I'm not trying to organize anything. If I know for a fact I want this idea to be a side bar, then I'll do my [SB#] and then just drop the copy in there.

I'm not writing it, I'm not fine-tuning it, I'm just saying, "Oh, this is something good here. I can put that on there." If I'm not sure where it's going to go, then I'm just going to go ahead and put it somewhere in the document and just have all this great, great information, sound research, credibility pieces – I have all that stuff in a document.

That may be a matter of a couple days' work right there, but by the time I've gone through all my research and I've put in my must-have elements into the package, that research document that I've created is probably about 30 pages or more – well over what I'm going to need. It could be 40-50 pages or more. It's more than I'm going to need for the final.

I don't know who said this – who's the famous artist that did the David?

Dan: Michelangelo.

Carline: Michelangelo. I'm terrible with that kind of stuff, but I remember a great quote. Somebody asked him, "How do you create such a masterpiece out of stone?" and he just said, "I just chip away all the stuff that's not necessary and there it is." It's like the masterpiece is already there in that block of stone. You've got to know where to chip away at it to actually create it.

I just love that thought process and the quote. It was like, "Oh my goodness, that is so true!" because here I've got a 50+ page research document, and everything that I'm going to need is somewhere in this document, if my research is as good as I think it is. My package is in here and I've just got to bring it out. I've got to chip away and get rid of some things.

I'll take a break from the document I'm working on, because I want to give my brain some time to just calm down and relax, and maybe that means overnight. As I'm reading all this stuff and getting all these a-ha moments – "This is good! Put this in here. A-ha! Put this in there!" – I know my a-ha moments are in there somewhere. I know I've got some good stuff. It's just a big mess right now that I have to kind of chip away at and take care of it.

At that point I usually call it a day. Before I go to bed I'll tell myself, "Okay, think about what your headline is going to be with this package, or what is so fantastic about this that people are going to want to part with their hard-earned money in this economy to say, 'I've got to have this right now.' What are the people really worried about? What's their concern? What is it I can do to say, 'Hey, I've got a solution for you that works.'"

That's what's going through my mind before I'm going to bed. I just sort of think about it and I keep a notepad right next to my bed. My husband just bought me a really cool gift the other day. It's a mini lighter, almost like a pen lighter, but it clips onto anything. You push a little button and you get this little laser light going somewhere.

He's been seeing me for years sleeping and coming up with an idea, and then stumbling to find some paper next to my bed and getting the pen and writing it

out. It's dark and I don't want to open my eyes, I don't want the light to come on because it'll wake me up and I want to kind of be writing in my subconscious.

He's laughed at me so many times, and he finally bought a pen light that is just the perfect amount of light that it doesn't wake me up, but I can still see what I'm writing so that I don't write on top of my other writing so that the next morning when I wake up I can't read what the heck I wrote.

I'll keep my pen and paper next to my bed in case some idea comes up, and a lot of times it does. I'll be sleeping and it'll be like, "This is it! This is what I want. This is the point. This is really good," so I'll just jot it down, because you never, ever, ever say, "Oh, this is a great idea. I'll remember it tomorrow morning," because you never do.

Your conscious kicks in and says, "What was that good idea? It was the best thing in the whole world, and now I can't think of it." You just always want to write it down, because who knows when it's going to hit. I'm in the shower or I'm cooking or whatever. It all comes to you when your subconscious is doing the work and you're allowing the subconscious to do the stuff.

Anyway, the next day I'm up and I'm going there. I'm looking at my big old copy and I just start going, "All right, what is exciting me about this copy? What is so great about it?" and I start moving copy up.

At the very end of the document I'll put down the words "Extra copy" and draw a line under that. Then anything that I'm going, "This is okay, but this is not really relevant here," I'll just send it down to extra copy. Again I'm just chipping away and getting rid of what I don't think is necessary.

Then I start coming up with, "Oh my goodness, here's my theme. Here's what this thing is really about. Here's the unique selling proposition of this product, the USP. This is what really makes this thing awesome!"

Then my theme kind of resonates in there, and then I need to support that theme and get some good ideas that will support it. Every time I have a great idea that I like, that's usually a sign that it should be a sidebar.

Dan: Just to clarify something, is all this research material in the same document with all the placeholder stuff, right?

Carline: Yes. I'm working off of one document. I cannot work off of multiple documents. I get confused. I end up deleting the wrong document. I can't find what I'm looking for.

Other writers will say they'll have one document that's just their sidebars, one document that's just credibility pieces, one document....I can't do that. That's not me. I need one document to work off.

Like I said, I'll mark "Extra copy" and I'll put stuff I don't need at the bottom of my document so it doesn't get in the way, but I'm working off of one document, because that's going to be my package.

I may rename it several times. Let's say I want to try a different direction. I may rename that document draft 2 or whatever, and go that way, so I may have draft 1, draft 2. I may be on draft 12, but it's still that one document that's sort of just taking form.

It may be I got rid of something in draft 2 and I'm on draft 5 now. I can go back and look at it and say, "Oh, maybe I do want that," and I'll go back and pick it up. I never lose anything, I'm just massaging it. I'm just chipping away at the stuff until just the really relevant things pop up on that page for me.

Then I'm in my writing mode. I'm in the zone. I'm getting excited about what I'm doing, I've got an idea, got a theme I'm going with, my brain cells are doing the meringue, I'm doing the keyboard strokes and it's like, "Oh, this is so much fun! This is cool."

Then I'll stop and I'll go back and re-read it for a little bit, but I don't want to edit myself. I'm just kind of re-reading it to get myself excited about it and to pick up a flow and find out, "Is it stopping me here? Is this dragging?"

Like I said before, if I have something that I think is really good, like an a-ha moment in the copy, that's usually a sign for me to make that a sidebar, which means put a little more emphasis on it by maybe mentioning it briefly in the

letter, but then using the sidebar to really talk about why it's so wonderful and find some other selling point with it that I can dimensionalize in the sidebar and show visually why it's so great.

A lot of times I'm writing nothing but sidebars, then I'll go, "Hmm, I've got too many sidebars here," so I start taking some of my sidebars out and I start moving them into the letter, or vice versa. Other times I'm writing the letter and I go, "You know what, a lot of stuff is just dragging too much. Let me take it out of my letter and put it in a sidebar."

I don't have one consistent approach. My approach is just to get to where I've got a great package, and how I do it can come from all different angles. I can start with writing the testimonials. I can start with just writing sidebars.

Sometimes I start with just exactly the textbook approach. I have a headline idea and I go right into my lead and it works. Very seldom that's the case, but sometimes it does work. Usually I'm writing my lead, my intro, well, well after I've got all my sidebars done and all the other guts of the package done.

Then I go, "Okay, this is what's exciting me now. Let me take that excitement and move it into my lead, to grab my reader in there immediately so that he or she can get as excited as I am soon, immediately, so that I don't lose them when I get to the middle of the package."

This is kind of the whole process. I'm doing this, and again I'm not editing myself. I'm just trying to write something that I'm excited about that sounds good. And reading it out loud over and over again and listening to your own body.

Are you getting excited about this when you're reading it? Are you laughing where you should be laughing? Are you feeling sad where you should be feeling sad? Are you relating to what you're saying to the person?

If the answer is yes, then good, you're doing the right thing. You're writing copy that's emotional, that's passionate, that's personal – that's what you want to do. You just keep doing that and keep chipping away at the stuff that's irrelevant, getting rid of it, and there's your package.

In one way or another you have your headline, you've got sub-heads that follow it, you have your lead, you have your credibility pieces that support any big statements or big promises that you've made, you've got the proof right there to support your promises, and you've got the author or speaker attracting or connecting with the reader throughout.

Sometimes I'll share little personal stories of that person's success story, or maybe a failure story. No one's perfect. We all have failures about something, so it's okay to show the warts of your experts. "Hey, if you're looking for a 100% proven way to put an end to your arthritis pain, well, this is not it. What I'm going to tell you is a 99% effective way to do this," because nothing's 100%, so why do you claim you can do this?

I'm just saying to show your warts a little bit there. That's not what I do, I don't make those kinds of bold promises, but I will tell you I have in my practice a 86% success rate or whatever. "People who have had this kind of pain, now it's gone, and they've used this product to do it." That's what I'm saying, keep it real.

When you go through that, you've gone through the letter, then you take your P.S. to have something, just one point that's relevant that you want the reader to remember. If it's about the special discount or whatever you want to offer on there, you kind of do that in there.

You've got your sidebars going in and supporting your thoughts and dimensionalizing them even more so, and you've got your package. You're going to add special reports and the types of gifts you're going to give away to people. That's all inside the package, it's all in there, but that is the process of getting it going. Get the excitement, and when you're excited about it, let the momentum and adrenaline get you going with your copy.

It is actually so much easier than I'm making it seem like. It really is. You get excited about what you're writing about and you just can't stop writing, because you've got so much to say and you want people to know about it.

That's what I'm doing. That's how I do it, it's how I've been doing it, it's how I will be doing for the next package.

Dan: That one tip you gave about never starting with a blank screen, even if for your headline all you write is, “Big frickin’ headline here,” that has been so helpful for my anxiety level. [laughing]

I would do that, I would look at the blank screen and figure, “Geez, I guess I can’t get started on the body copy till I get a headline,” and there I sit, sitting at a blank screen because I don’t have a headline there, whereas I probably could have been working on the body copy.

Carline: Work on what excites you. First of all, when I’m sitting at a blank screen I go, “Why did I take this job? Why did I say yes to this client as opposed to somebody else who I could’ve given that spot to? Why is this product so exciting? What is it about it?” and just start from there.

Again, very seldom do I go from the very beginning to the very end in a chronological order. I don’t. I go for what I’m excited about right now. Many times I get so excited when I read the testimonials, I end up making it testimonial package.

This is the easiest package to write in the whole world. I love them and I still charge the same amount for that as I do any other package. A testimonial package is when you’ve got a client who’s got a couple hundred fantastic testimonials, and you start reading the testimonials and you just start writing them and you start putting them in the copy.

You think, “Oh my goodness, this testimonial is selling the product way better than I can.” You may have 50-60 of them in the letter itself, then you say, “All right, I’m going to leave all these testimonials in here. All I’m going to do is add a couple of paragraphs to break them up.”

You could say, “I don’t want you to believe what I’m saying. Don’t take my word for it. Here’s what some of our loyal customers are raving about,” and then you go boom, boom, boom. You drop four to seven testimonials right there.

“And what’s more, I get phone calls, I get emails, I get snail mail, people are just loving this product! For example....” and drop seven more in there, testimonials of different types about the product.

“In addition to helping you get rid of your warts and your joint pain or whatever, product X can also do this....” and boom, add another seven testimonials.

By the time you’re done, all you need is a close. That’s a testimonial package right there. That’s the secret to it. It’s all about letting those testimonials speak for themselves, and it works. I’ve had huge successes where if you really just look at the package it’s nothing but testimonials, and me just kind of orchestrating them with a one- or two-paragraph intro to a variety of testimonials.

I will group them together sometimes, because I don’t want to have all testimonies about arthritis in one section, and then all about heart in another section. I may want to break it up a little bit, or I may not. It depends on how the flow goes, but that’s all I’m doing.

It’s just like I’ve got my little wand and I’m just kind of orchestrating testimonials to go here and there or whatever. The next thing you know, the package is done and it’s a good package because it’s got a lot of credibility in there.

You can use your sidebars to use other credible sources to support what’s being said by real people just like you experiencing these things, so why not you? You’ve got real pictures of these people who look like they could be you, so why shouldn’t this work for you?

That’s a faster copy approach. That’s a real good feature that you could use to write faster copy.

Dan: Do you have any other tips for writing faster copy? I specifically want to ask you about one of my favorites, about taking rest breaks. Talk more about that, how you manage time.

Carlina: Absolutely. A couple more things to remember. We kind of talked about the copy, but as you’re writing the copy it is really important to take a rest break. You’ll know when you need a rest break, when you’re writing, writing, and you kind of stop. Your eyes kind of start glazing over and your thinking is not as sharp anymore.

That's your body's way of saying, "I'm on overdose. You need to let me have a break here. Nothing's going to come out any good after this point." So listen to your body and take a break, but before you take that break, tell yourself, "You need to come up with a headline," or whatever you're stuck on.

Just say, "I'm going to take a break, but while I'm taking my break I need to really think about where I'm stuck and how I can get unstuck in this section," and then just leave it alone and go do something else.

I know it sounds counter-intuitive to writing faster copy by goofing off, but you're not really goofing off. You're giving your subconscious a chance to kind of do its thing. You tell your consciousness, "Get off of this thing. Let my subconscious do its thing," and then you're doing something else to engage your consciousness.

In my case I'll go upstairs and cook dinner, go do some laundry, or something that's totally not related to what I'm working on. I'm keeping my conscious level busy doing that kind of stuff to allow my subconscious to come up with creative ideas for me.

Sometimes I'll take my grandmother somewhere. I love taking her to WalMart when she's able to go. I'll go, "I'm coming to get you, let's go!" and I'll go pick her up. I'm taking her to WalMart and we're buying shampoo and conditioner and toilet paper and all the other things she wants, and that's it. I'm not really thinking about it at all really, but I'm letting my subconscious do the work for me.

Many times while you're totally not engaged in the writing process, ideas will pop up. When ideas pop up, take a moment and write down whatever it is. If you can get back to your computer, then go and write what it is that you have. If not, jot it down or get a little recorder that you can have with you.

I know cell phones have those things too now. You can just record ideas or whatever, and just do it. Write down whatever it is, so when you get back to the work you have that idea that you can kind of play with a lot of times. It works! It's so cool how it happens, and it happens when you don't expect it to, so you have to always look for the unexpected.

A rest break makes a big difference. You could say it one of two ways. You could just say, "I'm taking a break, but while I'm taking my break I have to think about how I can get over this obstacle, this objection or this headline crisis or whatever I've got right now," or you could say, "All right, before I take a break I'm going to write for just 15 minutes alone. I'm only going to write for 15 minutes," and have a timer or somebody to come get you in 15 minutes or whatever it takes, and you stop writing.

What's interesting with that is whenever I tell myself, "I'm only going to write for 15 minutes," it's almost guaranteed I end up writing 30-45 minutes because I'm getting excited! I'm like, "Don't tell me what to do. I'm going to keep writing anyway!" and all the sudden I've got my flow going on again.

Or sometimes I look forward to that 15 minute break, and then I'll stop and I'll take the break and give myself a chance to kind of re-energize, so it works both ways. It's very important to do it, I think. If not, you just get mentally exhausted, and when that happens you're no good to anybody, so it's not going to work.

That's another secret to writing faster copy, incorporating rest breaks. You'll know when your body needs a break, and you should listen to your body

The other thing, I don't know if I mentioned it or not, for writing faster copy was to not reinvent the wheel. A lot of clients have standard elements that they want to use. For whatever reason, they've tested and they know that this is what they want in their piece.

The most popular standard element is using the order form. Many of my clients have an order form that they like, and they kind of have me write to that order form copy, and I'm okay with that. If I've written the order form before, why do I need to write it again? That's why I'll just cut and paste that order form and put it in its place.

I'll know that I usually have to change the positive acceptance paragraph. That's the paragraph that starts with, "Yes, Dr. So-and-So! Give me your energy! Help my joints feel better, yada yada." I know I'm going to have to change that, and I have to change the actual premiums I'm giving in the product. But besides that, everything else stays the same. The telephone number is the same. The

Mastercard/VISA/Discover icons are all the same. All that stuff is the same, so I don't reinvent the wheel if it's not necessary.

If a client has a specific element that they've tried and tested and they want to keep it that way, then okay. Find out what they are and go ahead and put it right in your document. That way you're not spending time writing an order form that's only get replaced with their standard order form. So that's always a good thing to be able to know in advance, and it does help you continue with your momentum with writing copy.

Another thing that's really, really important, at least for me – because I told you I have a short attention span – is you've got to minimize distractions when you're writing. If anybody works from home, you know your neighbors must not think you work at all. Everybody thinks you're available because you're at home.

When I'm in heavy-duty writing mode, I do my absolute best to eliminate as many distractions as possible. That means if I have to put my phone on mute while I'm working, I'll do that. I don't talk to my clients when I'm in my writing mode. If I have a question I'll send email.

I'll send 10-20 emails in the course of a day, and they'll get back to me with the answers or whatever, but I do not pick up the phone and call them and talk with them at the time, because that could easily be a 30-45 minute or hour-long conversation where I allowed myself to get distracted, where I could have just gotten the answer in 60 seconds with an email.

Know yourself. I know what I'll do. I'll get on the phone and start talking. That's what I do. I'll get the answer that I want, but then I'll go, "And how are your kids? How's it going? How's the weather over there?" and the next thing you know I've just wasted too much time, so I minimize those distractions.

When my kids were younger especially, and even now that they're older, they still drive me nuts. They don't think you're working from home, and that they can just come and disturb at any time.

I'll post a note on the door to my office. I used to have my sign that says, "Warning: Do not bother me unless you're bleeding from your eye!" [laughing]

That one seemed to work, because before I used to say, “Do not bother me unless you’re bleeding,” and they’d come in with a cut or something. I’m like, “You know what, that was not life threatening,” so I had to make the copy a little more specific. [laughing]

I don’t have babies. They can take care of themselves, but they just feel like, “Hey, mom! Hey, mom! Hey, mom!” and I just get distracted from it, so I have to train them. On the door that leads upstairs in my house I have a sign that says, “I’m on a conference call,” or “I’m busy, do not disturb” or whatever. As they get closer to my office, the threats start getting even more powerful. “If I open this door, it better be an emergency or it will be an emergency!”

That’s how I kind of had to train my family to sort of leave me alone when I’m doing this stuff, and they’re pretty good at it. It’s not a problem anymore. It’s not like I did it every single day, but I cherish my writing time.

Another thing is know when you are at your writing peak. Everybody is different. Me, I am a total early riser. This morning I was up at 4:30 and at work at 5:00, then I took a break at 6:00 and I worked out for an hour at 6. I went and walked my dog from 7-7:45, went upstairs, took a shower, and I was back downstairs at work at 8:15 with a banana and peanut butter next to me, and I was working. That was my morning.

Sometimes it’s from 5 – 7 a.m. Oh my goodness, I can get so much work done that I can take off the rest of the day and I’m done. I don’t have to do anything else, because that is when I’m at my peak creative mode. Things just come to me. I’m wide awake. I’m alert, I’m in tune to my body, I’m in tune to my writing, and that is great for me.

If I tried to write copy at 3:00 in the afternoon, I would fall asleep at my desk, literally, because I am not creative in the afternoon. That’s when I’ll pick up the phone and talk to clients, I’ll do billing, or I’ll do stuff that’s non-essential stuff so that I can save my writing for when I’m at my peak.

When I’m writing fast copy, sometimes I’m up at 3:00 in the morning. I’ll go to bed at 8 or 9 at night if necessary, but I am up in the morning because my house is

perfectly quiet. It's just me and my dog, Jaws, that's awake, and he's down here and happy, and I can just write, write, write, write.

So 7:00 or 8:00 comes, my family's starting to move around, and it doesn't bother me because I've gotten a huge amount of work done in just that time period. If I do nothing else for the rest of the day, I still got a good day's work in.

You've got to know who you are. I know other writers who are completely opposite. Their peak times start about 10:00 at night, and they'll go on till 2-3 in the morning and they're thrilled. They're great.

I'm exhausted at that point. That doesn't work for me, so time yourself. You write fast copy when you're at your optimum creative self.

Dan: As much as I hate to get up early, that also goes along with your previous point of minimizing distractions. I imagine when you get up that early, there are very few distractions. You're not getting phone calls, the neighbors aren't bothering you....

Carline: No emails popping up.

Dan: Yeah. That's a good idea.

Carline: Again, if you can, be a morning person. Some people would say, "That's the worst idea in the world. I can't do that." Whatever it is, that's what works for me. I just love it because it's quiet. I'm always looking for a distraction – I know me, and I'll find one easily – but at 4:00 in the morning nobody's distracting me. My dog doesn't even want to talk to me. He wants to just lay there and go to sleep. He won't play with me or anything like that.

At that point, okay, that's all you've got to do. Emails have been checked already, it's done, I have no phone calls coming in, nothing, and I can do it. But two to three hours of that kind of focused writing is worth the whole day. That to me is a good 10-hour day, because if I got two to three hours of that kind of focused writing, I will have that package written in a week. It'll be no problem.

Dan: That's a big tip right there. That's a huge tip.

Carline: People think you're writing all day long. No! In fact, I had to schedule this conference call in the morning because I wanted to be in my peak period. I said, "Dan, if we start going later in the afternoon, dude, I'm going to be like, 'What'd you say?'" because I can't focus because I'm ready to call it day.
[laughing]

By 3:00 I'm pretty much done working, as far as work goes. I may still be in my office, but it's only non-essential kinds of things, or if I've got to follow up on some phone calls or some emails. I'll take care of all that stuff in the afternoon when it's not my peak period.

If I wanted to continue working, I'd have to literally stop working at 3:00, go take a nap for about an hour or so, and then I could come back feeling more refreshed. But I could not keep going into the evening hours and think I could come up with anything remotely creative. But again, know yourself and work toward what will help you.

Dan: That's a huge tip there. Even though it's against my character, I'm actually going to try to start getting up a couple hours early and get a good two hours in before the distractions start.

Carline: Think about when you used to work. That's how I learned that. When I was working back at Phillips, I would go and get to work at 8:00 and sometimes be leaving at 6:00 or 7:00 at night. I'd look and say "What did I get done?" It was like, "I didn't get a whole lot of work done."

I got some things done, but I was distracted. People were coming in, getting their coffee, "Hey, Carline, how's it going?" I've got to get some water. I need to get up and go to the bathroom. I need to go back. Now it's almost time for lunch. Go to lunch break. After that you kind of work for a couple hours, but then people keep coming in your office and distracting you, and you never quite get things done.

Then you've got to stay to work later because you didn't get done what you were trying to accomplish for the day, so now you're working later in the evening, and then you go home. I did that for 12 years. That was kind of the basic work pattern.

The very first month that I was a freelancer, I got up and I went to work, and like by noon I was done. I thought, “Wow, the things it was taking me all day to do working in a company, I was able to get it all done in four hours or less,” and the reason was nobody was distracting me.

At the time my phone wasn't ringing off the hook, because I didn't have enough clients to keep it ringing that way, so I was able to actually do some writing and do some focused things.

I was just so amazed that, “Wow, I really can work part time working for myself and still have a full-time income” as far as that goes, because I don't have to have the meetings with my boss or with the other team meetings or anything like that, or to try to show people how much I know or don't know. All that stuff was done away with.

In fact, even now when I see myself getting caught into something like that, where a client wants to call me and wants to conference in a couple other key people so we can start talking about where the package is going or whatever –

Oh my goodness, when I get those kinds of calls I'll go, “Hey, you know what, you guys aren't sure what you want to do yet, so why don't you all talk amongst yourselves, and when you've made a decision then somebody call me and tell me what you want to do,” because I don't even want to get caught up in that stuff anymore. That is just a huge time waster, these long meetings.

If we can't talk in 10-15 minutes for me to get an idea of what you want, then you don't know what you want, so don't get me caught up in your brainstorming, unless it's a designated brainstorming session.

You know how sometimes working for a company, you have a meeting just to have meetings. One or two sentences would pretty much describe what you got out of the meeting, so I'm totally out of that kind of stuff. Man, oh man, did it make a difference in my life!

Again, four hours of working was equal to a full day, and I didn't have to commute. I didn't have to do any kind of jockeying for position to try to impress

my boss or whatever. No, I just go to work and do my job. It's awesome, so think of it that way.

To me, by getting up that early, if I want to stop at 12:00 or 10:00, I can. People are like, "Oh, you're not working today?" and I'm like, "I already did." [laughing]

Dan: You stopped working before they were up.

Carlina: Exactly. It's like I'm done. I'm going to go hang out with my kids or just go out and talk to my neighbors or have my grandson. "Yeah, I'll take him for the day, because I'm done working." My daughter can keep working and I can take him and play with him. In fact, I'm going to play with him today. I told her, "Come on over. Come after 1:00 and I'll take him for the rest of the day."

You can do that. You have that freedom to be able to do those kinds of things, but you've got to know yourself and you've got to work at your optimum creative time and just totally guard it with your life.

Once that time is gone for the day, I can't get it back. If I'm on the phone talking to somebody, if I goof off and I miss the opportunity, I have to wait till tomorrow morning for it to happen again.

You have to realize, that's gold. That's where my money comes from, is usually from about 4:00 am until 9:00 at the latest. That's the gold for me. Anything else is just a little silver here and there, but that's where the money is in my writing time.

Dan: I'm getting a lot of tips out of this interview, but that one there is going to be worth a whole lot to me right there, just that one. Have you got any other tips for us on what to do to write faster copy?

Carlina: We talked about niche-ing also. That's key, because once you write one package about your marketplace, it's easy to take the knowledge that you had before that you may not have used in a previous package, but now all the sudden makes sense to work on this project. Again, being very in tune with your market, knowing who you're talking to at all times.

Also, another thing that you could try to do, and I've done that many times, is let's say I'm talking to somebody and they tell me a really great story and I can't use it anywhere quite yet.

Write it down anyway. Put it in an idea file and just dump it there, or something that you've heard or you've read, like "This is good for a package, but I have no idea what package it's for."

I'll do that and just drop the idea in my idea file. Then when I'm looking for stuff as I'm trying to write a package, I'll look back in there and see what's in there that I can kind of take and tweak to fit my package, and that's worked a lot.

Sometimes I hear a really good quote and it's just not working for what I need right now. I'll put it in there, and six months later it's perfect for another product I'm working with, and there it was, sitting there waiting to be used all along.

There's niche-ing and also kind of having a schedule of knowing what products you're working on. My brain tends to work way ahead of where it is for the time being, so if I know I'm going to be working on a heart product in December, and I know that in September – even though in September I may be working on arthritis or something – anything heart-related that pops up, I'll already create my project for December, my heart project, and I'll already have that file and open.

If I'm reading about arthritis and I find out that something is really good for heart, I can take that information and just dump it into that package right there and have it sourced and everything. So I'm already working on my December package well ahead of when I'm supposed to be working on it.

By knowing ahead what I'm working on, you can kind of pre-write the package by just having some really good things that don't work for the current package, but they make perfect sense for this other package. So it's like you're working two packages at one time.

When I'm ready for December, I open the file and I'm like, "Oh!" because there's no blank page, of course. It's all these things that I've been dropping in all along that can come in handy. A lot of times my lead is there, my headline is

somewhere in there, great testimonials are there, and I hadn't even started the package yet. That's a cool thing.

Dan: That is cool. You can't do that if you're working on an investment newsletter this month and a health thing next month.

Carlina: Exactly, it's too hard to do that. If you're in your niche and you know what it is – and sometimes you can find one source that's really good, so you can work on more than one product, depending on how you use the source, how you quote it.

If I know I've got a heart product, I have a stress product, I have a joint product, I have a digestive product – I know I have those coming up – I'll go ahead and create files for those right now. As I'm researching one product, if something pops in that would work for the other one, dump it in there. You're going to have to do it anyway, so why not take advantage of it while it's working for you.

That's a huge timesaver when you know what you're doing in advance. I try to plan my schedule at least six months in advance. I know it's not easy for everyone trying to get jobs, and it's usually kind of one project to the next project, but keep that in mind as you're filling your business. You will grow your business and you will be successful, so think success from the very beginning.

Even if you don't have a heart project coming up, if you have a great quote that's heart-related, keep it in your idea file or in a project file, or somewhere so you can say, "Where was that thing again?" and you can easily find it and put it in place. That's a good way of speeding up the writing process, because you're doing the work in advance.

The last thing, Dan, is I think the whole process, whether it's writing faster copy or just copywriting in general, I am very thankful for this industry. I count my blessings and I am so thankful that the copywriting business even exists and has gotten to the point where people can do it from home or anywhere they want to, because just the freedom that you get in this field is just so phenomenal.

I can't think of anything else I could be doing right now that is bringing me as much joy, as well as the financial income along with it, and the fact that I'm also

helping people by letting them know about these phenomenal products that are now available that can help people avoid being on drugs and other types of stuff that could be harmful to them

I think that's another thing, when you start from a place of gratitude and appreciation, then you do end up dealing with your clients better. You do end up writing more compassionate copy, because you appreciate that, hey, this is something that's allowing me to take care of my family the way I want to take care of my family, live my life the way I want to live my life, financially support the people around me that I want to support, and it's just so cool.

I think in the article I mentioned that a few weeks ago I took a week off. I just sent an email to my clients saying, "Hey, I'm off this week. I won't be answering phones. I won't be answering emails. I'm off," and that was it.

I had finished my existing project and I knew I had enough time before my next project came in, so I wasn't leaving anyone in the lurch. I didn't have to request time off. I didn't have to ask for sick leave. I didn't have to make any excuses. "Hey, I'm taking off the week."

What I was doing was taking off a week to go take care of my grandmother to give my mom a break, because she's a full-time caregiver for my 90-year-old grandmother. So she got to go to Florida for a week. I went over and moved into my mom's house and stayed with my grandmother, and it was great.

I did what I wanted to do, and when I was finished taking care of her I went back home and – tada! – I'm back at work again. If there's a crisis situation, it handles itself without me. And my clients know if they absolutely have to get a hold of me, they know my cell phone number and I will answer them, but there was nothing that was a crisis situation that came up.

That's just so awesome to be able to have a career like that. So when you get frustrated with the copywriting and you want to give up, just think about, "Wow, this is what this is going to do for me. This is the kind of freedom I will be able to have, an income that I'll be able to make that I wouldn't be able to make in most jobs. I can create my own schedule and I can do all this stuff by getting better at my skill."

And one way to get better at your skill is to get faster at it, because the more copy you write, the more controls you're going to get.

Dan: That's right. And most clients really don't care at all if it took you six weeks to write it or if it took you six days to write it, as long as they're getting results.

Carline: Exactly, so why not do it in six days? [laughing]

Dan: And you told us exactly how to do that.

Carline: Hopefully so. Hopefully it's helpful to people, especially aspiring copywriters who are like, "How do you do this stuff?" We took the article that I wrote in the CopyStar issue and took it one step farther and said, "Let's talk about this," so we can help them to visualize how to do this.

Like I said, it can be done and it's amazing. It will click with you if you try it and you do it, but you've got to do it. It doesn't do any good just listening to this audio and then just going about your own merry way. You've got to put it into action.

When I did that in 2006, I said, "This is my goal for the entire year. I'm only allowing myself this much time on packages. I have to get this done in that time." When I did that and I saw I could do it, then wow! Everything else kind of worked itself out.

Again, the more you write, the more packages you get out there, the more you can increase your success rate. If you write one package and it doesn't work, you've got a 100% failure rate. You write two packages and one works, you've got a 50% success rate. Amazing! From 0% success to 50% success with just one package.

If you do three or you do four, you can increase it and it'll work, and you'll keep getting better at it because you're fine tuning your art.

Dan: That's right. This has been great, Carline! I really appreciate it. I think we covered everything, or is there anything else you'd like to add?

Carline: I guess we covered it. I don't know what else to say about this faster copy approach to add in there. If we missed something our readers will tell us, so we'll find out. But that's how I do it. What I told you is exactly how I do my writing, every package. This is the process that I go through, so I'm sharing with you what I do.

Dan: It's good to know it can be done. It might require you to have maybe a mindset change or something, because if you're conditioned to thinking, "Oh, I need two months for this, or I need six weeks," no, here's your proof that you don't.

You may not be doing it in six days, but let's say if your normal writing time is six weeks and you can cut that down to two or three, my gosh.

Carline: That's huge! That's another package that you can write, that you can get the money for and to be able to get a chance on getting a success for it. It's definitely worth it. I would recommend everyone try it out. Just do it once and see what happens. It gets addictive.

Or you could say, "All right, fine. I'll say it takes me six weeks to the client," but in whatever time you get it done, take the rest of that time off. You can get a three-week vacation if you wanted to in between packages, or you could write another package. That's how you do it. That's how you can make it work. Whatever you need as your incentive to get it done, do it! It's worth it.

Dan: That sounds good. Your CopyStar ezine is essential reading for any copywriter, or any business owner as a matter of fact, or any marketer. How can people subscribe to that and find out more information about you?

Carline: The best way is to go to my website at www.CarlineCole.com. If you go on there, that's my website and it's in there. I've got samples of my Kick Butt Controls, I've got testimonials, and then there's a tab that says CopyStar ezine.

If you click on that, or anywhere in my website, you can sign up to get a free special report that I wrote that's called *How to Write Magalog, Tabloids, and Other Monster Promos*. It's normally \$39.95, but it's free when you sign up to CopyStar.

Signing up to CopyStar means that whenever I send out an issue you will get it. I try to make the issues just very action-oriented, really trying to help you get over various obstacles that you may be having, whether it's writing copy faster, or whether it's being afraid to write copy, or just how to overcome objections in your copy, or how to get great headlines and how to kickstart your copywriting career.

All these other kinds of things I've talked about in past issues, so I have everything archived on my website on that tab for CopyStar ezine. You can download that stuff immediately. It's all free.

Then whatever I feel like writing about, I'll write about in the months to come. You're more than welcome to subscribe and take advantage of what I can tell you.

Dan: Thanks, Carline. I really appreciate you doing this. There's some really valuable tips here.

Carline: Cool! Thanks, Dan. That's the second time you got me to do this, and you're the only one who's got me to do this. [laughing] That's pretty cool. This was nice, and hopefully we'll help people. That's the best goal, to get some writers getting to the next step or next level of their career.

Dan: It definitely will help them. All they have to do is implement it. They have the plan laid out right here. This has been great. I really appreciate it.

Carline: You're welcome. Thank you very much.

Dan: Talk to you soon, Carline. Bye bye.